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ITALIAN (PRINCIPAL)

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Paper 4 Topics and Texts

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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.

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This document consists of **30** printed pages.

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)

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

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

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

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

Text 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 – Content:**

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

• **Part I: Topics – Language**

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

Question	Answer	Marks
<p>Part I Topics: 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>		
<p>1 IL CINEMA DI NANNI MORETTI</p>		
<p>1(a)</p>	<p>In base a due o tre esempi commenta la presentazione morettiana della natura umana. Fino a che punto la trovi coerente?</p> <p>Candidates should consider the various protagonists of the films studied, and their approach to life. They may also of course consider contributions from lesser characters. An important message here is one of engagement versus disengagement, and the dangers this latter entails, at a personal and societal level: 'siete abituati alle vostre schifezze' (<i>Il Caimano</i>) – a kind of passive slide towards blind acceptance / turning a blind eye to the corruption of Berlusconi's government. (Cf the scene in <i>Caro diario</i> deploring contemporary lack of passion and civic involvement.) Here the presentation of human nature can thus be seen as rather bleak. Linked to this is a further judgement about failure or perhaps unwillingness to learn from the lessons of the past (illustrated by the neglect of Pasolini's tomb). However, even those who have chosen a path of supposed conscious engagement with life are not immune from its turbulence and disasters (it can be no accident that the grieving and unreconciled father of the deceased son in <i>La stanza del figlio</i> is a psychoanalyst). 'Impegno' does not correspond with happiness. There are few easy conclusions, and although the overall picture can seem rather pessimistic, Moretti does seem to have faith in human nature, in an underlying desire for justice and reconciliation, and for 'doing the right thing'.</p>	<p>30</p>
<p>1(b)</p>	<p>In base ai film studiati, scegli ed esamina alcuni esempi della scenografia, tanto quella degli spazi interni quanto quelli esterni. Qual è l'effetto della scenografia sullo spettatore?</p> <p>Candidates should be able to convincingly exemplify Moretti's conscious use of setting and surroundings, and how they serve to underline and reinforce other elements present, such as dialogue, message, protagonist's state of mind and so on. For instance, they may consider the diminished colour palette and 'trascuranza' of Bruno's office as he struggles with both personal and professional failure; or the dilapidated state of the film set and studio perhaps conveying a state of disappointment in the perceived decline of the arts, particularly when contraposed with the shiny newness and modernity of the vacuous and superficial (Berlusconi's surroundings). Or they may consider the freedom and individualism of modern-day life which pervades Moretti's carefree 'giro in Vespa' in <i>Caro Diario</i>; yet ask themselves at what cost this development has arisen (the sorry state of Pasolini's tomb, a 'riding roughshod' over the recent past, as if it hasn't existed). Candidates should be able to convey a sense of how being able to 'read' the setting of a scene in Moretti's films adds to the richness of the viewer's experience and to the impact of the message.</p>	<p>30</p>

Question	Answer	Marks
2 L'EPOCA FASCISTA		
2(a)	<p>In base alle opere studiate, quali sono le lezioni più importanti che l'autore / il regista vuole che impariamo dalla storia del fascismo in Italia? Fino a che punto queste lezioni vengono comunicate efficacemente?</p> <p>Candidates may assign priority to any / a few of a large number of lessons to be learnt from the fascist period in Italy. These might include: the dangers of complacency (had Italians been forewarned about the dangers of fascism, as Marcello by Lino of the abuse that would befall him if he did not shoot, would they have acted?). Silone demonstrates how poverty goes hand in hand with ignorance as the fictional Fontamara is so isolated that it knows little of fascism and in their naivety its people are easy pickings for Cav. Pelino and the Impresario. Candidates may also discuss timing: Fontamara was written by Silone in hiding from the Fascist regime which gives great immediacy to his work, his message is loud and clear. The text thus played a contemporary role in shaping public opinion / giving a voice to anti-Fascism, and constitutes more of a warning than a summary of lessons to be learned.</p>	30
2(b)	<p>In base alle opere che hai studiato, scegli e esamina due o tre esempi di abuso di potere durante l'epoca fascista. Spiega i fattori che hanno reso possibili questi abusi.</p> <p>Depending on the illustrative material selected by the candidate in his / her response, considerations may include reference to the following, or a wealth of other, ideas: extensive use of the personal approach, networks of acquaintances (Marcello and Quadri); ignorance / lack of education / very local nature of life (cafoni being exploited by newcomers over water and land in Fontamara). In any case, answers should attempt to show cause and consequence, how a given environment or circumstance gave rise to or facilitated the abuse of power.</p>	30

