

MARK SCHEME for the May/June 2013 series

9783 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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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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 GLI ANNI DI PIOMBO

A

- The mass media shown in the three works are principally television and the press.
- In *Buongiorno notte* TV is of paramount importance for both the revolutionaries and the state.
- The revolutionaries keep the TV on all day to keep informed about the development of the response to their kidnapping of Aldo Moro.
- Ernesto becomes agitated when he sees no reaction on the part of the crowd to the politician claiming that Italy is not facing a civil war, just terrorist attacks.
- The state uses TV to promote anger against the atrocity committed: funeral of Moro's escort (5 dead), priest condemning revolutionaries.
- TV appeal for information, witnesses.
- Reporters saying people moved by Moro's plight but support government line of no negotiation with revolutionaries: beginning of division within revolutionary group concerning killing (executing) Moro or not.
- Often what seen on TV empty-headed variety entertainment: a comment on the effects of capitalist society?
- Revolutionaries also read papers to see the debate their action has produced.
- The press and journalists are the representatives of mass media in *Il contesto* and *Morte accidentale di un anarchico*
- In *Madua* the left wing journalist carries on the exposure (begun in act 1 by 'il Matto') of contradictions in the police accounts of how the anarchist fell from the window.
- She criticises the negligence of the judge regarding missing evidence and lack of explanation of contradictory details in the case and his refusal to accept evidence from old people.
- In spite of her left wing credentials, however, she and all her profession are attacked by 'il Matto' for exposing scandals which only lead to reforms but not the overthrow of the social-democratic state.
- The press in *Il contesto* is not seen in a particularly favourable light: any strange or monstrous crime (serial killings in this case) is usually politicised and seen as the work of a revolutionary sect. Rogas is working on the hypothesis of a lone, vengeful killer.
- The killing of judge Rasto at Algo, where Rogas had gone a few days before to continue investigating the link between two previous victims, leads «La Miccia» (significant title?) to say

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he has evil qualities, a view that spreads by word of mouth so pointing at the influence, for ill, that the press has.

- After the assassination of the 'procuratore' Perro the newspapers call for a change of approach by the police and so Rogas has to abort his investigations into the lone killer (his hypothesis will be shown to be right) and help the political branch looking into the activities of terrorist groups.
- TV is used at the end of *Il contesto* to help the police promulgate the hypothesis of a lone killer to explain the (politically arranged) deaths of Rogas and Amar (General Secretary of the P.R.I., about to share power in government: the *compromesso storico* for which Aldo Moro lost his life).

B

- All three works paint portraits of the revolutionaries, although that given by *Madua* is rather indirect.
- In *Madua* the anarchists are seen to be workers motivated by political choices to carry out their attacks.
- The revelation of the treatment of our anarchist, and others in police custody before him (journalist's provocative question to 'il commissario sportivo' about his nick-name of *finestra-cavalcioni*) encourage us to see these suspects as victims rather than assassins.
- The dissection of police and judicial corruption by the Matto and left wing journalist might well be seen as justification for violent action to bring down the whole edifice of social-democracy.
- In *Il contesto* the portrait of the revolutionaries and their backers is unflattering. Rogas sees the *gruppuscoli* as made up of the rich sons and daughters of the bourgeoisie (now on holiday on their parents' yachts) and poorer members carrying on the business of revolution.
- Galano and Nocio, left wing magazine editor and writer respectively, argue about who is more bourgeois than the other.
- Narco, the backer of the Christian anarchist group Zeta, has a large house full of (authentic, we suppose) paintings and sculptures.
- Amar's deputy tells Cusan that Rogas killed Amar and then had to be killed himself rather than be brought to trial (i.e. 'la ragione di stato' dictating events) as the P.R.I., on the cusp of power sharing, couldn't afford to run the risk of a revolution breaking out.
- In *Buongiorno notte* the portraits of the revolutionaries are more complex and develop as the film progresses.
- Mariano remains loyal to his fanaticism and eventually sentences and (we suppose) executes Moro but Ernesto and Chiara, once moved by the same fervour as Mariano, are moved to doubt the morality and (more importantly) efficacy of killing Moro.
- Other characters (e.g. Chiara's brother) admire the revolutionaries for risking their lives and doing something to combat the corruption of Italian society rather than just smoking dope (like him).

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- The revolutionaries are respectful to Moro, calling him ‘presidente’, and cross themselves before they eat.
- So a portrait of idealistic but fallible and humane revolutionaries is offered to counterbalance the insensitive inflexibility of the ideologue.

