



Cambridge Pre-U

ITALIAN (PRINCIPAL)

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Paper 4 Topics and Texts

May/June 2022

MARK SCHEME

Maximum Mark: 60

Published

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 International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

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

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 [AO3]

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 up all these at every borderline, in order to see whether the work can be considered for the category above.

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

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</p> <p>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>		

Question	Answer	Marks
1(a)	<p>Candidates are invited to agree or not with the statement that Italian crime fiction portrays a simplistic view in which the rich are the criminals and the poor are the victims. There is ample scope in all three novels for a nuanced discussion of this statement.</p> <p>In Camilleri's <i>La forma dell'acqua</i>, we can perhaps disagree with the premise of the question in that the two victims in this story, Luparello and ultimately Giorgio, are in fact not poor but they are vulnerable. Although Luparello dies of natural causes and Giorgio kills himself, it is the conniving, rich and powerful Rizzo who tries to manipulate the situation to his own advantage, not caring whom he uses to achieve this. It is this behaviour which inspires Giorgio to kill him. Rizzo is then another wealthy 'victim' who is also a criminal. The disparity is perhaps not so much between rich and poor, but between powerful and powerless. Ingrid, for example, is treated badly by powerful men. Montalbano is more persistent and rigorous in his pursuit of the rich and powerful perpetrators of crime or obstructers of justice than he is toward the small fry petty criminals whom he often turns to for inside information such as the soft drug peddler Gegè. He offers less protection (e.g. of damaged reputation) to the <i>personalità di spicco</i> such as Cardamone and Rizzo. In fact, we see that Montalbano ultimately protects Giorgio's reputation by not disabusing his colleagues who think that the mafia were responsible for Rizzo's death.</p> <p>In Carofiglio's <i>Ad occhi chiusi</i>, it is certainly the case that the villain of the piece, Gianluca Scianatico, is a <i>scellerato</i> from the rich set, <i>la cosiddetta Bari bene</i>, a doctor whose father is one of the most powerful people in the city as president of part of the appeal court. Once again power and wealth combine to create the criminal. The victim here is Martina, a young woman, who is psychologically fragile, but not necessarily poor. She is violently abused by her husband Scianatico. The principal investigative plot is that of Guerrieri having to be inventive to beat the system and get Scianatico convicted, however it could be argued that the true victims that emerge in Carofiglio's novel are the children, necessarily powerless, who are sexually abused by paedophiles, including by parents. The most intriguing character in the novel is <i>Suor Claudia</i>, a former abuse victim who runs the women's refuge.</p> <p>In De Giovanni's <i>Il senso del dolore</i> the two faces of the city of Naples are explicitly mentioned at the beginning of the novel with an understanding that the poor have the harder lot and live by different rules... <i>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.</i> The author's method allows the reader into Ricciardi's mind so we understand that under Fascism crime is not to be allowed to defile the 'pure and healthy' image of Mussolini's Italy. Ricciardi believes that even so hunger and love are the basis for all crime, so in that sense poverty can be seen to be the cause of crime, even if the poor are not always the victims. The poor are an ever-present theme while the rich are to a certain extent lampooned. Here the crime being investigated is that of an opera singer, Arnaldo Vezzi, a wealthy, powerful and unsympathetic victim who has friends in high places. The intervention of the Ricciardi's ambitious superior <i>vicequestore Garzo</i>, who in turn is being pushed by more powerful forces, shows once again that power may serve the criminal more than justice.</p>	30

Question	Answer	Marks
1(b)	<p>Candidates are invited to consider the portrayal of the forces of law and order which they obtain from the reading of the novels. In the case of the Camilleri and De Giovanni novels, the figure of the <i>commissario</i> is the chief exponent of the police force, whilst in the Carofiglio novel we become acquainted with the judiciary and the police through <i>avvocato Guerrieri's</i> interaction with them. In each case, there may be a distinction between the different ranks portrayed, for example a difference between the <i>commissario</i> and the rank and file police officers or the police chiefs. All of the investigators are in some way loners and mavericks. They have in common a healthy disrespect for authority and a sympathy for the poor and oppressed. It is necessary for candidates to go beyond consideration of the chief investigator to consider the wider terms <i>forze dell'ordine italiane</i>.</p> <p>There are many examples in <i>La forma dell'acqua</i> when Montalbano is prepared to bend the rules, even to the extent of lying and planting evidence, in the pursuit of justice for innocent victims. An example of this is when Montalbano predates the receipt for the gold necklace which he collects from Saro, in order to prevent Saro from being prosecuted for handling stolen goods. In the case of Rizzo, who ruthlessly exploits Luparello's death for his own ends, Montalbano is happy not to have the truth of Rizzo's murder by Giorgio investigated or revealed; he thus operates a double-standard. People higher up the chain of police command, like <i>il prefetto Squatrito</i> and are seen to be bureaucrats with little interest in justice who are easily manipulated by Montalbano. He is not frightened to stand up to pressure from above to close cases. Other policemen, such as Fazio, are seen as good colleagues but lacking in the necessary insights. We learn though small incidents about the public's attitude towards to police – they slash the tyres of the police cars regularly, but they are also fearful and intimidated by the police.</p> <p>In <i>Ad occhi chiusi</i> the figure of the lawyer Guerrieri can be viewed as the positive side of the forces of law and order – courageous (he alone will take on the case against the abusive Gianluca Scianatico), honest (he pays his taxes) and morally beyond reproach – while his methods may not always be legitimate (the bluffing of the video tape evidence). On the other hand, one of the most striking representatives of the forces of law and order is that of the appeal court judge Ernesto Scianatico, who is so powerful that no other lawyer is willing to take on the case against his son Gianluca. Guerrieri gives the reader his view that <i>il sostituto procuratore generale 'non era un grande lavoratore'</i>. The behaviour in court of the lawyer Dellisanti does not show the legal system in a good light. As for the police, the figure of inspector Tancredi is portrayed as a decent, sympathetic character who wants justice for Martina Fumai. At the climax of the book, when Scianatico, having killed Martina, is being attacked by Claudia, it is Tancredi who reinvents the scenario implicating the police in order that Claudia should not be charged.</p>	30

Question	Answer	Marks
1(b)	In <i>Il senso del dolore</i> we learn about the importance for the investigating detective to have a good sidekick, as witnessed by the close trust between Ricciardi and Maione. However, it is emphasised that Ricciardi is isolated from the rest of the squad, who view him with awe and suspicion. The character of <i>vicequestore Garzo</i> serves to illustrate the ambition of the higher echelons of the police ranks, whose primary concern is not with justice but with promotion and reputation. Police chiefs need to serve their political masters. Candidates could discuss whether the fact that the work is set in the 1930's has any bearing on this view.	