Question	Answer	Marks
3 L'IMMIGRAZIONE		
3(a)	<p>«Per molti italiani gli immigrati sono un mondo a sé, uniforme e indistinto». Fino a che punto trovi questa dichiarazione giustificata, basandoti sulle opere che hai studiato?</p> <p>Candidates are invited to give consideration to the diversity of the immigrant population in Italy and whether there is evidence that the Italian-born people do distinguish between them and try to engage with them as distinct and individual people or whether they do in fact treat them as a single phenomenon.</p> <p>Each work will provide candidates with examples of attitudes and behaviour to support their point of view.</p> <p>Candidates may decide that certain bodies, such as the police, do treat all <i>clandestini</i> immigrants alike, as perhaps the law requires them to do, whereas they treat legal immigrants differently.</p> <p>Some may point to the difference in attitude between employers of agricultural workers and those who employ <i>badanti</i> to work in their own homes or even those who use the services of prostitutes.</p> <p>Candidates may cite examples of how individual immigrants may or may not establish relationships with Italians and how this helps in their integration.</p> <p>Racism is a factor. Black immigrants from Africa may be seen to be treated differently from white immigrants from Eastern Europe.</p>	30

Question	Answer	Marks
3(b)	<p>Secondo le opere studiate, in quali modi l'esperienza delle donne immigranti in Italia è diversa da quella degli uomini?</p> <p>Candidates are invited to analyse whether women immigrants have a different experience of life in Italy from their male counterparts. All three works offer a wealth of material to use in discussion. Candidates may decide that their experience is broadly similar but differs in some details.</p> <p><i>Blacks Out</i></p> <p>Women are seen to have been the first immigrants '<i>Le donne sono state solo le truppe esploratrici, l'avanguardia dell'esercito.</i>' Women from Eastern Europe and the Philippines have been coming to Italy for many years, welcomed as <i>badanti</i>, <i>COLF</i> and even as prostitutes. They do the jobs that Italian women don't want to do or can't do because they are working in higher-paid, more qualified employment. It might be considered a positive outcome for some poorer Italian women that their role of last resort as prostitutes has been usurped.</p> <p>On the other hand, such women are often highly qualified in their own countries and there are many examples of women with degrees doing unskilled manual work (e.g. <i>Filippino Mary</i>). This is equally true of men of course. There is parity with men in that the women immigrants are equally indispensable. On the day of the strike the care system breaks down causing chaos for Italian society and work.</p> <p><i>Terraferma</i></p> <p>Candidates could argue that the law of the sea treats both sexes equally. Women are just as likely as men to drown in their attempt to reach the Italian coast. However, once rescued, is their fate any different? The forces of law should treat all <i>clandestini</i> equally. What we see is that women are less free to travel on and find work or join their husbands as they are often caring for children (or pregnant). The Ethiopian woman who is taken in by Ernesto is perhaps lucky that being a woman and pregnant means that she has been helped and is eventually befriended by <i>Giulietta</i>.</p> <p><i>Terra di mezzo</i></p> <p>The main female focus in the film is that of the Nigerian prostitutes. The nature of the work they do is essentially very different from that of men although they are exploited by gang masters in a similar fashion. The fact that some of the prostitutes have regular clients who treat them with an amount of respect suggests that they have become an established part of society. Nonetheless their chances of betterment and escaping this life are less than those of other skilled or semi-skilled workers, such as the Albanian builders. They are not acquiring skills which will enable them to become full citizens working in a legal profession and so are essentially trapped doing something they probably wouldn't choose to.</p>	30

Question	Answer	Marks
4 LA GRANDE GUERRA (2)		
4(a)	<p>«Il comportamento degli ufficiali spesso sembrava destinata a peggiorare le condizioni e la sicurezza dei soldati per cui erano responsabili.» Fino a che punto trovi questa dichiarazione giustificata, basandoti sulle opere che hai studiato?</p> <p>Candidates can find examples in each work of how the hierarchy present in the armed forces operated in such a way that there was a divide between officers and men. Officers might be criticised for not being sympathetic to the risks that men on the front line took and being too quick to call for court martials (and death penalty). They may of course counter the criticism by citing examples of how individual offices showed compassion towards their men and won their respect, citing for example the narrator of <i>Un anno sull'altipiano</i>.</p>	30
4(b)	<p>In base alle opere che hai studiato considera in che modo l'onnipresente rischio della morte abbia contribuito a spiegare le azioni dei soldati in prima linea?</p> <p>This question asks candidates to consider how the ever present risk of death affected soldiers' actions and behaviour. Examples of heroism can be contrasted with attempts at desertion. Candidates may cite the heightened emotions and reactions of the men both to the war and to the families from whom they are estranged, also the need to take advantage of every moment away from the front line.</p>	30

