



ITALIAN (PRINCIPAL)

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Paper 4 Topics and Texts

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MARK SCHEME

Maximum Mark: 60

Published

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Part I: Topics (30 marks)• **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.

• **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.

Question	Answer	Marks
<p>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.</p>		
1(a)	<p>Mettendo a confronto le opere studiate, quali conclusioni possiamo trarre rispetto al posto della donna sotto il fascismo?</p> <p>Candidates may draw from among the following illustrative material in order to construct their argument:</p> <p>Women at home, as warmers-of-the-hearth: e.g. in <i>Una giornata particolare</i>, Antonietta waking her family and preparing them to go off to the parade welcoming the Führer's visit to Rome, whilst she stays at home to carry out domestic chores.</p> <p>Women as child-bearers: Antonietta's husband joking that they would make their 7th child by way of celebrating the special day.</p> <p>Women of secondary status, to accompany men or for their benefit: in <i>Il conformista</i>, Giulia accompanying Marcello, Lina Quadri; or the rape of the Fontamaresi women (cf child-bearers above: fascist goals of population increase).</p> <p>Totally expendable: in <i>Il conformista</i>, Lina shot along with Quadri although limited involvement; Giulia and daughter shot in first wave of bullets to family car.</p> <p>In <i>Fontamara</i>, the <i>cafoni</i> as a whole are treated as an inferior species by the administrative class and so perhaps less hierarchy between men and women among them, also out of necessity due to their economic condition.</p>	30

Question	Answer	Marks
1(b)	<p>In base alle opere studiate, analizza i fattori socio-economici che hanno permesso al fascismo di espandere così rapidamente la sua influenza.</p> <p><i>Fontamara</i> in particular is rich in socio-economic detail: the peasants' lack of education is made very clear; variety of episodes illustrating illiteracy – Giuvà 'la nostra scarsa istruzione'; this makes them easy bait for exploitation (cf '3 quarti e 3 quarti del resto' scam (even when they become wise to this, they are deceived again by 'dieci lustri').</p> <p><i>Fontamara</i> also describes specific ways in which the Fascist propaganda machine took advantage of socio-economic conditions: for example the farcical experience at Avezzano – the peasants are shipped there just to bulk out the crowd for the civil/ political parade, 'celebration'; they are given 'permission' to sit on ground, then ordered to stand and cheer intermittently for hours 'Viva il podestà' 'Vive il prefetto'. This chimes with footage at the opening of <i>Una giornata particolare</i> – of the Führer's visit to Rome, and the huge crowds lining the streets to welcome his arrival, motivated by a sense of occasion and celebration.</p> <p><i>Il conformista</i> and <i>Una giornata particolare</i> operate from a narrower, more intimate / individual perspective, details of the workings of Fascism emerging more through the protagonist's self-interest and engagement with his surroundings: Marcello, a state employee of the Fascist government, betraying his old professor, the anti-fascist Quadri; or Gabriele being rounded up and detained for being 'subversive' (homosexual). We see how Fascism was accepted, and domesticised, in the album that Antonietta keeps of Il Duce, a kind of naïve celebrity-worship. It is a form of escapism – the repetitive, mundane existence of the masses brightened by such idolatry.</p>	30

Question	Answer	Marks
2(a)	<p>Candidates should be able to point to several examples in the text/films to support their answer. Some candidates might take issue with 'alta' but nonetheless it is unfortunately impossible to claim that discrimination and abuse of human rights to not exist. It could of course be mentioned that it is not only immigrants who suffer such treatment and that it is not necessarily the indigenous Italians themselves who are responsible for ill-treatment of migrants. Many of the worst offenders are non-national leaders of criminal gangs. The moral imperative to treat migrants as one would wish to be treated should be particularly understood by a nation such as Italy whose people have themselves been emigrants to other countries for centuries. Similarly, Italians have become reliant on immigrants to do the jobs that they themselves do not want to do and should welcome rather than abuse them.</p> <p>The observation of the title in fact comes from an official report cited in the chapter Ore 16.00 of <i>Blacks Out. Il marocchino senza metro</i> recounts the story of Mohamed Hailoua who suffers discrimination in the workplace. He, being Moroccan, is prohibited by law from working in the public transport sector for reasons of 'public safety', i.e. he is viewed as a potential terrorist because of his racial background. The chapter goes on to recount a catalogue of racially motivated violent attacks against primarily Black immigrants. The account of Aly, the Senegalese who was beaten up by a group of Italian youths, is an example of how racism is becoming more widespread among the young. Aly withdraws his complaint against his attackers after meeting their parents, who seem genuinely shocked at their sons' behaviour. He is, however, criticised by the Cgil union for dropping the charge. They reason that as he stood a symbol for all immigrants, any attack should be prosecuted. This can be viewed as a positive intervention by the union on behalf of its migrant members. Racism seems to be becoming more widespread, justified by its perpetrators as a response to the 'threat' of the foreigner, who is seen as the enemy. The press is also deemed guilty of promoting the idea that all migrants are essentially economic migrants, rather than refugees. The book points out that 70% of those migrants who arrive in Italy by boat are seeking asylum, a chance to live, not just to make a living. The problem of human rights abuses goes hand in hand with the fact that many immigrants are working <i>in nero</i> and therefore do not have contracts and can be readily exploited. It is even claimed that the more integrated immigrants are, the more they are discriminated against.</p> <p><i>Terra di Mezzo</i> shows how immigrants are both exploited and resented by the local community. The Albanian builders are a source of cheap labour but they are not well-treated. Are they really taking jobs from local Italians one wonders? The Nigerian prostitutes may be resented by a certain stratum of 'moral' Italian society but they seem to fulfil a demand. We see Ahmed, the Egyptian petrol pump attendant being racially abused by Italians which might indicate that they resent his presence despite his high level of integration. However, Italians still need people who are prepared to work all night to provide them with the facilities they expect.</p>	30

Question	Answer	Marks
2(a)	<p>In <i>Terraferma</i> the person who most obviously resents the presence of the immigrants who continue to arrive is Nino, who has built up his tourist business and doesn't want it 'spoiled' by migrants who risk death trying to reach the very shores which he is trying to exploit for tourist fun. Whether this attitude is racist per se is not made explicit. The local police are seen to strongly enforce the law by which locals are not allowed to help or harbour migrants. This does not, however, mean depriving the migrants of their human rights. There is a system which has been devised to 'process' migrants. On the other hand, it could be a fundamental human right to give aid and assistance to those in need of it. This is fundamental to Ernesto's law of the sea. This is a complex question and responses should reflect that.</p>	