Question	Answer	Marks
2(a)	<p>Candidates are invited to consider to what extent women in wartime were victims not only of the enemy but of their own side. Women are undoubtedly victims of the state of war, almost irrespective of which side is committing atrocities, even though they by and large do not participate in active combat in any of the texts studied here.</p> <p>In Chiara Carminati's <i>Fuori Fuoco</i> we learn early on from Jolanda's mother that women are the natural victims of war "<i>La guerra, Jole, la fanno gli uomini. Ma la perdono le donne</i>". Carminati shows us, through the character of Jolanda, that this is true irrespective of which side started the war. Jolanda matures from a 13 year-old, albeit working, girl to a woman in the course of the book as a result of her wartime experiences. The notion of enemies and sides is also an interesting issue in this book as it takes place during the First World War in the border region of Friuli. Jole's family had been working for 3 years in Austria and were 'repatriated' to Italy at the outbreak of war but initially had no particular feeling of loyalty to Italy. In fact, the boys in the family wanted to initially volunteer to fight for Austria against Serbia. The repatriated men are unable to work, so the women have to find jobs, which they do more easily. Eventually the men have to leave their families and villages to fight for Italy, leaving the women and children unprotected. The women may be '<i>fuori fuoco</i>', out of the direct line of fire at the front, but they also become out of focus in other ways – out of sight and out of mind as symbolised by the out-of-focus pictures which punctuate the novel. In the absence of male protectors, they become targets for harassment by soldiers of both sides. The accounts of the brutal effects of the bombing of Udine and the particular example of a woman blown up as she is nursing her child reinforce how women were victims of enemy forces. On the other hand, Jole's mother is interned for being an <i>austriacante</i>, i.e. a blonde born in Grado, which was at that time part of Austria, despite being Italian and this simply because she spurned an Italian soldier's advances. In this respect she is a victim of her own (Italian) side.</p> <p>In Renata Viganò's <i>L'Agnese va a morire</i> an interesting question arises about the distinction between the enemy and one's own side because, for a <i>partigiano</i> in Italy, the enemies were both the collaborating Italian Fascists and the Germans who worked hand-in-hand. Agnese's neighbours, Minghina and her two daughters are perhaps the closest thing to the same side and yet they collaborate with the Fascists to the extent of betraying Palita, Agnese's husband, a communist and intellectual who is working with the Resistance. The neighbours have no moral scruples and when the Germans arrive in the village as they retreat north, the girls are happy to sleep with them. Nonetheless, even they can perhaps be seen ultimately as victims when they are barbarically killed in revenge for Agnese's killing of a German soldier. Agnese suffers from the acts of her neighbours, of the Fascists and of the Germans, however what is remarkable is her stoicism and determination to carry on the work of the Partisans. She does not act like a victim. La Rina, a rare fellow female partisan, suffers too at the hands of the Fascists when her father and brother are taken by them. Ultimately, of course, Agnese is killed by the Germans.</p>	30

Question	Answer	Marks
2(a)	<p>In <i>La Ciociara</i> it is again not a straightforward matter to decide who is the enemy and who is on one's side. Cesira and Rosetta leave Rome as the Germans approach and it is increasingly bombed by Allied planes, who are attempting to liberate Italy from the Germans. Meanwhile, the Germans are still on the ground retreating through Italy inflicting hardships and death on those left behind, largely women and children. Consequently, it could be argued that both sides are the enemy. Indeed, Cesira and Rosetta are raped as they attempt to return to Rome, not by the Germans, the enemy, but by the 'liberating' Moroccan soldiers, who are supposed to be on the side of the Italians. Rosetta suffers great psychological damage as a result of the rape.</p>	

Question	Answer	Marks
2(b)	<p>Candidates are invited to discuss the ways in which women displayed courage and heroism during wartime. They may wish to define these terms in the context of the mostly non-combatant role played by women in the texts and film studied.</p> <p>In Chiara Carminati's <i>Fuori Fuoco</i> reference is made to the notion of heroism. Jole is sceptical about the propaganda delivered by don Andrea during mass '<i>non bisogna avere paura di morire per la Patria, perché è così che si diventa eroi eternamente</i>'. The young men feel like heroes when initially called up. Their mother, Antonia, might be seen to be courageous in standing up to the Italian soldier on the bridge, although this of course brings about her internment. Jole and Mafalda show considerable bravery when they set off to Udine to track down Adele Sartori. Their courage is put to the test when the munitions factory explodes and Mafalda, the younger sister, is trapped. Jole seems to find inner resources of optimism in such circumstances even though she too is badly injured in the house collapse. Jole learns at first hand that truth is also a victim of war when the Sant'Osvaldo explosion goes unreported due to censorship.</p> <p>In Renata Viganò's <i>L'Agnese va a morire</i> we do have a protagonist in Agnese who is an active combatant in that she continues her husband Palita's work as a runner for the Partisans after his capture. Candidates may wish to debate whether Agnese's act of killing a German soldier was courageous and heroic or rather a risky overreaction to the killing of her cat, her only remaining link with her husband who has been killed in a concentration camp. Nonetheless, she shows immense courage and resourcefulness in the execution of her missions, particularly as she is in pain, and later in looking after the Partisan group as they hide in the waterways. She is fearless when confronting the enemy troops and her death might be viewed as heroic. Her behaviour contrasts starkly with that of some other female characters in the book, particularly her neighbours, Minghina and her daughters, who collaborate in a selfish and cowardly manner with both the Fascists and the Germans. Their eventual death, whilst gruesome, is not heroic.</p> <p>In <i>La Ciociara</i>, Cesira appears to have been courageous in staying in Rome to run her shop single-handed, but as the Germans approach and when the Allied bombing starts she makes the decision to take herself and her 13 year-old daughter to her rural birthplace in the country. Is she courageous in how she entrusts the shop to her late husband's friend? Once in the country, life is full of hardships which Cesira stoically endures. Her behaviour is perhaps courageous but she really has no choice. There do not appear to be any acts of heroism per se. Cesira does show motherly courage when, after she and her young daughter have been raped by the Moroccan soldiers, she tries to help her daughter get through the ordeal.</p>	30

Question	Answer	Marks
3(a)	<p>This question aims to get at the significance of ‘mental resistance’ and the small acts undertaken to attempt the preservation of at least an interior dignity. For the protagonists of the works any physical resistance would have led to certain death; the force of an individual against the fascist / Nazi forces would have been futile. Instead, efforts turn inwards; one tried to reframe the experience, to manage it on a very local and personal level, to exercise what minimum of self-determination remained. Examples from the texts / film may include:</p> <p>-in the case of Levi, candidates may discuss the episode where prisoners are stripped not only of all their possessions, but are also reduced to numbers, thus losing even their names: ‘Ci toglieranno anche il nome: e se vorremo conservarlo, dovremo trovare in noi la forza di farlo, di fare sí che dietro al nome, qualcosa ancora di noi, di noi quali eravamo, rimanga’. Or, as the author’s care for personal hygiene evaporates ‘dopo una sola settimana’, he is reminded by Steinlauf of its symbolic importance, even if, as Levi notes, it is of little to no practical benefit: ‘noi bestie non dobbiamo diventare’, ‘dobbiamo... lavarci la faccia senza sapone, nell’acqua sporca... per dignità e per proprietà... per non cominciare a morire’.</p> <p>-in the case of <i>La Vita è Bella</i>, candidates will of course discuss the extraordinary lengths that Guido goes to protect his son’s innocence and to bolster his morale, turning the horrific conditions of the camp into the necessary setting for an intricate game, risking his life by mocking the officers with his false translation of their instructions and so on.</p> <p>-in the case of the Bassani text, candidates may consider how, rejected by their local tennis club, the young Jews of Ferrara resurrect the old grass court, thus taking what limited control / possession they are able of their situation; or the rather ‘stiff upper lip’ approach of the narrator’s father, whose resistance takes the form of denial and rejection as he scorns being too traditionally Jewish.</p> <p>Candidates may conclude that as the figures show – only one of the Finzi-Contini was laid to rest in the family tomb – even passive resistance / small acts of self-preservation were unlikely to make a great deal of difference in the end; or they may conclude that those who maintained a sense of dignity and a sense of self were more likely to be among those who survived precisely because of their efforts.</p>	30