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2 VISIONI DEL MEZZOGIORNO ITALIANO

A

- The powerful people in the south, as seen in the three works, are numerous and various.
- In *La terra trema* the power conflict is between fishermen and *grossisti* who exploit fishermen by employing them when they want and paying them inadequately for their fish.
- Source of *grossisti* power: they own the means of production, the fishing boats.
- Fishermen unable to finance their own initiatives adequately because of lack of capital and lack of solidarity/political consciousness.
- In *Il gattopardo* and *Cristo si è fermato a Eboli* the powerful are the politicians, the aristocrats, and the Catholic church
- Aristocrats on the wane, replaced by influential businessmen and, later, fascists.
- Death of feudalism at a price: mafia in Sicily (Don Calogero) and fascists in 30s Matera (the podestà, Prof Magalone Luigi).
- Different power relations within communities, e.g. women's sexual and cultural power in *Cristo si è fermato a Eboli* coming from pagan roots and male absenteeism (emigration to North and America).
- In *Cristo si è fermato a Eboli* brigands exemplify peasant rebelliousness which needs political consciousness, as dreamt of by 'Ntoni (*La terra trema*), to lead to self-determination.

B

- Religion in the South, as shown in the three works, assumes various forms.
- In *La terra trema* explicit references to religion are few: when saying goodbye to Nicola at the end of the film, her family disgraced, Mara says «è la volontà di Dio».
- But submission to the will of God, and all that befalls them, is the essential world-view of the fishermen and their families and is expressed regularly.
- The old say: «tutto cade sulle spalle dei poveri», «chi cambia la via vecchia per la nuova, peggio si trova».
- But even 'Ntoni, facing ruin, says: «in tutto il mondo l'acqua è salata».
- A similar unredeemed, pre-Christian religiosity is very evident in *Cristo si è fermato a Eboli* and is expressed in similar acts of submission.
- When periodically the people revolt they meekly accept their imprisonment.
- Essential view is a pagan acceptance of destiny which is seen as evil: no cause or effect «ma soltanto un cattivo Destino, una Volontà che vuole il male».

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- The people of the South are not Christians, their animistic view of the world excludes them from civic society and progress.
- Men become werewolves, women are daughters of cows, magic is exercised in love filters and medicine, all is double, even Levi's dog is seen as half baron and half lion.
- Word and things have a real power, not just symbolic.
- Christianity is recognised but deformed: describing the procession of the Madonna Levi says: «La Madonna dal viso nero... non era la pietosa Madre di Dio, ma una divinità sotterranea... una Persefone contadina, una dea infernale delle messi».
- The priest as representative of official religion is marginalised, lives in squalor, and, when using his Christmas sermon to criticise the non-payment of his tribute (a goat), is sent elsewhere.
- Religion in *Il gattopardo* is Christianity but is viewed ironically.
- Religion measures the day at Don Fabrizio's but he himself is a free-thinker and sceptic, religion is observed as a matter of aristocratic duty.
- Religion, however, allows his wife to make love with him, after which she crosses herself.
- Religion is the source of consolation for the rejected Concetta (Tancredi having chosen instead Angelica) and she and her sisters, in their seventies, fill their house with relics.
- Their relation with and support of the Church is now their only social distinction.
- But their box of bones, apart from five authentic ones, is just rubbish.

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3 IL CINEMA DI FEDERICO FELLINI

A

- All three films show aspects of loving relations between men and women of varying kinds.
- In *La strada* the bond between Gelsomina and Zampanò is a curious blend of cruelty and tenderness.
- Gelsomina loves Zampanò like a wayward child but is in love with 'il Matto'
- Gelsomina becomes mute and finally dies of a broken heart after 'il Matto' is killed by Zampanò.
- Zampanò is distraught when he learns of Gelsomina's death: love is difficult but its absence is more painful.
- In *La dolce vita* and *Otto e mezzo* relations between men and women are bitter-sweet and often casual – both men and women are promiscuous.
- Emma in *La dolce vita* shows the selflessness (perhaps) of true affection.
- Men's need to dominate women is seen in *Otto e mezzo* when Mario acts as ringmaster with all his subservient women in the farmhouse.
- But in same house a scene of different, gentle, joyous love of women for their children.
- Mario's dreamlike reminiscence of this shows longing of metropolitan adults, having left their parents in the provinces, to restore this loving bond.

B

Town/City life

- Important element of *La dolce vita* where fashionable society rubs shoulders with more dubious characters: Mario and Maddelena go back to a prostitute's flooded flat in a working district to enjoy some squalid sex.
- Pursuit of glamour by paparazzi exciting but disturbing, unhealthy.
- More wholesome image of urban life in *La strada* where we see 'il Matto' performing in the town square and the religious celebration.

Sea

- The sea is a constant element in Fellini's films; *La strada* and *Otto e mezzo* (more or less) begin and end there.
- The monstrous fish washed up on the beach at the end of *La dolce vita* provides ironic comment on the acrimonious party-goers.
- Mario unable to hear the call of the Umbrian girl (back to his creative self?) because of the noise of the waves, so turns round and continues his descent into mediocrity.

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- Zampanò faces the emptiness of his life – strength failing, heart aching – on the edge of the indifferent ocean.
- But Guido in *Otto e mezzo* rediscovers his creative drive on the beach.