Question	Answer	Marks
2(b)	<p>Responses will be personal but must draw on the texts/films for examples which support their point of view.</p> <p>The premise of <i>Blacks Out</i> is that immigrants are indispensable to Italian society but that Italians have not yet necessarily woken up to this fact. Ideally candidates will offer an idea of what integration might look like. Once their ‘usefulness’ has been appreciated, one can be optimistic that they will be better treated and supported. The book gives examples from the tens of thousands of businesses started by immigrants which are now contributing to the Italian economy. Many Italian households do treat their cleaners and <i>badanti</i> well, although exploitation does still exist. A key factor for integration has to be legalising the status of those illegal immigrants who are already in the country. The benefits would work two ways. Firstly they could join unions to ensure better terms and secondly they could contribute through tax to the country’s revenue. The <i>lavoro in nero</i> does not help their integration. Of course, those immigrant workers who are effectively slaves may not feel optimistic as they are not allowed, either by their gang masters or by the wider Italian society, to integrate.</p> <p>Candidates may argue that it is harder to find optimistic episodes in <i>Terra di Mezzo</i> although the film is now 20 years old and things may have improved for the immigrants who are now relatively long-established. There is a sense of solidarity present among the Nigerian prostitutes and a rare act of kindness when one of them is bought a coffee. This may not be integration yet, but it is not total rejection. In fact, one could argue that the prostitutes are integrated into the lifestyles of their many Italian customers. As for the Albanian builders, some optimism can be found in the fact that they are at least occasionally working and earning money, though the exploitative and precarious nature of this work is disheartening. Their lack of integration is perhaps exacerbated by their limited language. In <i>Self Service</i> Ahmed, the Egyptian petrol pump attendant, has good language skills and appears at first glance well-integrated into the society – we see him communicating in good Italian with many clients – but this does not stop him being a target for racism and general suspicion. The black and white sequences, which may be flashbacks to his former life in Egypt or an imagined return, reinforce the gulf between the reality and the aspirations which fuel many migrants in their quest for a new life in Italy and are hence ultimately pessimistic. When he returns to his Salvation Army hostel room we see how bleak his life really is.</p> <p>In <i>Terraferma</i> if the future looks bleak for the native inhabitants of the island whose traditional way of life is being threatened, it is presumably even more so for the migrants who arrive on their beaches. Ernesto’s rescue of Sara and Filippo’s desire to help Sara and her child can be seen as optimistic, although the odds seemed stacked against them. Other people, for example Nino, resent the migrants’ presence and it is assumed that integration will not be easy. Even well-wishing locals are discouraged by Italian law from helping the migrants. As Sara leaves for the mainland, helped by Filippo, the viewer can only hope that she finds her family and can start a new life.</p>	30

Question	Answer	Marks
3(a)	<p>It would be useful for candidates to define what how they interpret heroism before considering what evidence there is of its existence in the works.</p> <p>The account of the war on the Carso both in Lussu's <i>Un anno sull'altipiano</i> and in Rosi's <i>Uomini contro</i> portrays a horrific situation where the Italians were abandoned with no supplies or weaponry and whole battalions missing. Some might consider that any ordinary soldier who endured the relentless suffering and danger and did not try to desert was a hero. The soldiers are effectively bribed through cognac and chocolate to fight, not that they are cowards, but the losses incurred to try to regain the trenches seem futile. Some soldiers, such as Marrasi, appear to try to desert and are treated with contempt. When the local mayor tells the soldiers that it is a beautiful thing to die for one's country, they are not impressed. The commanders, particularly Leone, are so incompetent and dangerous that they do not inspire acts of heroism, rather the opposite. In <i>Un anno sull'altipiano</i> the soldiers contemplate treason, through killing Leone, in order to stand more chance of survival. In <i>Uomini contro</i> Sassu's actions in taking responsibility for the men's killing of Major Malchiodi can perhaps be seen as heroic. They would be by his men. In contrast in <i>Un anno sull'altipiano</i> Lussu's decision not to shoot an unarmed enemy officer (Chapter 19) could be seen as an act of humanity rather than an unheroic deed which might be punished.</p> <p>In Monicelli's film <i>La Grande Guerra</i>, <i>Oreste</i> and <i>Giovanni</i> can be seen as comic antiheroes, who do their best to avoid any heroic action on the battlefield, but ironically of course their death by firing-squad, after their capture by the Austrian and their refusal to divulge their secret information, does turn them into reluctant heroes. Sadly for them, or their friends and family, this 'heroic' death is not recognised by their own side.</p>	30

Question	Answer	Marks
3(b)	<p>Hitherto a country more characterised by its regional differences than its unifying features, Italy as a nation was less than 50 years old when the first world war required its men to fight for their country. Italians had to put aside ancient regional prejudices and rivalries to join forces against a common enemy. All three works include characters from different regions of Italy who, through being thrown together in the trenches, form friendships and alliances which would have seemed improbable in other circumstances. The post-war Fascist regime, with its nationalist agenda, may have wanted to build a myth of the WW1 Italian soldiers as brave and eager defenders of their king and country, but the film shows us that the national spirit created by the disaster of Caporetto was more one of a desire for survival and a shared contempt for the military hierarchy.</p> <p>In Monicelli's film <i>La Grande Guerra</i> the Roman <i>Oreste</i> and the Milanese <i>Giovanni</i> exemplify the phenomenon of two men from different regions who meet during the call to arms. Far from being united by a passionate love of their country, however, they are more united by a lack of idealism and their fear of being damaged or killed. This tragi-comic portrayal by Monicelli of Italian soldiers is nonetheless an important portrayal of the reality of the attitudes of Italians towards the war. <i>Oreste</i> and <i>Giovanni</i> do ultimately die in defence their country but only after being galvanised by the insults towards Italians of the Austrian military.</p> <p>In Lussu's account of the war on the Carso in <i>Un anno sull'altipiano</i>, there are small indications of a national spirit. All the men stand to attention at the mention of the king, for example. The friendship between Avellini from Piemonte and Lussu from Sardinia is an example of how the war brought together people from different backgrounds and regions under common cause. However, if there is one unifying spirit it is one of an overriding sentiment of the futility of this particular war and contempt for the military hierarchy which has put them in such a precarious position. The soldiers look out for each other but not in an overtly nationalistic way. They see the enemy as human too. In Rosi's <i>Uomini contro</i>, similarly, the men appear ultimately to be more '<i>contro</i>' their own commanders than the Austrian enemy.</p>	30