Question	Answer	Marks
3(b)	<p>This question aims to get at issues of motivation, ambivalence and conflict of conscience: moments that illustrate a sense of humanity superseding side-taking. Were the 'buoni' always good and the 'cattivi' always bad? Were there 'buoni' among the 'cattivi' and vice versa? Were there times when personal motivation / character prevailed over orders? Candidates may consider the riddle-telling German officer in <i>La Vita è Bella</i>, who, despite initially appearing to have a soft spot for Guido ultimately shows himself to be self-interested. They may consider how categories changed and merged over time – that 'buoni' and 'cattivi' were not immutable lines in the sand: 90% of the Jewish Ferrarese community were at one point members of the Fascist party. Sometimes, the 'cattivi' exploited their position to become even more so: for example, the German officer working a 'private initiative' to relieve Levi and his companions of their valuable objects as they are transported to the camp.</p> <p>Candidates are likely to conclude that a straightforward good/bad presentation of events is insufficient, however all arguments must be fully supported with close reference to the texts / film.</p>	30

Question	Answer	Marks
4(a)	<p>In other words, is there any drama, action, characterisation, or story line worthy enough of note that it could be said to steal the show from the beauty of the setting?</p> <p>In <i>Roma</i>, the actors are little-known; they are far better-known in <i>La Dolce Vita</i> and <i>La Grande Bellezza</i> but arguably Rome still steals the show. The character of Jep is a captivating figure, and the dialogue exquisite throughout (in particular his almost tender yet brutal character assassination of one of the group of friends whilst having drinks on his balcony) – but would they find such an immense audience without the spectacular backdrop provided by Italy’s capital? In the Trevi fountain scene, is it Anita Ekberg or the setting which hypnotises the viewer? Paradoxically, it is perhaps in <i>Roma</i>, where the protagonists are if not less captivating then certainly less glamorous, that Rome makes less of an impact. We are presented with the more immediately unattractive facets of the city – the immense, noisy and polluted traffic jams for instance. [Candidates may argue of course that the consumption and idle or superficial lifestyles of the protagonists of the other two works are just as unattractive.]</p> <p>Candidates may conclude that character and plot stands little chance against a city of such beauty, full of such powerful contradictions (in <i>La Grande Bellezza</i>, the continual moving back and forth between scenes of tranquil meditation (prior to the collapse of the Japanese tourist at the Janiculum) and rowdy chaos (the 65th birthday party scene which immediately follows it); or they may find a contender for centre stage in elements other than setting. All answers must be fully substantiated with close reference to the films studied.</p>	30
4(b)	<p>Candidates may side with the premise of the question and consider that Rome is presented as a beautiful shell, empty inside; a Rome with few redeeming features. Everything superficially seems beautiful, fascinating, seductive; yet the reality is squalor, boredom, ugly or vulgar, nauseating to excess. The works are ostensibly homages to Rome but actually can be seen as passing a damning critique of the degradation of city, particularly with regard to the social / community aspect. As Romano concludes before leaving: ‘Roma mi ha molto deluso’ (<i>La Grande Bellezza</i>).</p> <p>On the other hand, candidates may take issue with the question’s premise and consider the eternal sense of promise and excitement that is conveyed by the city in the films. There is no viable alternative: ‘Roma o morte’ (opening shot of <i>La Grande Bellezza</i>). The partygoers of both <i>La Grande Bellezza</i> and <i>La Dolce Vita</i> certainly seem unrepentant. There is always the possibility of an incredible discovery – as when the construction crew finds a perfectly preserved ancient Roman dwelling in <i>Roma</i> (although of course the interior quickly suffers an accelerated process of decay, thus perhaps sustaining the opposite thesis).</p> <p>A strong answer should consider at least to some degree both sides of the question, and to what extent one prevails.</p>	30

Question	Answer	Marks
5(a)	<p>Candidates are asked to consider how far Fo's works can be appreciated without a knowledge of the political background in which they were written.</p> <p>They may make the following, or other, points:</p> <ul style="list-style-type: none"> • Each work stands on its own theatrical merits as a piece of entertainment. • Candidates might make reference to the continuing appeal of the works and the ways in which directors have made new versions of his plays, updated to contemporary times. Even Fo himself updated his 1974 <i>Non si paga! Non si paga!</i> to 2008 Italy (then retitled <i>Sotto paga! Non si paga!</i>). • Fo's work was not intended to be fixed in a particular period or be static. <i>Morte accidentale di un anarchico</i> was a work in progress during its first production as Fo changed the script according to revelations in the ongoing trial. • Fo was concerned about people's ignorance of the injustices present in their own times in their own countries. Even if the political context is not contemporary or local, it should still cause the audience to question whether the attitudes and behaviour present in the play could exist in their particular society. • To an extent, his plays are structured in such a way that they could be easily updated by substituting a different set of characters and events into the same plot. • The comic value of the plays endures long after the events which inspired them have been forgotten. Whether the outrage they were intended to inspire still remains may depend upon the quality of the production. • Much of Fo's work, particularly <i>Mistero Buffo</i>, is inspired by biblical or historical stories and legends, which may be of more general knowledge. • Irrespective of whether the audience is aware of the political background, perhaps the key to appreciating Fo's works is the skill of the interpreters, particularly that of the <i>giullare</i> role which Fo himself played to perfection. 	30

Question	Answer	Marks
5(b)	<p>Candidates are asked to comment on the claim that it is by combining laughter with seriousness that Fo tells the truth about abuses and injustices. Candidates should define what Fo's particular comic style constitutes. To exemplify their answer candidates will choose episodes from the particular texts studied both to illustrate the comic method and to explain what particular <i>abusi</i> and <i>ingiustizie</i> they highlight.</p> <p>Points may include the following:</p> <ul style="list-style-type: none"> • Fo has a particular way of using knockabout humour, slapstick and farce, deriving historically from <i>Commedia dell'arte</i> and incorporating notions such as the <i>giullare</i> character and the use of the <i>grammelot</i> style of expression. • Fo's intention was to entertain his audience to elicit a reaction of laughter coupled with anger, not to bore them with high-minded Brechtian moralising. • His use of satire can seem extreme, deriving as it does from tragic situations such as the death of an innocent man, however the laughter is never ultimately at the expense of the victims and always at the expense of the authorities. • Fo keeps the audience amused with ever more ridiculous scenarios and misunderstandings while feeding in serious points, presented as facts, about contemporary issues. At times, his political observations, when delivered as monologues by one of the characters, might be considered instances of <i>serietà</i> and as such may be considered rather contrived and didactic. However mostly the message is seamlessly incorporated into the hilariously comic scenes ensuring that the audience is well-disposed to listen and react. • They might consider that the extreme nature of the comedy has a distracting effect which detracts from the serious message about particular instances of injustice or exploitation. • The success of Fo's plays will depend on what the audience takes away and whether they become politically engaged as a result. • Candidates may want to question the word <i>verità</i>. To what extent is it an objective truth that Fo is giving us? Is it not his particularly left-wing anti-establishment view? On the other hand, candidates might want to point the way that his plays are updated and changed, even during a run of productions, as evidence that Fo is committed to the truth. 	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</p> <p>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>		