Countryside

- Principally seen in *La strada* where Zampanò tours round small towns in the grip of winter, pointing up the emptiness of his life, although he knows no other
- Gelsomina leaves her family in the country near the sea and follows Zampanò because it is a better prospect than the subsistence living of her family.

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4 LA LIBERAZIONE D'ITALIA 1943–1944

A

- The title of Vittorini's text is taken as the starting point to reflect on behaviour of combatants on both sides of the war.
- General division between partisans as 'men' and *nazifascisti* as 'not' seen throughout *Uomini e no* – a lot of evidence.
- Partisans fighting for human happiness/fighting for this even though can't explain it / simple, family men / patriots killed as innocent as the dead young girl killed in German reprisals.
- Germans and fascists seen as cruel: reprisals 10 to 1, even for a dead dog / Giulaj, the roast chestnut seller, set on and mauled to death by dogs / German victims (old, women, children) chosen to hit resistance the hardest; also as stupid: young fascists enlisting for food and lodging / talk about value of police dogs rather than human life.
- But reflection on whether even *nazifascisti* atrocities are outside what makes a human being: «Potrebbe [il fascismo] fare quello che fa se non fosse nell'uomo di poterlo fare?»
- At the end the recent partisan recruit cannot bring himself to kill a disconsolate young German soldier in a café: a worker and a homesick soldier just as he was in Russia.
- In *Paisà* Germans are shown as cruel in the 1st episode when they throw Carmela over the cliff and in the last when they cold-bloodedly drown captured partisans.
- Americans on the contrary are shown as trying to win over hearts and minds as well as the war in Italy: Joe does all he can to communicate with Carmela in Sicily; drunken Joe in Naples tries to lead the *piccolo scugnizzo* away from a life of crime until he sees where this orphan lives; an American fighting with partisans in the Po delta gives medicine to a family to treat mosquito bites.
- But partisans in Florence summarily execute fascist snipers.
- A nuanced portrait of partisans is seen in *I ventitre giorni della città di Alba*.
- In the title story partisans are seen as boastful, inefficient, and, given that 2000 took Alba but only 200 lost it, cowardly, but as 95% of them are made up by teenage boys, this may not be surprising.
- Arrogance on the part of partisans and fascists is seen in 'L'andata'.
- A more evident disdain for human life, in the name of partisan discipline, is seen in 'Il trucco', where the matter to settle is who gets the pleasure of killing the condemned man, and in 'Vecchio Blister', where Blister's drunken spree is paid for with his life.
- In 'Un altro muro' Max is captured but released, as his companion in prison, a *garibaldino* who will be executed, had predicted, because Max, as a *badogliano*, will have the priests intervene to save him. The division between *uomini e no* is not so clear cut.

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B

- All three works show what liberation cost the Italians and the various prices they paid.
- In *Uomini e no* we see a young boy giving the news of the German victims of partisan attacks with a white face – hunger and fright – but «con gli occhi felici».
- The dead of Largo Augusto look serious but when ‘questioned’, especially by Berta, they reassure her that they died for her freedom, and everyone’s.
- But this freedom is seen in *Uomini e no* to be more than just liberation from a foreign oppressor, it is a liberation of the soul: the dead have died to offer others the chance to take life seriously, in short to love, although they don’t speak this word.
- The dead must not be lamented, says the tramp to Berta in the park, lest they die in vain.
- The prisoners being herded onto trucks to be executed are overtaken by a ‘loquacious joy’ and as they leave shout «Viva!».
- People helping the allies in *Paisà* pay with their lives: Carmela in Sicily and the family in the Po delta. These are brutal ends but accepted as possibilities even as help and food is offered.
- Prices less final but high enough are the loss of one’s parents and home – the *piccolo scugnizzo* in Naples – and one’s dignity and self respect: Francesca in Rome, seen as nothing but a prostitute but who dreams of a better life. The little urchin is too full of life and energy to be downhearted but Francesca, stood up by Fred, has no future left.
- The relationship between the Italians and their partisan liberators is a complex one as shown in *I ventitre giorni della città di Alba*.
- Partisans, we see in the title story, take what they want and demand admiration although people are pleased enough to buy them drinks when they’ve driven out the fascists but then regret their unguarded euphoria «perché poteva darsi che si dovesse poi pagare il conto» if the fascists return.
- When the fascist sergeant is captured in the inn in ‘L’andata’ the innkeeper’s wife laments «E adesso cosa ci fa la repubblica?...Ammazzano il mio uomo e ci bruciano il tetto». But the partisans are not interested.
- The captured *sergente* cannot be avoided by people as he’s marched back to the partisan camp so they look impassive but applaud – silently – when he’s gone by. Their life is lived on a knife edge.
- In ‘Il trucco’ René, leader of the local partisans, has to remind Moro, his regional superior always on the move, that choosing the place to bury the executed partisan is a delicate business: no one wants a dead traitor contaminating their land.
- In ‘Gli inizi del partigiano Raoul’ the partisans fire at copper sulphate canisters for practice heedless of the damage this will cause.
- ‘Ettore va al lavoro’ shows us the psychological damage done to a partisan, used to commanding twenty men, who cannot adjust to life in peace time and the need to get a job, any job. He finally becomes a hired gun.