Question	Answer	Marks
4(a)	<p>Candidates are invited to examine the evidence of sexism in the lives of the women in the works studied.</p> <p><i>In Donna in Guerra</i> Maraini's exploration of the sexual violence of men against women in this novel gives ample opportunity of exemplification of sexism. Sexism is manifest in the hypocrisy of those men who want women to be passive and yet criticise them for passivity in political engagement ("<i>sei una donna oltre tutto e le donne sono più portate alla passività.</i>"). Vittorio is of course portrayed as a hypocrite. He views women as masochists who enjoy being badly treated. Faele appears to share this view. It is when they are exchanging their views on this that Vanna finds the strength to speak out and act against her 'passivity'. Of course, there are also women in the novel who behave in ways that could be perceived as sexist in that they treat men as objects of pleasure, such as the German tourists who pick up the young male prostitutes. Women are also seen to act in pursuit of money, such as Giottina and Tota or in pursuit of a broader political aim, such as Suna. It is after meeting Suna, and to some extent Giottina, that Vanna is woken out of her role as passive observer and victim of her husband's unwanted sexual contact. The expression by one of the male characters that a man needs to '<i>salvare il suo orgoglio</i>' belies the more sinister desire of men to exercise their power to subjugate women, mentally and physically. The word '<i>orgoglio</i>' occurs many times in the novel and not only in a masculine context. It could be argued that Suna behaves in the same fashion when she talks about swallowing her pride and sharing her lover. She, however, is very much under the thumb of her father. Vanna and Suna both act to break out of the cycle of violence and suppression. At the end of the novel, Giacinto shows himself rather pathetically to have learned nothing when he accuses Vanna of acting <i>per orgoglio</i> in having an abortion and offers to swallow his pride and take her back.</p> <p>Right at the outset of <i>Volevo i pantaloni</i> we learn from Annetta about the frenetic, sexist and violent behaviour of the head teacher of her school if female pupils wore make-up or short skirts. Beatings and exclusions were supported by the girls' parents who deemed them prostitutes. Girls were expected to behave as passive creatures with no ambitions permitted '<i>Donna è moglie, donna è madre, ma non è persona.</i>' The man who most obviously tries to <i>salvare il suo orgoglio</i> is Annetta's father, who disowns his daughter after she has brought shame on the family (in his eyes) having been seen kissing a boy (Nicola). The punishment to which she is expected to passively submit is damaging to her education and ironically puts her in even greater danger of sexual abuse from her uncle. Annetta's attempt to tell of the abuse to her grandmother backfires when she is accused by her mother of precipitating her grandmother's death. No sympathy or understanding can be expected from her immediate family, whose pride and honour must be defended at all costs. Annetta's aunt Vannina appears to find the courage to leave her abusive husband Vincenzo, after hearing of his attempted rape of her niece, but in the end does not truly succeed in finding independence. Even Annetta ends up marrying her first and only boyfriend in a compromise destined to save the family's honour.</p>	30

Question	Answer	Marks
4(a)	<p>Rosalba in <i>Pane e tulipani</i> has been the stereotypical passive housewife and mother, providing a well-run home for her family to the detriment of her own personal satisfaction. Whilst her husband is not portrayed as a violent man, candidates might consider his behaviour – having a mistress and taking his wife for granted – as sexist. Right at the beginning of the film we see how Rosalba takes the initiative, somewhat inadvertently, by leaving her holiday tour and moving to Venice. Despite the satisfactions of her new life she is drawn back by guilt and genuine concern for her family to the family home. Realising this is a mistake, and persuaded by Fernando and Grazia, she has the courage to return to Venice and her new life, taking her youngest son with her. Meanwhile it can be argued that the blow to her husband's pride is portrayed in comic fashion. He realises belatedly how much he depended on his wife and begs her to return. Even his mistress realises how indispensable Rosalba is to her life and goes to Venice to persuade her to come home so that she can carry on her relationship without any responsibilities.</p>	

Question	Answer	Marks
4(b)	<p>Candidates are invited to consider whether the texts and/or film demonstrate the truth of the statement that emancipation is not an everyday reality for many Italian women. The books and film span the years 1970's, 80's and 90's, i.e. from the early days of feminism to the end of the 20th century. Different texts will offer different insights. Candidates may conclude that the characters are acting as feminists and take control of their own destinies but they might also consider that sexist and patriarchal attitudes persist and that these present a continued obstacle to women's independence and happiness.</p> <p>Nearly all of the male characters in <i>Donna in guerra</i>, with the possible exception of the young Orio, are portrayed as unreconstructed misogynists. Even those like Vittorio who espouse political and social reform view women as second-class citizens. Vanna's feminism dawns during this holiday, partly as a result of her meeting with Suna who makes her realise that she is not happy in her relationship with Giacinto. As she gradually explores her own reactions to the situation around her she gains the confidence to act, ultimately having an abortion and leaving Giacinto. As a working woman, she has some access to money and this is crucial to her plans. Yet we see that it is not easy for her to shake off the role she has assumed for so long. Even as she is planning to leave Giacinto, she gets out of bed to iron him a shirt! The feminist battle has a long way to go and it is depressing that even the school boys Vanna teaches behave appallingly towards the defenceless Maria Stella. If the battle for women's liberation is not yet won, the battle for gay rights is even further behind as we see from Suna's expulsion from the party on the grounds of homosexuality.</p> <p>The title of <i>Volevo i pantaloni</i> leaves no doubt that the society is not one that is ready to embrace female emancipation. Annetta cannot even be allowed to wear a pair of trousers. As a child, and female, Annetta is doubly unable to decide her own destiny. Her aunt Vanna's story, as narrated in the diary, reveals what happens to women who try to seek independence. Ultimately, Vanna has to seek financial help from her former lover when she attempts to leave her husband. Lack of independent financial means is what has kept her in a violent, abusive relationship. It is not certain that financial means would have helped Annetta, but the epilogue in which Cardella talks about the aspirations for her own family reveals that education and the opportunities which it creates are essential for women to fulfil their potential.</p> <p>Rosalba in <i>Pane e tulipani</i> is portrayed as a woman whom the women's movement may not have touched very much. She is a comfortably-off middle-class housewife and mother, taken for granted by her husband and sons. When she does strike out on her adventure she has no money of her own and has to hitch-hike and accept hospitality from Fernando. She also has to find a job to support herself. Whilst self-fulfilment is a goal for Rosalba, her life is also improved by her relationship with Fernando. Grazia is probably the only female character who appears to be truly emancipated. Rosalba's husband Mimmo is portrayed as an old-fashioned chauvinist in contrast to Fernando, who appears to be the ideal "new man", sensitive and undemanding.</p>	30

Question	Answer	Marks
5(a)	<p>Whether a clear picture of Italian society emerges from reading these detective novels is a matter of debate. Firstly, each book portrays a different region of Italy, albeit all in the South. In <i>La forma dell'acqua</i> Camilleri depicts Sicily, which has its own particularly well-documented history of organised crime, while Carofiglio gives us the less familiar setting of Bari. De Giovanni portrays Naples through the eyes of his protagonist as a divided society: “<i>Sapeva che avrebbe varcatoun invisibile confine tra due realtà distinte: a valle, la città ricca, dei nobili e dei borghesi, della cultura e del diritto. A monte, i quartieri popolari, al cui interno vigeva un altro sistema di leggi e norme, altrettanto o forse ancora più rigido. La città sazia e quella affamata, la città della festa e quella della disperazione. Quante volte Ricciardi era stato testimone del contraddittorio tra le due facce della stessa medaglia.</i>” Secondly, it is necessarily only aspects of Italian life which involve criminal activity which are highlighted in the novels. However, what does emerge from all books are common themes of corruption in and outside the forces of law and order and how crime pervades every stratum of society with a general observation that the poorer are guilty of petty crimes which can perhaps be overlooked while the rich and powerful commit more heinous and cynical crimes which should be prosecuted.</p> <p>In all cases the books portray Italy as a beautiful country with a dark underbelly. Its problems range from youth unemployment and nepotism (both exemplified in <i>La forma dell'acqua</i> by the surveyors Catalano and Montaperto who are working as rubbish collectors when they discover Luparello's corpse and hope by reporting first to Rizzo that they might find employment) to political ambition and institutional corruption often coupled with a high level of sexual promiscuity. <i>Ad occhi chiusi</i> deals with the very real and topical issue of extreme male violence perpetrated on women in Italian society and of which both Martina and Claudia are victims. Martina dies a violent death at the hands of Gianluca Scianatico while Claudia has had to master self-defence skills and change her identity to protect herself. <i>Il senso del dolore</i> the investigation into the murder of the famous but grotesque opera singer Vezzi reveals a rotten core to Italy's high society, represented here by the glamorous world of the theatre.</p> <p>The Sicilian society portrayed by Montalbano's world, with ample use of dialect, is a small one where the detective rubs shoulders with both magistrates and pimps. He is an outsider but trusted and well-connected. People even at the lowest levels are aware of who the <i>pezzi grossi</i> are and how they connect within the society. Fear and intimidation are endemic in the societies portrayed. It is not just known criminals that victims, informers or even lawyers are afraid of, but those people who are supposed to be pillars of society – lawyers such as Rizzo in <i>La forma dell'acqua</i>, the magistrate Scianatico in <i>Ad occhi chiusi</i> or the deputy chief of police Garzo in <i>Il senso del dolore</i> – and with reason. They are powerful enough to pervert the course of justice.</p> <p>The pictures are not all contemporary however we can see that the fundamental order of society hasn't changed much. In <i>Il senso del dolore</i> De Giovanni harks back to an earlier, but no more innocent, time, that of Mussolini's fascist era. Crimes and their motives don't change even if times move on.</p>	30