Question	Answer	Marks
6(a)	<p>The passage is from early in the book after Giacinto's arrival in Galte from Civitavecchia. Efix has taken Giacinto down to the poderetto and they are having a conversation in which Giacinto is trying to find out how wealthy his aunts are. He has just learned that his aunts are poor so his hopes of getting money from them have been dashed. Efix, who is besotted with Giacinto, has given him some wine to drink, which has possibly loosened Giacinto's tongue but seems to have made him morose.</p> <p>Candidates could comment on the forms of address – Efix uses the formal <i>Lei</i> form and the forms <i>don</i> and <i>Vossignoria</i> to address Giacinto despite Efix's superiority in age, thus appearing exaggeratedly respectful. Giacinto, on the other hand, addresses Efix with the <i>tu</i> form, which seems disrespectful to an elder. In the penultimate line Deledda uses the term <i>Vossignoria</i> to refer to Giacinto, perhaps gently making fun of him as he is acting like an immature, spoiled child.</p> <p>Giacinto is honest in his feelings of lack of self-worth but he is not totally honest about why he came to Galte. On the one hand he is pointing out a difference between mainland Italy and Sardinia – <i>Là c'è tanta gente</i> – on the other he demonstrates a certain naivety in assuming it is only there that you have to be bad to make money. He hasn't yet met the unscrupulous <i>usuraia</i> whose lending will cause so much harm. He is perhaps also obliquely presaging his later confession of his own act of <i>cattiveria</i> in stealing from the captain in Civitavecchia.</p> <p>Efix feels a parental (maternal – viz. reference to comparing the pumpkin wine-flask to a breast – and paternal – sitting drinking wine) love for Giacinto and seeks to please him by telling him what he thinks the boy wants to hear. The reason for this affection is that Giacinto is the son of Lia, the Pintor daughter who ran away and whom Efix loved. Here is one of many examples in the book when we are privy to Efix's internal thoughts, which due variously to reticence, tact or cowardice, he is unable to voice.</p> <p>Efix expresses the stereotypical islander's view of the mainland – <i>che diavolo di mondo è quello</i> – as a den of iniquity.</p> <p>Efix uses imagery which reflects his rural perspective when he describes how the merchant Milese arrived to settle in Galte without any existing links to the village – <i>come un uccello che non ha nido</i>.</p> <p>Giacinto responds to Efix in an immature, petulant manner, interrupting him. We see a less pleasant side to Giacinto as he continues to compare Sardinia unfavourably to Rome and expresses his contempt of Efix – <i>ma che puoi sapere, tu?</i> We begin to see the scope of Giacinto's ambition and how far removed he is from reality. He seems fixated on achieving great wealth.</p> <p>Efix is humiliated but tries to win the boy round by demonstrating that there is money to be made even in Sardinia. (Is there a subtle attack on the church here in that Efix cites the income a monk is making?). The repetition of the amount may be Efix's way of trying to impress the boy and assert himself.</p>	30

Question	Answer	Marks
6(a)	<p>The last line is particularly revealing. Giacinto, who appears not to have been listening to Efix, has clearly processed this last piece of information and thinks it might be to his benefit.</p> <p>The passage is key to the reader's understanding of the character and motivations of Giacinto and presages the actions he will take in the book in pursuit of money. He is not all bad, but immature and naïve. It also serves to show how much Efix wants to protect and befriend Giacinto.</p>	
6(b)	<p>There is no one answer to the question which asks them to discuss the significance of the title <i>Canne al vento</i> so candidates will have a variety of responses. Candidates should make close reference to the events and characters in the text when answering this question.</p> <p>Expected elements might include:</p> <ul style="list-style-type: none"> – Explanation of the origin of the expression used in the title: <i>essere come una canna al vento</i> – to be easily swayed, to bend with the breeze. The title appears to draw parallels between the fragility and powerlessness of humans and that of reeds in the wind and is taken from the novel <i>Elias Portolu</i> of 1903: <i>Uomini siamo, Elias, uomini fragili come canne, pensaci bene. Al di sopra di noi c'è una forza che non possiamo vincere</i>. Candidates might then speculate as whether this characteristic of fragility applies to one or more characters and which. For example, Giacinto is seen to be particularly susceptible to the bad influence of the gambling Milese and the attentions of the girls who vie for him. Alternatively, candidates could allude to the vulnerability of the Pintor Sisters who are not able to withstand the hardships delivered to them by an 'ill wind'. Conversely, their intransigence could be set against their need to be more flexible and adapt to the changing world. – The fatalism of the Sardinians and their belief in the supernatural. – The appropriateness of the imagery in the Sardinian landscape and the numerous references to <i>canne</i> in the text, particularly that at the beginning where Efix, who reads signs in nature, thinks of the <i>canna</i> blowing as predictive of danger: <i>star vigili come le canne sopra il ciglione che ad ogni soffio di vento si battono l'una contro l'altra le foglie come per avvertirsi del pericolo</i>. – Candidates might explore the nature of the wind – is it the wind of change brought to Galte by Giacinto's arrival which so disrupts the Pintor sisters' life or it is a more general change of times? They might even speculate that the 'ill wind' is the invisible presence of Don Zame, whose violent behaviour might explain the sisters' behaviour and whose unexplained death is not resolved until Efix's confession. – The unease of financial insecurity is a destructive force. Calm is only restored when financial security is provided to the Pintor sisters by Noemi's marriage and when Giacinto settles down to work and marriage. 	30