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- 'L'acqua verde' shows us that the failure to re-engage with civilian life can even lead to suicide.

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5 DOPOGUERRA E MIRACOLO ECONOMICO

A

I ladri di biciclette

- Antonio, although a member of the (almost) dispossessed proletariat, looks forward to a new life, now he has a job, where he can live comfortably and honestly with his wife and son.
- So a difference seen between honest/moral working class and the underclass of bicycle thieves: the thieves of Antonio's bike are pursued by passers-by.
- When Antonio becomes a thief himself he is tormented by guilt and shame; the thief's mother is instead full of recrimination against her son's being unemployed for months.
- In the restaurant Bruno is fascinated by the rich boy eating at the next table and is conscious of his own poverty.
- Pursuing an old man who is involved with the theft of his bike, Antonio enters a soup kitchen where ferocious bourgeois women administer charity – and lawyers shave tramps – in exchange for attendance at church.

Marcovaldo

- The same division of have and have-nots is seen in *Marcovaldo* but in a more ironic and absolute way.
- The city as a whole represents bourgeois society and *Marcovaldo* represents those who suffer its power and are exploited by those who make it work.
- When *Marcovaldo* takes his family to the hills for the day they would love to stay there, but meet people convalescing (the 'haves') who are longing to return.
- Michelino's attempt to escape, by following a herd of cows, leads not to liberation but the trap of needing to work for a pittance.
- When *Marcovaldo* and a rich boy exchange lunch dishes his lunch box is thrown back out of the window: the social divide seems unbridgeable.
- The same divide is seen when *Marcovaldo* takes his family to the supermarket just for the fun of watching, but in spite of not having the money to buy anything they all – separately – fill trolleys with goods which they have to tip into the shovel of a crane before they run off.
- At Christmas Michelino and *Marcovaldo*, dressed as Father Christmas, deliver a present to a rich boy who is thoroughly bored. Michelino returns with more presents, things the rich boy usually can't have: a hammer, a catapult, and matches. He uses them to smash things up and set fire to everything which gives an idea to *Marcovaldo's* bosses: «il regalo distruttivo» to improve sales.

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Racconti romani

- The characters in *Racconti romani* are nearly all from the working classes but some interaction is seen between them and the middle classes.
- The poor couple leaving their seventh baby in a car then changing their mind are indignantly questioned by the car's owner, more concerned about his car than their wretched situation.
- Affluent shopkeepers exchanging gifts at New Year, and who give what they sell so don't have to buy anything, are indignant when their 'poor relation' the stationer gives them what he sells: ink, pens, and exercise books.
- The country girl, cooking and cleaning for the professor, steals his books and when she returns them brings back books that aren't his, but with nicer bindings. The professor is patient but she gets a job as a pot wash elsewhere.
- The estate agent trying to sell a princess's flat, who always wants a higher price, feels he's being used as a kind of go-between. She finally marries a rich Calabrian. He comments on the unbridgeable divide: «l'acqua va al mare».

B

- There are plenty of references, explicit and implicit, to free-time activities in the three works.
- In *I ladri di biciclette* the streets are full of bicycles, used not only to get to work but also to go cycling: we see some just before Antonio steals a bike. His own bike is a 1935 sports model.
- Football is an important spectator sport as we see as the fans swarm out of the stadium at the end of the film.
- The cinema and Hollywood movies similarly are a major pastime for many, that's how Antonio manages to get a job.
- For the bourgeoisie eating in restaurants is a leisure pursuit as is doing good works, although the motivation here may not be so pure.
- On Antonio's estate we see workers in a political discussion group, arguing for a socialist/communist form of government, without shameful subsidies to the poorer workers.
- In *Marcovaldo* typical Italian pastimes are ironized, e.g. mushroom picking (they're poisonous), fishing (the river is polluted with blue chemicals), hunting (Marcovaldo catches a scrawny pigeon), bathing in the river (so crowded).
- The modern pastime of shopping – consumerism – is seen at the supermarket.
- Marcovaldo's favourite pastime, and so we assume a cheap one, is the cinema and the escapist pleasure it offers him.
- The cinema is an important leisure activity too in *Racconti romani* even though it fills some girls with the unrealistic fantasy of becoming film stars themselves.

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- Other leisure activities are eating in trattorie – usually male groups – going to the match and the bar, and trying to find a partner, although one group of young men is broken up when one of them gets a girl.
- Showing off one's new car can lead to losing a friend (going at 30km/hour is just too boring) or being beaten up when, full of oneself, one tries to steal someone else's girl.

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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.