Question	Answer	Marks
5(b)	<p>Each book here is one of the first in a series in which we are introduced to the investigators – Camilleri’s brusque but likeable Commissario Montalbano, De Giovanni’s cultured and aristocratic Commissario Ricciardi and Carofiglio’s sensitive and humane Avvocato Guerrieri. Their characters have to be interesting and appealing in order for the reader to want to follow them to the successive novels in the series. As well as their actions in the cases they are working on, we learn about their back story which goes some way to explaining their particular personalities. Montalbano has his difficult on-off long-distance relationship with Livia, Guerrieri has a similarly tricky semi-professional relationship with Alessandra while Ricciardi is a lonely workaholic with only his aunt Rosa to love him (not that he is unattractive to women as the encounter with Livia reveals). All seem to have certain traits in common – isolated outsiders, unsuccessful in personal relationships yet attractive, sensual, gastronomic and tenacious mavericks with a healthy disrespect for some of the institutions of law and order.</p> <p>All three have pressure imposed upon them from their superiors to close the case before they are satisfied that the truth has been revealed and as such show personal courage. This is particularly true of De Giovanni’s Ricciardi whose superior is in fear of upsetting <i>il Duce</i>, a friend of the victim. The way the three solve or prosecute crimes is not conventional but based on intuition, contacts and generally by preparedness to take personal risks, lie and even break the law to get to the truth (e.g. Guerrieri’s fake video tape, Montalbano’s destroying of evidence and Ricciardi’s particular gift (or curse) of <i>il Fatto</i>, his exceptional insight into the victim’s last moments.)</p> <p>The strong and innate sense of justice of the investigators means that they are prepared to turn a blind eye to the petty crimes and misdemeanours of the poor and downtrodden (e.g. Montalbano’s encounter with Fatma) while pursuing the rich and powerful for their more cynical and high-level crimes.</p> <p>Yet of course the plot is important. There would be no novel without the plot which is the author’s vehicle for his message. Without riveting plots there would be no series of novels about each investigator as there is in each case. At its best the genre goes beyond simple ‘Whodunnit’ entertainment and has something profound to say about Italian society.</p>	30

Part II: 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.

Part II: Texts (30 marks)• **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.

• **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

Question	Answer	Marks
<p>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.</p>		
6(a)	<p>Comment on the following extract. Explain its context, analyse the importance of the events and show how it affects your understanding of Dante’s journey. Include any other comments on content or style you consider of interest.</p> <p>Candidates should identify the episode as coming from canto ii. Dante the pilgrim is seeking reassurance from his guide. Virgil gives his account of being sent by Beatrice and recounts her Divine mandate. Candidates may discuss love and divinity: <i>amor mi mosse</i>; references to Paradiso; characterisation; Dante the poet sanctioning Dante the pilgrim’s journey by invoking higher authority.</p>	30
6(b)	<p>In your opinion, which episode from the cantos studied is most significant for Dante’s spiritual awakening? Justify your choice.</p> <p>Candidates may choose from a number of episodes among the cantos they have read but any choice must be fully supported by close reference to the text in thorough consideration of how their chosen episode contributes to Dante’s spiritual development. They may refer to other episodes but the bulk of their answer should focus on the one episode they deem to be most significant.</p> <p>For example, they could elaborate on Dante’s encounter with the traitors and his unsympathetic treatment of Bocca in canto 32 (compared with his empathic reaction to the treatment of Francesca and Paolo in canto 5).</p>	30

Question	Answer	Marks
6(c)	<p>What are the key characteristics of Hell as depicted by Dante? What is their impact on the reader?</p> <p>Dante creates a highly vivid world, an imposing and dramatic environment in which all the readers' senses are involved: the murkiness of the '<i>selva oscura</i>'; the '<i>dolente note</i>' of the sinners.</p> <p>Candidates will no doubt discuss the precision with which the topography of Hell has been elaborated, and Dante's attention to detail in conveying the landscape and its inhabitants to the reader.</p> <p>They may discuss its points of similarity to the earthly world above (the very physical geography, rivers, rocks etc.) but also points of difference (flames, monsters / devils).</p> <p>They may conclude that the similarities serve to bring the reader closer to the message, through identification with familiar features; and that the differences are alarming, serving as a powerful deterrent to sin.</p> <p>The reader has a physical, tangible experience of Hell. The experience is heightened by the inclusion of familiar faces: great figures from legend and mythology alongside writers and politicians. This lends further solidity to the work of his imagining, and would have spoken more directly to his contemporary readers.</p> <p>Strong answers will substantiate each point with close reference to the text, and may take into consideration how the impact on readers 700 years ago would be different to that which it creates now.</p>	30

Question	Answer	Marks
7(a)	<p>Comment closely on the following passage, discussing both form and content. What themes are present here from the wider context of the novel? Comment on any further details that you find of interest.</p> <p>Commentaries may include discussion of violence and human impulses; tension between forces for good and those for evil, both at the level of the individual and at that of society, mankind; coming of age – <i>la crescita del corpo</i>, <i>bollire dentro la testa</i>, the turbulence of hormones, exposure to new ideas and ways of being; evidence of Naples permeating the text – la pizza, colourful nicknames in dialect; weight of life on shoulders of father; responsibility of protagonist and Maria – in turn taking care of his father; narrative style – shifting from interior reflections of protagonist to reported dialogue with father about dinner.</p>	30