Question	Answer	Marks
6(c)	<p>Candidates are being invited to consider to what extent the Pintor sisters – Ruth, Ester, Noemi, and even Lia, are responsible for the situation they find themselves. On the one hand they can be seen to be victims of the place and time they live in and what has been visited upon them by external forces:</p> <ul style="list-style-type: none"> • The death of their mother and their subsequent strict upbringing by their violent and controlling father who would not let them meet potential suitors. • The death of their father which has resulted in the loss of their income and has reduced them to abject poverty in a run-down house, dependent upon the self-sacrificing goodwill of the servant Efix. • The constraints placed upon them by the claustrophobic, superstitious community in which they live. • Their bad luck. We learn that <i>'Da venti anni a questa parte quando qualche avvenimento rompeva la vita monotona di casa Pintor era invariabilmente una disgrazia.'</i> <p>On the other hand, the four sisters should not perhaps be treated as a single entity. They each have different personalities and reactions to circumstances. Lia's action was to run away and seek an independent life on the mainland, the product of which was Giacinto, her son. Her three sisters can perhaps be blamed for their intransigence and snobbishness in not forgiving her for marrying a 'commoner' thus losing touch.</p> <p>The three sisters in Galte are described as representing three different generations: <i>donna Noemi ancora giovine, donna Ester anziana e donna Ruth già vecchia, ma d'una vecchiaia forte, nobile, serena.</i></p> <ul style="list-style-type: none"> • Ruth, despite being the eldest, is passive and takes no responsibility. It is she who becomes ill and dies when she learns that Giacinto has ruined the family, however she has done nothing to help the situation. • Ester, the kindest and most religious of the sisters, is perhaps the strongest character and most likely to try to seek solutions to their problems. It is she who swallows her pride to go and visit Kallina, the moneylender, to beg for time to repay their debt. She alone appreciates Efix's efforts, but only manages to start treating him as an equal on his death bed. • Noemi is the most complex of the three sisters, the youngest and prettiest yet the most bitter and proud. She falls for Giacinto, her nephew, but despite the impossibility of the match, she is jealous of any other woman who attracts his attention. She is ungrateful and quick to criticise Efix and slow to thank anyone. Finally, however, she does agree to marry her cousin Don Predu, which will help save the Pintor family from ruin. 	30

Question	Answer	Marks
7(a)	<p>This vivid scene, in which the two friends Lenu and Lila go to Don Achille's house to demand the return of their lost dolls, manages to be both comic and menacing. The girls had dropped their dolls into his cellar and despite breaking into his cellar are seemingly unable to redeem them. Lila suggests that Don Achille has taken them and put them into his black bag. [Candidates who have read the quartet of novels will know that the dolls are a leitmotiv running through the books and ultimately re-emerge at the very end of the story. This knowledge is not necessary to answering this commentary question.]</p> <p>The comedy resides in the serious accusation of the two little girls that the <i>orco</i> Don Achille would be interested in taking their dolls. The incredulity of Don Achille is rendered by his bewildered repetition of their accusations. His reaction is not hostile and he seems to genuinely want to resolve the issue although he can't be considered friendly. He refers to Lila as 'la figlia dello scarparo'. Perhaps he does not know her name? The laughter heard inside the house is mocking. His bemused reaction is perhaps due to the unexpected nature of the accusation. In his gangster world he would be used to more serious issues. He almost seems to be searching for a hidden meaning in the girls' accusation. The reference to his <i>borsa nera</i> is unwelcome. There is no denial of its existence. However, when he resolves the issue in what is presumably his customary manner, by paying the girls off, the message is clear: the girls need to remember that they are in his debt.</p> <p>Lenu's reaction to Don Achille's physical appearance (less terrifying than she had imagined) serves to reinforce the message in the book that gangsters are not 'other worldly' but look and act like everybody else in the community. Don Achille is <i>comune</i>. Ferrante creates a comic tension in that the Carracci family are just about to sit down to eat when the girls call as Donna Maria's calling out of Don Achille's diminutive <i>Achi</i> reminds us. The Carraccis are portrayed as just a normal family. Nonetheless, Don Achille is a powerful and menacing figure, particularly as seen through Lenu's eyes. When he reaches for his wallet, the girls hold hands tightly, thinking he might produce a knife. The undercurrent of violence is always present.</p> <p>The passage serves to highlight the difference between the two girls. Lila comes across as bold and courageous, even though she is of course lying. The girls did not see Don Achille take the dolls as she claims. Lila is the one in control, being the one of the two girls to speak and in fact Lenu seems invisible. Don Achille doesn't seem to register her presence. Lenu is in awe of Lila, as usual. At the end of the encounter, Lila grabs the money proffered by Don Achille and runs off while Lenu remembers her manners and wishes Don Achille <i>buonasera e buon appetito</i>. She wants to be remembered as the well brought up child. The issue of language, dialect vs standard Italian, arises here. Lenu can't understand what Don Achille says in dialect and responds to him in standard Italian – to leave a good impression?</p> <p>Candidates should also be aware that this scene is critical in the development of the plot in that the girls do not spend the money Don Achille gives them on replacement dolls. Instead, they use the money to buy a book <i>Piccole Donne</i> (Little Women) which inspires them both to want to write. Their competitiveness in this area becomes an important element in the book. It is also worth noting that there is a suggestion that Lila goes on to kill Don Achille, although she is never accused of the crime.</p>	30

Question	Answer	Marks
7(b)	<p>Candidates might be expected to include some of the following content:</p> <ul style="list-style-type: none"> • Longevity and the responsibility of friendship. We learn at the beginning of the novel that when Rino phones Lenu in search of his mother Lila, that she and Lenu have been friends for more than 60 years. Lenu still feels responsible for Lila despite her lack of contact for years. • The title suggests admiration between friends – but is it Lenu for Lila or the other way round? Lenu is continually surprised at and intimidated by Lila’s knowledge and behaviour. The desire of both girls to learn is a key factor in their friendship. Lenu’s success at school is driven by her desire to impress her friend ‘<i>non studiavo tanto per la scuola, quanto per lei [Lila].</i>’ When Lila wants Lenu’s books to help her learn Latin, she asks for them as a token of Lenu’s friendship. Friendship has obligations. Lenu is at once desperate for Lila’s approval and disapproving of her friend; <i>Lila era cattiva: questo, in qualche luogo segreto di me, continuavo a pensarlo.</i> It is true that Lila seems to deliberately set out to hurt Lenu, as when she deliberately loses Tina, Lenu’s doll. Yet the girls still confide in each other. Despite their close friendship, Lila will always remain an enigma. • Friendships are fickle. For a time Lenu ditches Lila and becomes Carmen’s friend. She appears to enjoy the relative lack of complication of this friendship. Between Lenu and Lila the pendulum swings between loyalty and jealousy. There are many examples in the novel, for example we see how fiercely loyal Lila is when she attacks Marcello Solara with her shoemaker’s knife after he breaks Lenu’s bracelet, but then Lenu is often rendered jealous of the attentions that Lila receives from boys in the <i>rione</i> and is particularly jealous of Lila’s intellectual abilities. • The loss of friendship occasioned by marriage. Lila’s engagement to Stefano at just 15 changes her relationship with Lenu. • The different nature of friendship between boys and girls at different ages. With the onset of puberty Lenu views her childhood male friends in a different light. • The different nature of friendships within a group and those between two people. • Friendship is perhaps more enduring than physical attraction or love – viz. Nino and Lenu. He confesses that he only wanted to marry her when he was young so as to be part of her friendship with Lila. He thus breaks her heart for the first time. • Friendship is seen also to lead to political awareness (Pasquale and Lila). • Whether friendship is ultimately as important as family ties is arguable. Lila’s love for Rino is stronger than her love for her friend Lenu. 	30