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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

- Second circle of Hell; lustful; souls swirled and buffeted about by eternal winds.
- Candidates should discuss Dante's sympathy for the souls in this circle and the ambiguity of this response – Dante the poet versus Dante the traveller.
- Elegant, classical opening, appealing to Dante's sentiment and good-will; depicting God as having turned away from the lovers but Dante as turning towards – seductive tone in keeping with central theme of passage.
- Repetition of ideas of 'amore' and 'pietà'; anaphora 'Amor... Amor... Amor' – Francesca building a strong case, skilful rhetorician.
- Sidelines agency for her own actions – it was 'Amor' that was to blame.
- Mention of Francesca's husband who killed the two lovers – will be condemned to the ninth circle of Hell → interesting consideration of time frame – Gianciotto still alive at the time of Dante's journey through Hell, but Francesca / Dante keen not to let him off the hook!
- Virgil prompting Dante to reflect on what he has heard, role of teacher / guide.
- Paolo silent, Francesca given priority – did Dante believe the words to be more persuasive coming from a woman?

B Candidates may choose from any of the cantos studied. Strong answers will stay close to the chosen contrappasso and attempt an in-depth discussion of the same; mention of other material should be limited to support / justification of candidate's choice. A successful answer will convey some of the force of Dante's writing and the strength of contemporary feeling about condemnation and eternal punishment.

C Candidates should draw on specific examples from the cantos they have studied to illustrate how Dante strengthens in moral reserve as he moves down through the circles of Hell. They may begin by discussing how he is morally / spiritually lost in Canto i, before meeting Virgil and committing to the unusual 'apprenticeship' that follows. He is still wary in Canto iii and uncertain about passing through the gates – his moral certitude is still in the balance and cowardice threatens his progress etc.

Very strong answers may take into consideration advances and setbacks – for instance in his encounter with Brunetto Latini shows considerable sympathy, comparable with that which he felt for Francesca it seems. However, the overall picture will be one of steady consolidation of Dante's spiritual values, despite the fact that he will have further work to do in Purgatory.

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7 Machiavelli, *Il Principe*

A Candidates should be able to identify the extract as coming from chapter 8, *De his qui per scelera ad principatum pervere*. Candidates may also choose to mention:

- This extract as a contemporary example of someone coming to power by crime.
- How Machiavelli compares this with the classical story of Agatocle in the same chapter.
- Machiavelli comments that such actions can win power but not glory.
- The extract is central to the discussion of cruelty used well or badly.
- The extract differs from much of the rest of the book in that Machiavelli illustrates his argument with lengthy historical narrative.
- Much of Machiavelli's historical context is ephemeral.
- Here Machiavelli narrates the extract almost as a novella. Discuss style.

Candidates may make other comments, and will come to their own conclusion as to the context and relevance of this extract. All answers should be supported with material carefully chosen from the text.

B Candidates may discuss some of the following:

A successful prince must:

- Create a state based on good law and strong arms, of which the latter is more important
- Avoid hostility by arousing hatred
- Must not rely on bonds of affection
- Must not depend on support of self-seekers or patricians
- Be independent of the will and fortune of others
- Must not count on good fortune, but must be able to make his own
- Must be able to divert hostile fortune

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

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C Candidates may discuss some of the following:

- Agree:
 - Machiavelli was closely involved with the politics of his time.
 - During his lifetime there was much political instability in Italy.
 - It is particularly concerned with the problem of defending new principates against adversity.
- Disagree:
 - It goes much beyond that.
 - It is a work of political theory.
 - The problems discussed are those faced by governments of every age.
 - It challenged convention and is the basis for our modern understanding of realpolitik.

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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8 *Carlo Goldoni, La bottega del caffè*

A Candidates should be able to identify the scene in which Vittoria, in disguise, goes looking for Eugenio and finds him with Lisaura. Not realising who Vittoria is, Eugenio makes comments which compromise him, and Vittoria turns to Ridolfo for support. Candidates may also choose to mention:

- There are elements of farce here, which centre on the anonymity of Vittoria.
- Short exchanges quicken the pace, and Goldoni gives clear stage directions to heighten the comic effect.
- The use of colloquial language lightens the tone.
- The female characters are more virtuous than the men.
- They are in some respects more cunning than the men and outwit them.
- Their strengths highlight the weaknesses of the male characters.
- They are a comedic counterpoint to the men.

Candidates may make other comments, and will come to their own conclusion as to the context and relevance of this extract. All answers should be supported with material carefully chosen from the text.

B Candidates may discuss some of the following:

- Don Marzio is blind to his own flaws.
- He drinks, gambles and lends money for profit.
- He is a gossip, and his idle chatter is behind much of the misunderstanding in the play.
- His gossip besmirches the name of other characters, sometimes using vulgar language to do so. He seems to revel in this.
- Women in particular come off poorly.
- In the final scene, a sort of public tribunal unravels the misunderstandings caused by Don Marzio's gossiping, and he is forced to admit that his own actions have been his downfall.