Question	Answer	Marks
7(b)	<p>Discuss the presence and significance of religious motifs in the novel.</p> <p>Religious motifs in the story include a Jerusalem-bound shoemaker whose hump supposedly houses wings, a boomerang perhaps carved from the Ark of the Covenant, and a carpenter who likes to fish. It has been said of <i>Montedidio</i> that in speaking of the most common of men, the most marginal of lives, it has somehow become an echo and a reflection of the most important of all books.</p>	30
7(c)	<p>'Naples is the true protagonist of De Luca's novel.' To what extent do you agree with this critic's view?</p> <p>Candidates may find for or against the quotation, but all arguments must be fully supported with close reference to the text.</p> <p>They may cite in any case the use of Neapolitan throughout the text, the vibrant portraits of streetlife in the <i>quartieri</i>, the winding alleys and high perches – the sounds, the smells and the subterfuge that permeate De Luca's writing; the way Neapolitan is presented as visceral, earthy, in contrast to refined, almost rarefied Italian – "<i>l'italiano è una lingua senza saliva, il napoletano invece tiene uno sputo in bocca e fa attaccare bene le parole</i>". The densely packed urban space as detrimental to privacy, creating a sense of claustrophobia (<i>se vuoi sputare in terra non trovi posto libero tra i piedi</i>) but also as conveying warmth and human contact.</p> <p>Alternatively, candidates may argue that in fact the relationship between the protagonist and Maria, their united confrontation of the '<i>proprietario di casa</i>', or the protagonist's 'coming of age' is the main story. They may also mention strong secondary characters – Don Rafaniello, Mast'Errico...</p>	30

Question	Answer	Marks
8(a)	<p>The passage is from the beginning of the text. It serves to set the scene and introduces us to the protagonist Efix. Candidates would be expected to comment on:</p> <ul style="list-style-type: none"> • The detailed naturalistic description which portrays a beautiful, peaceful landscape (<i>di un bambino che s'addormenta</i>) and situates the action in Sardinia. • The economic way in which Deledda informs the reader about the nature of the long relationship between Efix and his female employers. • The sharp contrast between the bucolic descriptive nature of the first three paragraphs and the sense of impending doom introduced in the fourth. Candidates might remark on Deledda's use of the pathetic fallacy in the fourth paragraph. • The reference to the title in the fourth paragraph (<i>come le canne sopra il ciglione che ad ogni soffio di vento..</i>). Candidates could discuss what they understand by this. <p>In terms of themes which it introduces, there are many to choose from:</p> <ul style="list-style-type: none"> • Efix and his sense of ownership of the land he farms (<i>considera più suo che delle sue padrone</i>) and the marginal nature of the farming. • The small, perhaps claustrophobic, world Efix occupies physically and mentally (<i>gli sembrano i confini del mondo</i>). • The strong faith in God, or sense of fatalism, of Efix (<i>sperare nell'aiuto di Dio....Dio prometteva</i>). • Efix's seeming self-denial. The lifelong atonement for his crime, which informs all of his actions in the book, is ironically dismissed by him (<i>perché ricrodare il passato? Rimpianto inutile</i>). <p>Candidates are free to add whatever other evidence they feel appropriate to discuss Deledda's style and effectiveness.</p>	30
8(b)	<p>Sardinia's physical landscape is described very vividly in the novel and candidates should be able to evidence this. The Sardinia of the late 19th century is portrayed as a poor society in the process of decay, governed by superstition and conservative, traditional values of honour. After the death of their father, the Pintor sisters are reliant on others to survive, from the faithful ageing Efix to the usurious Kallina. The only hope is for one of the sisters to marry for money. There is a shortage of eligible young men, which of course will work to Giacinto's benefit. As in all societies where poverty is prevalent, the importance and power of money is a key theme. Nonetheless, Sardinia is also painted as a beautiful, intriguing and mysterious place.</p> <p>The island setting is important as it serves to emphasise the themes of isolation and claustrophobia. Travelling around the island is hard enough, but the journey to the mainland is almost inconceivable. When Lia runs away to the mainland she is as good as dead. All communication is by post and letters thus assume an extraordinary importance. On the other hand, in a small society where everybody knows everybody else's business, it is impossible to escape one's past. The backwardness of the island is contrasted with the modernity of the mainland in the person of Giacinto. The superstitions which are so important are one example of this contrast. The use of elements of Sardinian dialect in the characters' speech adds authenticity to the setting.</p>	30

Question	Answer	Marks
8(c)	<p>Giacinto (the son of the disgraced daughter who got away – Lia) is the catalyst for the action in the book as his arrival in Galte throws the Pintor sisters into a confused cycle of acceptance and rejection. There is some physical description in the text. We understand that he is a tall, good-looking strong young man, but it is his character which so strongly influences the events. Candidates might refer to some of the following:</p> <ul style="list-style-type: none"> • He is dishonest and a gambler, careless with his own money and other people's. • He is aware of his own failings, as evidenced by his confession to Efix of why he had to leave the mainland, but seems incapable of learning from his mistakes. • Charming and spoiled but capable of loving and being loved by Grixenda. • He is not bound by the same constraints of honour and family as the Pintor sisters. • Ultimately does the right thing by getting a job and marrying Grixenda. <p>As regards his role, candidates could offer the following:</p> <ul style="list-style-type: none"> • He exemplifies the theme of human frailty in that he is fundamentally a good, caring person but is weak and succumbs to his vices – gambling, spending money he doesn't have – repeatedly. • He introduces a romantic element into the novel. In addition to his relationship with Grixenda, he induces rivalry for his affection among the sisters. • Giacinto's otherness. He is young, from the mainland, devoid of the superstitions and practices which govern the lives of the inhabitants of Galte. • His arrival divides the sisters and ultimately his behaviour possibly contributes to the premature death of Ruth after he ruins the sisters financially. • He forces Efix to confess his role in the death of his grandfather and as such precipitates Efix's departure from Galte, thus enabling Deledda to deepen the reader's understanding of Efix's character and broaden her description of Sardinian landscape and customs. 	30