Question	Answer	Marks
5	LA DONNA NELLA SOCIETÀ ITALIANA	
5(a)	<p>Nella luce delle opere che hai studiato considera fino a che punto l'istruzione e il lavoro siano indispensabili all'autostima delle donne.</p> <p>Candidates are required to consider how education and employment are essential for women's self-esteem. All three works offer clear evidence for this.</p> <p><i>Donna in Guerra</i></p> <p>Giovanna, as a teacher, is someone for whom the education of children provides personal satisfaction and fulfilment, though frustration at times. She refers repeatedly to her pride in her success with her pupil Fidelio. Her work as a teacher is what enables her to lead an independent life after she leaves Giacinto. At the end of the book she chooses her work over her potential child and her husband. The 'intellectual' nature of her work distinguishes her from the other working women in the novel and her education enables her to see and challenge the hypocrisy of the behaviour of the men in her life.</p> <p>Education is clearly distinct from the school establishment, which is portrayed very negatively, from the poor management to the behaviour of the pupils, for example when the male pupils try to rape Maria Stella, a girl with no self-esteem. If Giovanna manages to educate it is despite rather than because of the school she teaches in.</p> <p><i>Volevo i pantaloni</i></p> <p>Annina is not a brilliant scholar at school and perhaps only really values her education when her ability to go to school is taken away from her. She is brought up with no expectation that could become someone other than a wife, or a nun, therefore education had no purpose: '<i>c'era un muro troppo alto tra l'essere donna e l'essere persona.</i>' Annina's determination for her children that they be educated and her observation of how things have improved over the years '<i>quasi tutte [le ragazze] frequentano scuole e alcune, addirittura, l'università.</i>' Her later work as a teacher is perhaps what gave her the confidence to write the book.</p> <p>Annina's aunt Vannina is an example of someone who maintains a level of self-esteem through work, even if it is only because her husband is too lazy to work and she has to through necessity. She takes pride in her albeit manual work and is one of the few women sympathetic to Annina because she suffered the same discrimination. She was not allowed to go to school, unlike her brother, Annina's father, on whom education was wasted but is much more literate. The only man who behaves well is the educated '<i>ingegnere</i>'.</p>	30

Question	Answer	Marks
5(a)	<p><i>Pane e tulipani</i></p> <p>Rosalba is, we assume, not particularly highly educated. Her primary role has been as a wife and mother who has been taken for granted by her family. It is partly through finding work in the florist in Venice that she gains self-esteem and confidence and sees a way of being able to support herself after leaving her husband. Grazia supports herself through her work and is independent. She encourages Rosalba. Ironically it could be argued that the more educated working men, such as Fernando and Costantino, need to find love in order to have self-esteem.</p>	
5(b)	<p>Commenta il tema della solidarietà nelle opere che hai studiato. È sempre una cosa positiva?</p> <p>Solidarity takes many different forms across the three texts. It is as often negative as positive.</p> <p><i>Donna in Guerra</i></p> <p>Candidates may find solidarity at many different levels in this work. Female solidarity is seen in the relationship between Giovanna and Suna and is key to Giovanna's awakening and realisation that her relationship with Giacinto is a failure. However, the female solidarity between Tota and Giottina has a more oppressive and jealous character when they befriend Giovanna. There are many examples of solidarity within families – the rubbish-throwing neighbours, Santino's family and Suna's family. The supposed solidarity of Vittorio and Faele with the oppressed is seen to be a hypocritical sham. They treat Giovanna exactly in the way they condemn others and exploit Giovanna and Giacinto's hospitality.</p> <p><i>Volevo i pantaloni</i></p> <p>Annetta is portrayed as an outsider who finds it hard to establish a relationship of solidarity with any others. Her aunt Vannina is the person with whom she has the most in common and the most affectionate relationship. Her family have a negative kind of solidarity which is concerned with protecting the family's honour at the expense of Annetta's well-being. Ultimately it is with Angelina's family that she finds solidarity.</p> <p><i>Pane e tulipani</i></p> <p>Rosalba finds a source of female solidarity in Grazia, her neighbour in Venice. Although they are women of very different types and backgrounds, they get on and they give each other support. There is an ironic solidarity between Mimmo and his mistress in that they both want Rosalba to return so that they can carry on their relationship. The most touching is that of Rosalba and Fernando, who is sensitive enough to be able to appreciate Rosalba and offer her a better life.</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 – Content**