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 may discuss some of the following:

- Many of Goldoni's characters are quite two dimensional.
- Some are there for little more than comedic effect.
- The female characters serve several functions, but are frequently used to counterbalance a particular element of the male characteristic.
- As the play progresses, some of the characters display a greater depth to themselves.
- Some show more compassion: e.g. Ridolfo when Vittoria reveals that she is not a pilgrim and Don Marzio himself when he is forced to admit his faults.

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

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9 Giovanni Verga, *Mastro-don Gesualdo*

A A good commentary should stay close to the passage provided and analyse it in some detail. Comments on both style and content are desirable.

- Social change – objectionable to (some of) the established order, resent hierarchy being intruded upon; see Mastro-don Gesualdo as inferior as not born into money but has worked hard for it
- Cf criticism of Mastro-don Gesualdo's purchase of local land – seen as unfair / unjust, not the 'natural order' of things; yet he can afford it
- Mastro-don Gesualdo's presence uncomfortable for some of assembled crowd, others less transparent – dissimulate feelings possibly in Machiavellian hope of future gain, even going so far as to flatter him and pander to him.
- Mastro-don Gesualdo appears unfazed, no evidence of resentment towards those born into wealth.
- Interjections, realistic speech style, and updates on status of procession combine to create a colourful vignette – a clamorous atmosphere, festive social gathering.

B

- Bianca's marriage of convenience to Mastro-don Gesualdo objected to by brothers – Don Diego soon becomes ill and dies, never having accepted the marriage.
- Baronessa Rubiera's attempts to control everything ultimately futile and she cannot bear this – upon learning of Don Nini's affair with actress becomes so angered that she turns mute (poss Don Nini's actions provoked by own lack of agency re: choice of wife?).
- Similarly Mastro-don Gesualdo's close oversight of his own affairs cannot guarantee him a happy ending – he finds himself in a marriage of convenience with a daughter who despises him, subject to bribery and blackmail; abandoned by servants, ill, suffering and alone.
- Cf consumerism of today – desire for possession, money – focus on superficial externalities → 'destruction' of self, interior riches.

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C

- Diodata – in love with Mastro-don Gesualdo but relative social status makes their union impossible, or at least not desirable for Mastro-don Gesualdo if he is to further his social advantage and join the ranks of the aristocracy.
- Bianca – pregnant by Don Nini, but their union is forbidden by Baronessa Rubiera, his mother, on financial grounds (Bianca's family could not provide a sufficient dowry, and the Baronessa does not wish to fund Don Nini's errors with her own hard-earned cash); avidity → Bianca miserable and shamed, must marry Mastro-don Gesualdo for his benefit and live a lie.
- Isabella – enamoured of young poet (probably motivated by desire for rebellion against Mastro-don Gesualdo whom she does not love or respect); made to marry against her wishes, allowed very little self-determination (although one wonders whether or not she would have made a better go of it left to her own devices).
- Society requires obedience, convenience, respectability, and suitability; it seems that all the women in the novel are at odds with at least one of these.
- Can Baronessa Rubiera be said to buck the trend?
- Any present-day comparisons to be drawn? Is this an issue truly specific to women? Or could the same be said of men / the general pressures and desires for a certain level of conformity typical to all societies?

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10 Italo Svevo, *La coscienza di Zeno*

A Zeno has been advised by doctor to abstain absolutely from smoking; such an absolute decree strikes fear into his heart – he is incapable of committing wholeheartedly to anything and smoking becomes the focal point for this fundamental ambiguity about life and all its complexities – just as he apparently decides to quit smoking he needs to pick up a cigarette to do it for the last time.

- Candidates may comment on father's strangely indulgent sympathy, still smoking in front of son and ignorant of fact that son continues to smoke against doctor's orders.
- Feeling that accompanies 'last cigarettes' – almost mystical, element of religious ritual, holds great sway over Zeno – or at least he has created this aura of significance around the act which allows him to continue deceiving himself about his power (or lack of) over his addiction.
- Detail with which he describes pain and discomfort of smoking.
- Clear admission that issue of smoking hides greater preoccupations – his failure to quit provides a smokescreen for his failure to be a good husband, father, businessman. Total obsession with 'sigarette e... propositi di non fumare più' consumes energies that could more usefully be employed elsewhere.
- Finally indicates that with old age has come a degree of acceptance – no longer investing so much energy in lying to self about quitting, no longer so anxious about his place in the world.

B

- A strong answer will consider evidence that shows Zeno's feelings to be well-founded, but also present a counter-argument that illustrates them to be illusory / irrelevant; a certain degree of 'inettitudine' simply part of the human condition.
- Evidence to support may include: inability to quit smoking (superficial reason for entering into therapeutic process); Zeno's feelings about Guido, his counterpart – whose lover is more beautiful and who apparently has greater business acumen; Zeno's difficult relationship with father and jealousy of brother must have damaged his self-esteem, led to early feelings of inferiority; anger at perceived 'abandonment' by mother creates problematic template for interactions with women – pursues women ultimately unavailable to him (helps Guido arguably because of desire for Ada, which perpetuates feelings of inettitudine).
- Evidence to negate: Guido eventually suffers huge losses, Zeno works to recuperate (noble gesture, although can be open to selfish interpretation); Zeno's (sporadic / ambiguous) efforts to understand his failings can be seen as an admirable attempt to overcome his 'inettitudine'.
- I.e. a great deal of his feelings of inadequacy come from negative comparison with Guido, who however later reveals himself to be just as weak / lacking; it is all projection and fantasy, 'all in the mind' – but nothing can ever really remain so, and ultimately it is a self-fulfilling prophecy for him which he attempts to overcome by proving strength, virility and superiority that he does not really have.