Question	Answer	Marks
9(a)	<p>The passage serves both to reveal something of Lila's character to the reader and to exemplify the complicated nature of the friendship between Lenù and Lila. In this episode they are young teenagers, perhaps thirteen or fourteen years old, learning to dance.</p> <ul style="list-style-type: none"> • Lila with '<i>quella sua aria di chi vuol capire bene...</i>' is portrayed as intellectually curious. She studies the couples dancing as you would a scientific experiment. She even gets a book from the library to study in depth. She has a thoroughness and application in her pursuit of knowledge which outstrips Lenù's. This character trait will become important in what follows. • Lila is impulsive and unpredictable '<i>un'esuberanza sorprendente per lei</i>'. She is not then generally a very cheerful person, rather she is nervy and curt. • When she dances with Lenù, she takes the man's role. This perhaps suggests Lila's dominance in the relationship, but also that she generally understands that she is equal to men or that she needs to treat with them on their terms in order to get on. Candidates could cite the episode immediately prior to this when Lila pulls a knife on Marcello Solara when he takes Lenù's bracelet. • Lila's close relationship with her brother Rino becomes apparent. He is under her spell. This contrasts with Lenù's lack of close family relations and is another reason for her to feel jealous of Lila. • Lila's apparent taunting of Lenù about the origins of the word <i>grammofono</i> is a succinct example of the nature of their relationship. Lenù is immediately made to feel ignorant and uncomfortable and one suspects this is Lila's intention (<i>facendo gli occhi stretti</i>). <i>Greco</i> is also Lenù's surname and Lila's use of the word almost seems to twist the knife. Shouldn't Lenù have known that <i>grammofono</i> was a Greek word? She was the one who supposed to be studying Greek. We have learned a little while previously that Lenù told Lila that she was studying Latin and Greek. Lila appeared not to react at the time and yet now we know that she possesses a dog-eared copy '<i>volume sbrindellato</i>' of a Greek grammar, hence much-used, borrowed or taken from the library. She has not only been trying to keep up with Lenù by teaching herself, but has overtaken her. The fact that she also has Tolstoy's epic <i>War and Peace</i> on her bookshelf reveals how advanced she is. • When Lila rubs salt into the wound by offering to write the word in Greek letters, Lenù reacts by sulking away. She is never able to confront Lila and knows she cannot compete. • The fact that the Cerullo family don't own a gramophone and have to hum the music they dance to indicates the poverty of the family but also its inventiveness. • Ferrante's style is spare and minimalist. She paints a picture with very few words, e.g. the use of the word <i>sbrindellato</i> tells us just how much effort Lila has been putting into her studying. • The reader sees everything through Lenù's eyes as narrator, but Ferrante's cleverness is letting the reader see beyond what Lenù sees. She does not comment on or react to what she sees but we understand the significance. 	30

Question	Answer	Marks
9(b)	<p>Candidates have a wealth of material to choose from to illustrate how the novel reveals a society in which rapid change conflicts with intransigent, unchanging attitudes. Key elements might include:</p> <ul style="list-style-type: none"> • The transition from the period of post-war poverty and depression to the beginnings of the <i>miracolo economico</i>. The acquisition of cars by Stefano and the Solara brothers exemplifies this. Marcello's provision of a television to the Cerullo's is sufficient motivation for a proposal of marriage to be acceptable to Lila's parents. Lila and Stefano's new house with its bathroom, fridge and telephone is the envy of the whole <i>rione</i>, particularly Lenù's mother. • Emergence of the young entrepreneurial generation in contrast with their parents' generation – e.g. Lila and Rino, Stefano Carracci, the Solara brothers, who all develop their parents' businesses. We see how Fernando Cerullo represents the intransigence of the old generation. • The unchanging dominance of the family as the main unit which brings with it internecine war and rivalries as well as a sinister form of solidarity. • The patriarchal society in which women are violently subjugated to men's needs. Lila realises that in order to develop she will need money which she can only get by marrying it. • Unchanging elements such as Camorra extortion and usury. Control may pass from one family or generation to another but it never disappears. It just spreads its tentacles until everybody's lives are somehow touched by it. • An emerging spirit of radicalisation and awareness of social injustice from people like Pasquale and Nino who can see the bigger picture. • The power of education, particularly for girls, as a means of escape from the destiny which would otherwise await them. Lenù's experience exemplifies this. • Social divisions in society are present even in the <i>rione</i>, e.g. when the poorer families are served inferior wine at the wedding. Poorer parents are old before their time, dragged down by the misery of their existence. 	30

Question	Answer	Marks
9(c)	<p>There are different levels and styles of language in the book.</p> <ul style="list-style-type: none"> • Dialect and standard Italian are both spoken in the book and by Lenù herself. The difference usage represents for Lenù the distinction between ‘la plebe’ and the educated, as is made clear by the maestra Olivieri. The ability to articulate one’s ideas clearly in standard Italian is highly prized by Lenù and the people she admires. • Lenù is brought up speaking dialect which is portrayed as crude. She is determined to master standard Italian which is going to be her way out of the <i>rione</i>. Her reluctance to use dialect causes a rift with her mother in particular, who speaks dialect and considers Lenù to be ‘jumped up’. • Reading and writing, hence the mastery of language, are critically important for the friendship of Lenù and Lila. They spend the money Don Achille gives them not on replacement dolls but on buying <i>Little Women</i> and they vow that they will write a book one day. • The mastery of language reveals itself to be paradoxically held by Lila rather than Lenù. Her story <i>La fata blu</i> is a brilliant piece of work and Lenù’s reaction to it is indicative of her friendship with Lila, both admiring and jealous. Lila is self-taught whilst Lenù receives paid education and yet it is clear that Lila has the better command of language, despite her insistence on speaking dialect and staying close to her roots. Lila torments Lenù with her mastery of Greek (which should of course be Elena Greco’s language!) as we see in the episode of the dancing lesson. Lenù, for all her success at school, struggles even with Latin and has to get Lila’s help. Without Lila’s interest in studying, Lenù loses the taste for it “<i>La scuola media, il latino, i professori, la lingua dei libri mi sembrarono definitivamente meno suggestivi della finitura di una scarpa, e questo mi depresse.</i>” • To an extent, the intellectual formation of Lenù involves her adopting or imitating the male language of academic books or ‘translating’ the ideas provided by Lila in dialect into standard Italian and passing them off as her own. The article Lenù writes about the Spirito Santo and which she hopes to get published is a clear example of this. Her bitter disappointment when she cannot see her work in print, because Nino has not published it, perhaps acts a spur to her career as a writer. She is impressed by how much more developed Nino’s thinking is because of his facility with language. • Donato Sarratore’s poetry, conversely, is an example of how the mastery of language is used ridiculously for the purposes of seducing women. 	30

Question	Answer	Marks
10(a)	<p>Comment closely on the following passage, noting elements of both style and content. To what extent does it set the stage for what is to come? Include any further observations that you find relevant.</p> <p>The first paragraph contains many of the key ideas of the novel: being invisible, insignificant in terms of both History and State – although of course Levi’s very act of writing and recounting changes the prospects somewhat, at least with regard to the former; the harsh, unforgiving environment that the <i>cafoni</i> are accustomed to – ‘<i>senza conforto e dolcezza... nella miseria e nella lontananza</i>’ – very far both geographically and conceptually from the North, from ‘civilization’ and industrial advance, from agents of change and development; a sense of permanence but also stagnation, impossibility of change, of improving their lot: ‘<i>la sua immobile civiltà</i>’; <i>su un suolo arido, nella presenza della morte</i>’ – the cult of death and superstition that pervades in this preindustrial agrarian society. We are given the impression that Levi paints with broad brush strokes here – his vignette applicable not just to Gagliano, or Province of Matera, but far more widely.</p>	30
10(b)	<p>Levi has been described as the ambassador of Italian peasant culture. What evidence is there in the text to support this?</p> <p>Candidates may consider some of the following points.</p> <ul style="list-style-type: none"> • Levi bears witness to the hypocrisy surrounding the N/S situation: the existence of the text itself earns him the title. Through writing he raises awareness: the problem won’t go away whilst people fail to even recognise it as such, Levi acting as ‘ambassador’ by providing mouthpiece for un(der)-represented people, the poor and the peasants; we see that the behaviour of the wealthy Barone perpetuates the idea that it is acceptable to treat them as inferior species, almost invisible. • Levi also illustrates the rhythms and cycles of the peasants’ existence: life is dictated by the seasons and the climate: in Dec, with the snow, ‘<i>I contadini non uscivano del paese</i>’; when he arrives in late summer, Aug – ‘<i>il vento africano bruciava la terra</i>’ ‘<i>è tutta brulla</i>’. • Levi at first refuses to engage, remains distant; then gradually absorbs their way of thinking – he slaps Giulia to get her to comply with painting order (he realises the only thing stronger than her superstition is the dynamic of domination / subordination – his strength and superiority commands her and she laughs, likes it). He speaks her ‘language’. • To a degree the peasants can speak for themselves, they are aware of their situation, as we see in the ludic exploitation of their misery represented by the customary play they put on at the start of Lent. They satirise the abuse of power in ‘<i>una tragedia senza teatro</i>’, a ‘<i>sfogo poetico</i>’ which reaches a far wider audience thanks to Levi. • His experience there marks him profoundly – in the opening lines of the novel he refers to it as ‘<i>la mia terra</i>’. 	30