Question	Answer	Marks
7(c)	<p>Violence is a language for those who are not articulate in words, be they in dialect or standard Italian. This is not a society which talks through its problems. Instead, violence is an ever-present undercurrent in the novel. No character is spared the effects of violence and most seem able to practise it, even girls such as Lila. Violence is present within families, often perpetrated by the fathers on their children. The shoemaker Fernando even throws his daughter Lila out of a window during an argument, breaking her arm. Nonetheless we are told <i>‘Le sue violenze di padre erano poca cosa se confrontate con la violenza diffusa nel rione.’</i> and indeed violence is used as a means of controlling the <i>rione</i>. Much of the violence in the book is perpetrated by the Solara brothers, the <i>camorra</i>-like gangsters who use violence systematically to control their patch and ensure they are top dog. One example is the New Year’s Eve firework party, when, having seemingly ‘lost’ the competition with the Carracci family and guests, the Solara brothers open fire with live bullets.</p> <p>Violence is an everyday occurrence. Even Sunday outings to the city, when the groups of youngsters are 14 years old, end in violence. Rino and Pasquale get themselves into trouble after Rino has insulted a smart boy in a posh area of Naples. They have to be rescued by the Solara brothers who know how to handle violence professionally, thus creating an indebtedness which colours the behaviour and actions of the community.</p> <p>Even violence within families can be seen to drive the plot. This is evident in the Cerullo family. Fernando, on receiving the shoes that Rino and Lila have made in secret on the feast of <i>la Befana</i>, reacts with shocking violence against Rino <i>‘il padre lo colpì con un calcio violentissimo nel sedere e lo chiamò bestia, coglione, e gli lanciò tutto quello che gli capitava sottomano...’</i> because he can’t express his feelings of anger, inadequacy and jealousy in any other way. This drives the plot in that Lila decides to give up shoemaking albeit temporarily and Rino is forced to stop his innovative ideas and hence will not be able to fulfil the vision that he and Lila had for the business.</p> <p>Violence generates further violence. It resolves nothing: <i>una catena di torti che generava torti</i>. Consequently, fear of violence and the avoidance of confrontation are responsible for some of Lenu’s actions, for example when she refuses to get into the Solara’s car for fear of her father’s violent reaction <i>‘mi avrebbe uccisa di mazzate subito, mentre in parallelo i miei due fratellini, Peppe e Gianni, sebbene piccoli d’età, si sarebbero sentiti obbligati, adesso e negli anni futuri, a cercare di ammazzare i fratelli Solara.’</i></p> <p>There is more than a hint that Lila might have been responsible for the violent murder of Don Achille. Yet it is the possibly innocent Alfredo Peluso who is arrested for the murder, thus changing the lives of Pasquale and Carmela for ever, particularly after the suicide of their mother.</p>	30

Question	Answer	Marks
8(a)	<p>Candidates should identify the context of the passage as being about the Abyssinian war. They will discuss the response of the peasants to the war – their suspicion, their limited understanding of external affairs. They may mention the practical, domestic priorities of the peasants – the attachment to the land, the need for local repairs – that make the conquest of distant lands seem so irrelevant. Candidates may mention the misery and extreme poverty faced by the peasants as a recurring theme in the novel: 'è tutto il resto che ci manca'. They may consider other 'disgrazie inevitabili' elsewhere in the text, or the 'altra Italia' and the 'separateness' experienced by the peasants, their status as secondary citizens (or worse). Candidates may consider the use of the word 'cafoni', and the inclusion of generalised peasant speech within the text.</p>	30
8(b)	<p>Some of the suggested material above may surface in answers to this question: the poverty of the village and the peasants' living standards, and the illnesses and malnourishment they (and in particular their children) suffer. However here, candidates must provide comparative material, contrasting examples of what life is like in the North to reinforce the distance and difference between the two. The visit of Levi's sister and her reactions to the scenes she witnesses provide a rich seam of 'Northern' examples. Candidates may note the relatively recent unification, picking up on the first half of the quote, and the ambivalence of some in the North to 'take on' the 'problem' of the South – poorer, lagging far behind in industrialisation, further from the continent.</p>	30
8(c)	<p>Candidates should consider the various occasions on which America is referred to within the text, the experience of individuals there and the stories that have taken on the status of myth among the peasants. The peasants are eager to share their stories: Faccialorda pretended to be deaf for two years following an accident at work in America to claim \$3000 in compensation, and is convinced his was an 'atto legittimo'. He takes pride in his little victory, and others are in awe of such a system.</p> <p>'È il paradiso, la terra promessa,' despite the extremely hard work and privation recounted, for example that those who attempt to 'make it' in America continue to eat very frugally. New York is their capital insofar as possible for them to have one, so alienated are they from Rome ('quelli di Roma' is a frequent refrain). In the houses Levi commonly sees pictures of President Roosevelt and Madonna, the peasants' version of two guardian angels, 'il Presidente, una specie di Zeus, di Dio benevolo e sorridente'.</p> <p>Despite this idolisation, an air of intangibility and sterility surrounds the depiction of life in America. At the time of the action of the novel, emigration is no longer an option, but even those who had attempted it recount with an air of detachment and incomprehension American life. For example, the carpenter, Lasala, when talking about New York: 'la vita è triste... mai un po' di terra'. The leap to the promised land is too great for the peasants, they cannot identify with such a fundamentally alien style of life, as much as they may revere and desire it.</p>	30

Question	Answer	Marks
9(a)	<p>Candidates should consider Silva and Pereira’s embodiment of two opposing positions: turning a blind eye versus looking with an inquisitive gaze, passively following versus engaging with political differences... All the more striking for being expressed by two journalists: one could be forgiven for thinking that both would naturally be concerned with only the truth – but such ideals are thwarted by human nature and the political climate. Candidates should consider how the historic backdrop to the novel makes itself felt here – zooming in on Portugal from the initial mention of Germany and Italy – and perhaps how the very <i>laissez-faire</i> attitude expressed by Silva contributed to the spread of war. Of course, the particular characteristics of Tabucchi’s reported writing style should be commented upon, as, perhaps, the use of the ‘sostiene’ of the title.</p>	30
9(b)	<p>Candidates should identify a few proposed features and substantiate their thesis with close reference to the text. They may consider that many elements of the social backdrop of the novel seem rather self-interested, demonstrating an instinct for self-preservation which overrides any ability / desire to see what is really happening. Padre António could be seen to be representative of such a trait, not wanting to tire himself out with Pereira’s confessions; or Silva, preferring passive subordination to a ‘capo’ to any kind of free thinking. Candidates may identify a tendency to superficiality, as evidenced by the portiere, who is untrustworthy: he wants to feel important and so is easily ‘bought’ by the regime.</p> <p>Alternatively, or additionally, candidates may identify more optimistic notes, such as that presented by the waiter, Manuel, who is eager to be kept informed; although this example in itself leads to another, more negative feature – that of censorship, and of being wary of whom you speak to. The recurring exchange between Manuel and Pereira where Pereira asks the waiter what is going on, and Manuel points out that he should know, being in journalism, illustrates the limitation on free speech, and the difficulty of obtaining authentic information.</p>	30
9(c)	<p>Candidates have a wealth of possible episodes to consider, but answers may draw upon some of the following: Pereira’s encounter with Signora Delgado, contributing to his growing realisation that literature / writers are not unconnected from the society they form part of, that being a writer does qualify him to participate, to be more engaged, to use his voice to raise awareness of and denounce the contemporary political situation; Doctor Cardoso encouraging him to explore his new ‘io egemone’, proposing that Pereira is ‘in conflitto con se stesso’ and calling on him to ‘vivere nel presente’ – a consistent and insistent voice; obviously, ultimately, the brutal encounter with the shadowy figures that kill Rossi; his murder in Pereira’s apartment; he can no longer deny his proximity to events or choose to remain marginal.</p> <p>Candidates may consider how the writing style – the ongoing internal monologue, and the contrast we occasionally see between what is said and what is privately thought, or what Pereira claims he ‘ought to have said’ – enhances our understanding of his evolution.</p>	30