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C

- In this case the self (Zeno) is both the subject and the object – he is the 'I' of writing and also the analysed.
- Incorporates levels of deception – both wilful (Zeno knows he is writing for an audience) and because he lacks self-knowledge.
- Affords layers of time and reflection – the 'I' of the narrator is at once young and tormented, and older and (supposedly) wiser.
- Stylistically permits a stream-of-consciousness, free-flowing narrative, not constrained by conventions of linear chronology.
- Opportunities for irony as Zeno looks back and reflects, and either does or does not realise his own short-sightedness / weaknesses.
- Revealing even in omission or elliptical presentation – e.g. four lines given to experience with prostitute – 'donna imbelletata'.
- Potential confusion with author – we may wonder how much of Svevo present, and risk looking for him where he is not to be found (NB candidates not asked to venture outside of the text).

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11 Cesare Pavese, *La luna e il falò*

A

- Opening of novel – begins almost as if in mid-conversation, no preamble.
- Rather poetic tone and rhythm – dense with tricolons.
- Starts in the present tense of his return to the land of his childhood, but quickly turns to the past, to reflective monologue on these beginnings – this mixing and layering of times and experiences characterises the novel and its non-linear approach; the present experiences of the narrator sparking past reflections.
- Anti-hero, humble beginnings – doesn't even know where he was born, seems to almost negate his right to exist; 'non ci sono nato... non lo so... non c'è...non so se...'; full of negatives.
- Subject to orphan fantasies of what biological mother might have been like.
- Many questions surrounding his childhood, or at least his origins, that create restlessness that will stay with him throughout; actual childhood with Virgilia and Padrino seems stable, productive, safe.
- Importance of this rootlessness to his very existence, who knows what he is made of? and it matters; explains his urgent need to create some roots, to find a sense of identity and worth that endures.
- Factual, unglorified version of events – those that adopted him were 'dannati' who needed money; but he is grateful to them for their honest welcome and mentions la Virgilia's simple dream of the family working together and doing alright.
- Alludes simply to their death, passing on, change – 'gente che non c'è più.

B Candidates may conclude that the book is ultimately pessimistic or not, but argument must be strongly substantiated either way. Below are some (non-exhaustive) suggestions of evidence that candidates may wish to draw upon in answering this question.

- Anguilla's wanderings prompted by dissatisfaction with present, fundamental ennui, desire for 'other' – attempt to break free from cyclical repetitive nature of life in countryside.
- Process of returning to roots after travel failed to provide what he seeks constitutes an attempt to reintegrate the man with his childhood myths – which ultimately fails / proves impossible although there is a sense of coming painfully close; c.f. nostalgia of human condition, longing for a day when everything was easier, simpler = longing for one's own childhood, to be looked after and sheltered from difficulties of the world.
- After having known progress, industrialisation etc, impossible to return to a simpler more primitive way of life (c.f. Rousseau – idea of progress and civilisation corrupting man's essentially good nature); warning for mankind more generally?

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- But consider Valino, struggling to provide for his family, having to share fruits of labour with landlord; sense of failure leading to his revolt at the end of the novel – no better off for having stayed put and accepted his fate; possibly represents Pavese's ultimate position? Hopelessness, despair leading to destruction.
- Whether empty, rather tragic existence of Irene and Sylvia, or active struggle undertaken by Santa, all die and have seemingly left little imprint on their worlds.
- Pessimistic vein runs throughout novel as told in a kind of resigned after-the-event tone; sense that 'oh well it'll all happen again at some point'.
- However, on a more optimistic note – Cinto is released from his state of enforced ignorance, set free from his destiny and given hope for the future.
- Nature can be seen as a comforting, reliable presence.

C

- Candidates may concur that the political elements of the book made least impression on them, or they may disagree entirely – a case can be made for either view, but the latter will require strong and confident validation.
- Candidates may posit myth, nature, relationships as stronger elements of the text.
- Pavese's style deceptively simple and beautifully poetic; seems to lose the elegance with which he discusses nature and local ritual when addressing themes of war.
- However novel does cover pre-war and war years, with ending highlighting Resistance issues in stark and violent death of Santa.
- Lack of strong political commitment in a main character could support view that text weak in this respect – Nuto has practical concerns that he posits as his reason for not taking to the hills: 'se ci andavo mi bruciavano la casa' e.g.