Question	Answer	Marks
10(c)	<p>What different literary styles do you identify in <i>Cristo si è fermato a Eboli</i>, and what is their effect on the reader?</p> <p>Candidates should discuss the characteristics of Levi's narrative voice in the novel. They may observe some of the following qualities:</p> <ul style="list-style-type: none"> • on the whole the style could be characterised as quasi-journalistic, with elements of the autobiographical; it is peaceful, calm, chronicled; a 'documentary novel', with an intellectual tone, reflected in measured prose – cf trend in postwar literature towards social realism; • like the physician's voice, documenting, recording – interested in 'healing' the country? medical flavour throughout • however elements of a free indirect style sometimes present, almost mystical, mythical – when talking about destiny for example '<i>non c'è ragione né cause ed effetti, ma soltanto un cattivo Destino, una Volontà che vuole il male...</i>' – a kind of childish, fairytale quality • narrative, literary characterisation creeping in for example in the initial encounter with <i>podestà</i> Don Luigi – very distasteful portrayal – playing with whip, '<i>occhi pieni di falsità</i>' • there is generally a kind of sensitive detachment though, presenting a testimonial to the situation; avoids sentimentalising – the factual report of the pig operation for example (violent, crude in the telling of how the ovaries are ripped out). 	30

Question	Answer	Marks
11(a)	<p>Comment closely on the following passage, noting elements of both style and content. To what extent are the major themes of the novel present? Include any further observations that you find relevant.</p> <p>Candidates may consider some of the following with regard to thematic content:</p> <ul style="list-style-type: none"> • setting of Portugal; background of fascism and the persecution of Jews; US representing freedom from the same; media reinforcing the message rather than being a forum for free speech; • Pereira '<i>cattolico... a modo mio</i>' – hint at independence of thought, challenging received wisdom / group mentality; insistence over lack of belief in resurrection of the flesh, echoing opening pages of the novel, nodding to theme of death that pervades; • literature (Mann) and power of the same, political voice; challenging Pereira's assumption that he is impotent in the face of unfolding events, he <i>can</i> give voice to abuses of power; • Signora Delgado's 'call to arms' – '<i>faccia qualcosa</i>' – another key episode that will eventually tip the balance in favour of action. <p>Candidates should also consider elements of style: the simple, sparse reporting of dialogue; <i>passato remoto</i> '<i>chiese, rispose</i>'; lack of decoration; reporting – but to whom?; confessional – '<i>ammise</i>'; '<i>sostiene di aver detto</i>' – present tense of recounting.</p>	30

Question	Answer	Marks
11(b)	<p>With close reference to the text, explain the importance of the theme of death in <i>Sostiene Pereira</i>.</p> <p>There are a great number of episodes that candidates could choose to refer to:</p> <ul style="list-style-type: none"> • The opening pages are suffused with references to death, and feel stagnant, putrid, inert; as Pereira himself considers, he is <i>'come fosse già morto'</i> – lack of engagement with life amounts to the same. • Pereira reading Rossi's article – copies key phrase: <i>'Il rapporto che caratterizza in modo più profondo e generale il senso del nostro essere è quello della vita con la morte, perché la limitazione della nostra esistenza mediante la morte è decisiva per la comprensione e la valutazione della vita.'</i> • Unreported killing of a socialist by the police: <i>'il paese taceva', 'tutta l'Europa puzza di morte'</i> • Pereira talking to his dead wife's portrait, communion with the dead • Mention of the son they never had – need to leave legacy, as a form of life after death? • <i>La pagina dei necrologi</i> – fixation with lives that have been before; continuing involvement with past to comment on events of present • Actual death of Rossi – final event in bringing Pereira 'back to life' <p>Candidates may conclude that the theme of death that pervades the novel underscores the importance of living fully, as per the quote from Rossi above. All conclusions must however be fully justified with support from the text.</p>	30
11(c)	<p>Consider the value of the novel, <i>Sostiene Pereira</i>, as a historical document.</p> <p>Candidates may consider some of the following:</p> <ul style="list-style-type: none"> • the backdrop of events across Europe elucidated by Pereira in early discussions with Monteiro Rossi, including civil war in neighbouring Spain and the aligning of the Portuguese authorities with Franco; • Pereira's first 'act of resistance' in harbouring Rossi's cousin; • how Pereira comes to use fiction to comment obliquely on contemporary events – e.g. in discussion with Dr Cardoso, considers publishing an anti-German novella by Daudet, despite the fact that as Cardoso points out, <i>'la Germania non si tocca in un paese come il nostro... salutano tutti con il braccio teso, come i nazisti'</i>; • Pereira in opposition with the director of the 'Lisboa', <i>'un personaggio del regime', 'salazarista'</i>... <p>They may conclude that perhaps 'historical novel' might be an appropriate classification of the novel, but that it lacks the specific detail necessary to constitute a historical document. Or they may conclude that its portrayal of local and personal events so closely involved in an important moment in history validates the novel's worth as a historical document. It is important to remember however that this is not a primary source – it is a fictional account, published in 1994.</p>	30