Question	Answer	Marks
10(a)	<p>The extract is from chapter VII, entitled ‘La teoria dell’amore e della libertà’. Saverio, Salvatore and il professore are discussing the nature of love and will move on to contrast this with the notion of freedom. The passage exemplifies the style of didactic questioning employed by ‘il professore’ Bellavista throughout the book and also the delicious humour with which a seemingly productive and logical sequence of abstract ‘instruction’ such as this can be totally derailed once it is made personal, i.e. applicable to Naples. Candidates may briefly mention other instances of such fierce loyalty in the book. The difference in register between the two interlocutors will be noted: Saverio’s use of the word ‘cristiani’ to mean people, ‘creature’ for children and Neapolitan in a later answer, as opposed to the more measured, erudite tone of Bellavista.</p>	30
10(b)	<p>Episodes abound in order to illustrate the way in which the North is viewed by the South – generally with contempt, and with far more emotionally distant and more disinterested inhabitants than those of the South. The organisation and cleanliness of the North is acknowledged, but generally viewed as being insufficient compensation when contrasted with the close-knit communities of the South, and the importance given there to the ‘dimensione umana’. In the South everybody knows each other’s business: ‘del mio quartiere so tutto’ (Saverio). The shared washing lines are said to help spread local news, and are also representative of closer human ties than that experienced by those who live in more Northern climes. This is contrasted with the awkwardness that two <i>milanesi</i> would feel should they be so unfortunate as to have to share a lift together. As stated by il dottor Vittorio, those from the North consider themselves more rational, whereas those from the South enjoy ‘il gusto del paradosso, dell’aneddoto’, and are less concerned with facts. Those from the North are seen as more concerned with efficiency and opt for a shower, whereas those from the South prefer to take their time, opting for a bath.</p> <p>Candidates may also find scope for redefining the terms of the question as ‘South’/‘other’ or even ‘Naples’/‘other’; anecdotes abound in the text to support such a case.</p>	30
10(c)	<p>Candidates are free to choose the illustrative episodes that they wish and are likely to approach themes such as ‘Napoletanità’, loquacity, humour, (interpretation of) the law and issues of right and wrong.</p>	30

Question	Answer	Marks
11(a)	<p>This short poem <i>A se stesso</i> (1833) is from the <i>Canti fiorentini</i> written in Florence between 1831 and 1833 and dedicated to love. It is the third in the 'ciclo di <i>Aspasía</i>' probably inspired by unrequited love for Fanny Targioni Tozzetti (Leopardi's <i>Aspasía</i>).</p> <p>Candidates are free to comment on the content and form of the poem. Points might include:</p> <p>As the title suggests, this is a soliloquy in which the poet addresses his heart, urging it to stop beating and die given the emptiness of life following this devastating <i>inganno</i> of the illusion of love (cf. <i>Amor, di nostra vita ultimo inganno</i> from <i>Ad Angelo Mai</i>).</p> <p>Form – alternating lines of hendecasyllables and <i>settenari</i> – thus using classical form to give an effect of blank verse. The form is very different from other works – he does not seek beauty and harmony – rather the converse. The overriding sense is one of despair and anger. Just as his world is collapsing, so is his poetic form. There is an increased use of <i>enjambement</i>: <i>i moti tuoi, la vita, la terra...</i></p> <p>Repetition – <i>per sempre, omai</i> – emphasise the time while <i>inganno...inganni</i> repeats the main cause of the poet's angst.</p> <p>Assonance– <i>dispera...disprezza</i> and <i>posa per sempre...palpitasti</i> . The urging of the poet to his heart to stop beating is poignant given the poet's struggles with health over the course of his life.</p> <p>Juxtaposition – <i>la natura, il brutto...</i> startling for someone who has lauded nature and its power in other works, for example <i>L'infinito</i> (1819). Doesn't seek beauty. Nature is now the ugly enemy – <i>fango è il mondo</i>. The use of <i>l'infinita</i> in the last line – again contrasts with a more optimistic view of the infinite mystery of nature. Here lies total despair.</p> <p>Change of tense and mood – <i>poserai</i> > <i>posa</i> future to imperative – suggests poet is becoming increasingly desperate for this death.</p> <p>Homage to Dante perhaps in phrasing <i>non che la speme, il desiderio è spento</i>. Echoes Francesca in Canto V of <i>Inferno</i> which is where Dante writes of the power of love. Here the poet tells us that not only has hope gone, but desire too. There is nothing left but to die.</p> <p>Mention of <i>noia</i> – unlike Baudelairian <i>ennui</i> born of life's experiences – is more like an adolescent's ranting. Leopardi has not had any meaningful love relationships. Even the relationship with Fanny was illusory – she appears to have befriended him to get close to his more dashing friend Antonio Ranieri. Is it cruel to imagine there is something faintly risible in this melodramatic outburst from such a brilliant but inexperienced lover?</p>	30

Question	Answer	Marks
11(b)	<p>Candidates are invited to examine how Leopardi's poetry, both in form and content, were influenced by Greek and Roman civilisation. Leopardi was an avid reader and translator of Classical Greek and Latin and therefore it is unsurprising that these should have influenced his own writing. He emulated the restraint and clarity of classical poets and in keeping with Italian poetic tradition used the classical hendecasyllabic metre, mostly as <i>endecasillabi sciolti</i>, sometimes combining them with seven-syllable <i>settenari</i>. His poems vary in length, from the lengthy and rhetorical <i>All'Italia</i> to the short early idylls such as <i>Alla luna</i>, themselves a classical form.</p> <p>However, Dante, Petrarch and other Italian poets, not of the Classical era, but influenced by it themselves, could equally well be cited as influences on Leopardi's work. Thus, the influence is both direct and indirect. There are also Biblical references which sit apart from the Classical domain.</p> <p>In terms of his content, perhaps the most obvious example of the collection studied to evoke the classical era is the poem <i>All'Italia</i> in which Leopardi contemplates the fate of the Italian soldiers fighting for Napoleon and not for true patriotism and compares them to the patriotic Greeks of antiquity. <i>Oh venturose e care e benedette l'antiche età, che a morte per la patria correat le genti a squadre...</i> On closer inspection, the poem appears to be more about the glories of Ancient Greece than the failures of his contemporary Italian campaign. Worthy of mention too is <i>La sera del dì di festa</i> in which Leopardi evokes the sound and fury of Roman battles to contrast with the silence that has fallen at the end of the feast day (<i>Or dov'è il suono di que' popoli antichi? Etc.</i>). It is as if Leopardi cannot help but evoke the classical past in his contemplation of man's predicament, as for example in <i>La Ginestra</i>, one of the poet's last works, written in failing health in Naples, in which the poet brilliantly evokes the eruption of Vesuvius and the destruction of Pompeii eighteen hundred years earlier.</p> <p>Leopardi could be argued to be as much part of the Romantic movement and something of a tragic Romantic hero. Nonetheless in his love poetry, his points of reference are once again classical, e.g. Aspasia.</p> <p>Candidates have a wealth of material to choose from and they will bring their own ideas and opinions to support their choices.</p>	30