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12 Natalia Ginzburg, *Lessico familiare*

A

- Childhood memory – hearing through doors when meant to be asleep, curious as to goings-on outside, but all muffled, uncertain, shadowy – a memory familiar to surely every reader; divide adult and child's world.
- Sparse, factual prose – no real emotional response to e.g. coughing from next room, no indication of fear or alarm as we might expect, but logical progression of thought as to why not Mario etc.
- Mother's explanation in the morning – demonstrative of how adult world and experience 'censored' when dealing with children, attempt to stem curiosity.
- Childhood ability to accommodate seeming untruths / contradictions; childhood experience a mixture of fantasy and learned truth, or of truth and lies as here (NB first mention of *verità e menzogna* on previous page when N discusses her childhood illness and mother's fiction that the hospital was in fact the doctor's house).
- Description of Ferrari / Turati – close description unusual in novel, limited; brief when it does appear, but here still impressively concise, especially considering temporal distance at time of writing (NB how much memory, how much invention?).
- Reference to another author – frequent in novel – candidates may indicate other instances of this.
- Succinct account of childhood confusion, vagaries of the mind of the child; author shows restraint in not imposing adult interpretation / elaboration.

B

- Hybrid mix of novel, digression, essay, memory, autobiography.
- Crux of issue memory and control – Ginzburg wrote what she remembered but also selected from memory i.e. not as free-flowing / stream of consciousness as may at first appear; c.f. *Avvertenza* 'vi sono anche molte cose che pure ricordavo, e che ho tralasciato di scrivere'.
- Says it is a novel about parents, built up around family sayings.
- Lack of her own presence in the text – a kind of 'silent witness' to the goings-on around her.
- Little real comment / opinion.
- Sparse details re. own upbringing e.g. home-schooling – incidents pertinent to her and her alone recounted briefly, in passing (cf 'ci sposammo' re Leone).
- But yes of course to a degree autobiographical – based in fact and personal history, family at core.

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C

- As in life, so much changes in the novel, yet by the end, reader has impression of so much remaining the same, so much of what is really essential remains relatively undisturbed.
- Change: war, censorship, close friends and family arrested, period of constant wariness; Natalia's marriages, children.
- Constancy: minutiae of daily life, ways of doing things and perceiving / judging / ordering things that are idiosyncratic, belonging to family and need to be maintained in order to preserve illusion of coherence, security – mother's home help, the 'lessico'.
- Change as series of small adjustments which only retrospectively add up to something completely different, so that daily life continues relatively unchanged as book progresses.
- C.f. historical background of novel is part of the fabric of life for its protagonists, talk of politics mixed with talk of girls by Alberto and Vittorio on their walks along corso re Umberto.

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13 Niccolò Ammaniti, *Io no ho paura*

A Candidates should be able to identify the extract as coming from the scene in which Michele reveals Filippo's whereabouts to Salvatore. Candidates may also choose to mention:

- The broader context in which we are given an insight into Salvatore's family background, including references to Nunzio.
- Revealing the location of Filippo, Michele sets in motion events which lead to the climax of the novel.
- The narrative style is simple, and is emblematic of events seen through the eyes of a child.
- Salvatore and Michele are best friends, but the social divide between them is made increasingly apparent here.
- Seeing Salvatore's home enables Michele to put the spotlight on his own family.
- Salvatore goes on to betray Michele, but the two are reconciled when Salvatore tells Michele where Filippo is moved to.

Candidates may make other comments, and will come to their own conclusion as to the context and relevance of this extract. All answers should be supported with material carefully chosen from the text.

B Candidates may discuss some of the following:

- Quite a languid summer. Children have little supervision at times. They are, therefore, innocent and naive.
- Their pattern of play, living is at times dictated by the oppressive southern climate.
- The adults can be quite brutal, reflecting the harsh lifestyle. Some children, e.g. il Teschio, mirror this.
- Southern society appears quite insular. Michele has little understanding about Filippo and his life in the North.
- The stereotypical relationship between men and women is perpetuated (il Teschio and Barbara).
- Kidnappings were symptomatic of southern Italy. This profoundly marks Filippo, Michele and to a lesser extent Salvatore.
- However, Michele is also a product of his friendship with the other children, and in particular Filippo.
- Michele's character is not static. As he evolves, he perhaps becomes less a product of his surroundings and more a reflection of the changing events around him.

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 may discuss some of the following:

- Michele loves his parents, and they love him – excitement when father returns from time away.
- Looks up to father as strong male role model – playful banter between Michele and his father, who is also very protective of Maria.
- As Michele confuses fact and fiction, he thinks Filippo might be his brother whom his father has saved from his mother.
- Initial joy on seeing father in the final scene highlights Michele's love for Pino, despite everything.
- However, Pino is instrumental in the plot to kidnap Filippo. Sergio is put up by Pino.
- Pino frequently uses violent language and physical force.
- He does finally go to the cave with the intention of murdering Filippo.

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