Question	Answer	Marks
12(a)	<p>Comment closely on the following passage, noting elements of both style and content. To what extent does the central episode illustrate the major themes of the novel? Include any further observations that you find relevant.</p> <p>Candidates may mention some of the following:</p> <ul style="list-style-type: none"> • the exchange touches upon the difference between North and South Italy, and posits them as totally alien one from the other, Milanese being considered as ‘foreign’ as Americans • tone of righteous indignation, fancy considering coffee to be ‘<i>una bevanda che si beve!</i>’ • double ‘b’ of ‘roba’ – a defining feature of the Neapolitan accent • all the social interaction and human contact involved in the Neapolitan version of having coffee, versus the sterile silence of the coffee machine so familiar to office workers generally; this is illustrative of the Professore’s philosophy of amore and libertà • parallel with religion – the coffee break is a sacred ritual, and involves a great deal of social form and outward appearance • intrusion into life of the individual unthinkable to Northerners – the barman interrupts his client’s reading of the paper to chide him for being distracted from his coffee! 	30
12(b)	<p>From your reading of <i>Così parlò Bellavista</i>, what do you understand to be the principle characteristics of ‘napoletanità’? Support your answer with close reference to the text.</p> <p>There are a wealth of pertinent examples to draw upon in answer to this question; indeed the protagonists themselves embody the very spirit of ‘napoletanità’, but of course candidates must consider in details what they consider to be the defining elements of the term. As De Crescenzo notes in discussion with Bellavista, it refers to ‘<i>quella saggezza di vita dei nostri vecchi... i loro modi di dire!</i>’; a feeling that as a Neapolitan, one can only truly be understood by other Neapolitans. In other words, it is a unifying characteristic, an identity. It often involves a form of reasoning that would be alien to many yet contains an internal coherence (consider the discussion of which side to take in a war – better off with Russia as the Americans would treat their prisoners of war better!).</p> <p>However as he then goes on to say, it is not always considered a positive attribute: ‘<i>viene considerate una filosofia peggiore, qualunque, fatta di disimpegno e di parassitismo!</i>’ – the sense that everyone is out for themselves, that any degree of ‘<i>furtività</i>’ is acceptable, or even worthy of a degree of respect, as long as accompanied by panache and barefacedness. Take the story of Gennarino, ‘o kamikazze, throwing himself under vehicles for a living and even going as far as to capitalise on his success for getting payouts by obtaining them for others whose accidents didn’t even involve a car: making a living whilst working as little as possible commands a degree of awe from his compatriots (cf the portiere / vice-portiere etc – passing down of responsibilities of the job for fractions of the pay).</p>	30

Question	Answer	Marks
12(c)	<p>Analyse the narrative style and structure that De Crescenzo uses in <i>Così parlò Bellavista</i>. Why do you think he chose to intersperse the main dialogue with short anecdotes, or <i>fattarielli</i>, as he did?</p> <p>Odd-numbered chapters contain the dialogue between De Crescenzo, Prof Bellavista and co.</p> <p>Even-numbered chapters contain self-contained stories, anecdotes – the candidate has a wealth of possibilities to draw on here and may discuss how the <i>fattarielli</i> so vividly present various characteristics and themes: <i>furbizia</i> (<i>La bella addormentata</i>), <i>amore</i>, <i>libertà</i>, a certain respect for underhand behaviour (sneaking into the football match)</p> <p>De Crescenzo described it as being like ‘<i>un vecchio testo di geometria dove ai teoremi enunciati seguono gli esempi dimostrativi</i>’ – the Neapolitan anecdotes of the even chapters support the vision that emerges from the discussion of the group in the odd chapters, or illustrate the theories elucidated by the professor.</p> <p>The tone could be described as jovial, incorporating light-hearted banter with more passionate exchange, always colourful and conversational. Candidates may note that this makes them feel almost part of the discussion, physically present in the group; or that it at least has the effect of drawing the reader closer to the message. Candidates may also consider what the inclusion of words in the Neapolitan dialect conveys. In any case, all assertions must be fully supported by close reference to the text.</p>	30

Question	Answer	Marks
13(a)	<p>The moon is a recurring motif in Leopardi's poetry, occurring in one third of his poems. Written when he was a young man in 1819 at Recanati, possibly on the poet's 21st birthday – an appropriate time to look back and forward as the poem does. The moon is a permanent presence in Leopardi's life which serves as a witness and reminder of times past and the poet's bittersweet reflection on his melancholy. The poem seems intimately linked to '<i>l'Infinito</i>' which immediately precedes <i>Alla luna</i> chronologically, written in the same year. Is he referring to the same tree (<i>questo colle vs quest'ermo colle</i>)?</p> <p>Candidates can point to poetic techniques employed:</p> <ul style="list-style-type: none"> • non-rhyming hendecasyllables • the use of enjambement • repetition of concepts – <i>ricordanza, memoria, rimembrar; pianto, travagliosa, dolore, l'affanno</i>; leaves reader in no doubt about the main themes of the poem. • use of imperfect tense: <i>venia, pendevi, sorgea, apparia, era</i> suggests continuity of experience • moon addressed in second person in affectionate terms – '<i>graziosa, diletta</i>'. Given human traits – <i>volto</i>. • contrasts– <i>lungo la speme vs breve la memoria</i> • romantic exclamatory tone – repeated use of 'o' <p>Leopardi appears both aware of and detached from his youthfulness. The poet's continued sadness (<i>né cangia stile</i>) is poignantly expressed – his tear-filled eyes clouding his view of the moon. Candidates might refer to the sad irony of the expression '<i>lungo la speme</i>' when we consider how young Leopardi was when he died.</p> <p>in the last two lines there are echoes of Francesca's lines in Canto V of Dante's <i>Inferno</i> '<i>Nessun maggior dolore che ricordarsi del tempo felice nella miseria.</i>'</p> <p>Candidates might want to comment on how the phrase '<i>il rimembrar delle passate cose</i>' later came to be used as the English translation of Proust '<i>à la recherche du temps perdu</i>'.</p>	30
13(b)	<p>Leopardi's poetry is full of imagery from nature. There are many examples of poems which use elements of nature – moon, landscape, views, trees, birds – to present Leopardi's philosophical viewpoint and many in which he addresses Nature directly, for example <i>A Silvia</i>, in which he berates nature for not allowing Silvia to fulfil her life. None perhaps capture the range and depth of his use of Nature as <i>La ginestra</i> in which the poet uses the image of volcanic eruption of Mt Vesuvius to explore Man's fragile state of co-existence with the natural order of things. Other examples could include the celebrated <i>L'infinito</i>. In <i>Il passero solitario</i> (1929) from his mid-period Leopardi clearly projects his own isolation onto the bird, whilst <i>Il tramonto della luna</i> (1936) from his late period clearly uses nature to convey his feelings about death and contrasts with the bittersweet <i>Alla luna</i> from the young Leopardi. Candidates might want to write about how his use of natural imagery changes over his lifetime.</p>	30

Question	Answer	Marks
13(c)	<p>Candidates will want to distinguish and exemplify the two concepts of unhappiness and disappointment. For example melancholy is not an uncommon element of Romantic poetry. The personal nature of it is not unexpected as it reflects the claustrophobic and frustrated nature of Leopardi's life. Candidates may refer to any of the selected poems but <i>A se stesso</i> would appear to be at the bleakest end of the spectrum, while others such as <i>Alla luna</i>, talk of melancholy in a bittersweet way and refer to hope in the future.</p> <p>Leopardi's disappointment at the state of Italy expressed in <i>All'Italia</i> is not of such a personal nature but expresses his young patriotism. As such it could even be argued to be a rousing and uplifting work, reminding readers of the greatness of Italy's past.</p> <p>It is for candidates to decide whether Leopardi offers no uplifting message, but it could be argued that the sheer beauty of his poetic expression is uplifting in itself. Indeed, his love poetry, such as <i>Alla sua Donna</i>, and in a different way, <i>A Silvia</i>, provides such profoundly beautiful verse.</p>	30