Question	Answer	Marks
11(c)	<p>Candidates may give some brief biographical background to the question. Leopardi's longing stems from his isolation and quasi-imprisonment due both to his illness and to his family's constraints. He longs variously to escape from Recanati, to rekindle a patriotic spirit and to find love. Many poems express the poet's standpoint as an observer of both nature and society which surrounds him but in which he cannot participate, for example <i>Il passero solitario</i>, one of the early bittersweet idylls of 1819 in which Leopardi appears to allegorise his solitude and project a longing for freedom onto the bird's flight. Other poems seem to express nostalgia, a longing to return to the innocence of childhood, for example <i>A Silvia</i> or on a grander scale, a longing to return to a more glorious (classical?) era, for example <i>All'Italia</i>. <i>Alla sua donna</i> combines a yearning for the idealised, unattainable woman with an awareness of the poet's own limitations.</p> <p>The poems are not of course a crude outcry of frustration but constitute a much more subtle and crafted observation of man's predicament.</p> <p>Candidates should look at both form and content of selected poems to illustrate their answer.</p>	30

Question	Answer	Marks
12(a)	Candidates may mention, in terms of content, the background of rations and Amalia's black-market dealings; similarly, the significance of the coffee; Gennaro's experience at war and his reception / treatment at home and here, at the hands of his 'public' / audience. He is tolerated, indulged, treated with some curiosity even, but only to a certain extent as evidenced by the constant interjections and opposition to him moving to produce his certificate of military discharge. They should of course also discuss 'il calmiere' and Gennaro's theory surrounding the division between the social classes and methods of control / organisation. Style and language-wise candidates will examine aspects of the Neapolitan dialect, the fast-paced dialogue, the direct nature with which the protagonists address each other.	30
12(b)	Candidates should identify the materialistic attitudes prevalent, in particular, in many of Amalia's interactions. The hoarding of and over-charging for wartime rations, and later, her extortion of Riccardo and family. Candidates may mention how this obsession with accumulation of wealth is to the detriment of her emotional growth – she is an inattentive mother and seems to lack the slightest concern for others' well-being. Amedeo commits more explicit crimes in order to make money. Candidates should then consider how the examples cited receive their comeuppance, and De Filippo's implied critique of these positions. Amalia would have done better to trade in human goodwill, and Amedeo eventually seems to get Gennaro's message that crime ultimately doesn't pay. Only then can they hope for reconciliation as a family, and to start accumulating spiritual wealth.	30
12(c)	Candidates may draw upon the following considerations when deciding for or against feeling any compassion for the character of Amalia: she has had to be necessarily tough – Gennaro seems fairly ineffectual at the outset of the play and she has a family to support; she may be considered guilty of not focussing enough on her children and their upbringing, and of being distracted by the bigger picture, then blinded by greed and a misleading idea of a better life; but having lived through the hardships of war perhaps this behaviour is better understood and one can feel pity at her desperation. She does ultimately reject Settebellizze's intentions, stating faith in her husband's return, and in the end is moved by Gennaro's appearance, which may provide evidence of a softening underneath a seemingly impenetrable exterior: "Ma vedite che, da un giorno all'altro... Gennarino sta ccà". Whether for or against any redeeming features, all arguments should be well supported by reference to the text.	30

Question	Answer	Marks
13(a)	<p>Candidates should recognise this as the tenth and last story of Day 6, told by Dioneo. This is the story of Frate Cipolla and his encounter with the citizens of Certaldo. The extract is the end of the story, and in it Dioneo recounts how successful Frate Cipolla's deception of the villagers proves to be, despite the attempts of two local wags to derail his performance by stealing the feather of the Angel Gabriel that he had previously promised to exhibit. Candidates should be able to recount the key events of this story, showing how Frate Cipolla ends up in this situation.</p> <p>In terms of what they might pick out of the passage, there is the narratorial comment on the credulousness of the villagers compared to the wit and ingenuity of Frate Cipolla, or the sentence summarising how a character who had appeared to be the victim of a trick manages to trick others in his turn. They might also mention the last line, which reveals that the friar comes back and does the same thing the following year.</p> <p>Some of the key themes of the Decameron are present in this story, notably the way in which Frate Cipolla uses his <i>ingegno</i> or native wit to overcome a difficult situation. It is interesting that although Boccaccio makes clear reference to the corrupt practice of using 'relics' to dupe people into parting with their money, in this story he encourages us to applaud the ingenuity and skill of the friar rather than to disapprove of his dishonesty.</p>	30
13(b)	<p>Candidates are asked to analyse Boccaccio's portrayal of women and to decide to what extent this is surprising.</p> <p>Their responses will depend rather on which stories they use as evidence, but they may well make some of the following points:</p> <ul style="list-style-type: none"> – there are some very strong and resolute women in the stories (e.g. Zinevra, Ghismonda) – female characters speak their minds with confidence, often highlighting failings in more 'powerful' male characters (e.g. Ghismonda, Lisabetta) – some examples of female characters whose sexuality is seen as a natural and wholesome (rather than sinful or deviant) characteristic: Caterina, the wife of Pietro di Vinicolo, etc. – not all female characters are painted in a positive light, but any negative judgements we are encouraged to reach are to do with their behaviour rather than their gender (e.g. Elena, the widow who rejects the scholar and thereby obstructs the 'natural' course of things) <p>They may well conclude that given prevailing ideas about gender roles in Boccaccio's time, many of these portrayals are surprising, but they could equally argue the opposite point as long as conclusions are justified.</p>	30

Question	Answer	Marks
13(c)	<p>Candidates are asked to examine the different types of intelligence shown by Boccaccio's characters and to decide to what extent this is the quality most highly valued in the Decameron.</p> <p>The responses will depend on the examples chosen, but candidates may make some of the following points:</p> <ul style="list-style-type: none"> – 'ingegno' or native wit, the most highly prized type of intelligence, more than education (e.g. Frate Cipolla, Ser Cepperello) – characters are applauded for using their intelligence in pursuit of happiness / fulfilment even when they contravene social conventions / laws to do so (e.g. Masetto, Pietro do Vinicolo's wife) – intelligence and the ability to use native wit are shown to be more important than nobility of birth <p>Candidates may agree that this quality is the most highly valued by Boccaccio, but they may also cite other elements, notably nobility of character (as opposed to birth), or the ability to behave in ways that are in tune with Nature. Either way, conclusions should be justified.</p>	30