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

• **Part II: Texts – Structure**

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

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>		
<p>6 Dante, <i>Inferno</i></p>		
6(a)	<p>Comment on the following extract. You should 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 xxxii, the ninth circle of Hell and that of the traitors. They will recognise the encounter with Bocca degli Abati. They may pick on the reference to the centre, ‘<i>lo mezzo</i>’ – Dante and Virgil are approaching the very bottom of Hell and the encounter with Lucifer. They may note how he is becoming hardened to the sinners he meets, as opposed to the extremely empathic reaction he had earlier on in the text to Francesca and Paolo for example: he seizes Bocca by the head roughly and threatens him. He is actively involved in remonstrating with the wrong-doer rather than being a passive bystander / allowing Virgil to act on his behalf. Dante’s ‘bribe’ of Bocca, to get him to speak – invokes the power of his position as writer and offers to immortalise him in his text. Candidate’s may discuss Dante’s own tendency to succumb to pride.</p>	30
6(b)	<p>Through close reference to the text, show how the first canto of <i>Inferno</i> establishes the major themes that we later encounter throughout the work.</p> <p>Many of the tensions and core themes of Dante’s work are indeed present in the first canto. Candidates may include the following:</p> <ul style="list-style-type: none"> • the idea of the spiritual crisis, losing one’s way: <i>la diritta via era smarrita</i> – introduces the idea of the spiritual journey to salvation • a personal journey but also applicable to mankind more generally: contrast between ‘<i>nostra vita</i>’ and ‘<i>mi ritrovai</i>’ • a very physical experience, not abstract theologising: landscape of <i>selva, colle, valle</i> and the heavens above • encounter with Virgil prefiguring later encounters with shades: <i>non omo, omo già fui</i> • reading on different levels: the literal – the story; the metaphorical and anagogical • tension between the Classical world and that of Christianity • Dante’s presentation of self as sinner, poet, everyman 	30

Question	Answer	Marks
6(c)	<p>The landscape of the <i>Inferno</i> is full of familiar natural features and phenomena. Drawing on at least three specific examples, analyse the impact of the physical backdrop on Dante’s narrative.</p> <p>Candidates may include reference to some or all of the following:</p> <ul style="list-style-type: none"> • astrology marking time, sunrise/set, stars – anchors work in time, underscores temporality, timeframe of journey • contemporary understanding of physical structure of the Earth and solar system (cf Ristoro d’Arezzo, <i>La composizione del mondo</i>) • familiarity: lends credibility to his work, such an almost tangible and believable environment makes the reader believe that such a place actually exists (of course the contemporary reader would most likely have believed this); message all the more powerful for the surroundings being so convincingly described; the reader is able thus to participate in the journey, to project his/herself into the landscape with ease • unity, coherence – journey starts in supposedly real natural environment and progresses into the imagined one, but the landscape segues seamlessly from the one into the other • involvement of five senses makes for incredibly absorbing reading: cf the storm, ‘<i>la bufera infernal</i>’, that buffets Francesca and Paolo for example, or the heat of the burning plain in canto 14 	30

Question	Answer	Marks
7 Italo Calvino, <i>Il visconte dimezzato</i>		
7(a)	<p>Comment on the following extract. You should explain its context and identify and discuss any of the main themes of the novel that you think it touches on. Include any other relevant comments on style or content.</p> <p>Candidates should identify this passage from the early part of the book when the inhabitants of Terralba are being terrorised by murderous acts of the bad Medardo and before we are aware of the existence of the good half of the Viscount.</p> <p>Some candidates will see parallels between Medardo in his harsh treatment of the peasants and that of Stalin under collectivisation in Russia in the 1930's, others may see it as a criticism of the <i>mezzadria</i> system of agriculture, taken to an extreme.</p> <p>The passage provides an opportunity for what is literally gallows humour. The work <i>aiuto</i> refers to Medardo offering to help Dr Trelawney's research into the phenomenon of <i>fuochi fatui</i>, said in legend to be caused by souls leaving their bodies in cemeteries. Dr Trelawney's innocent pursuit is 'helped' by Medardo who is swelling the numbers of the dead by hanging the peasants. Candidates could go on to point out the futility of the doctor's research and his abandonment of his medical duties.</p> <p>There is a sad irony in the misappropriation of Pietrochiodo's talent as a craftsman. His works of great beauty are instruments of death. Candidates could comment on the technical vocabulary of the instruments of death and torture and Calvino's use of the narrative device of dialogue between Pietrochiodo and the narrator. This serves to introduce other viewpoints and breaks up single voice narration.</p> <p>The rhetorical question with which the passage ends could be addressed to all readers. It is important to understand the moral dilemmas facing citizens of a totalitarian regime and not to make simplistic judgements.</p>	30

Question	Answer	Marks
7(b)	<p>Do you find the end of the novel optimistic or pessimistic? Justify your answer fully with close reference to the text.</p> <p>Candidates will have a personal response to this and any point of view, included a balanced answer, is acceptable as long as it references the text fully.</p> <p>On the optimistic side:</p> <ul style="list-style-type: none"> • We are told that once Medardo has become whole again, whilst not being perfect, he rules justly, having learned wisdom from the experience of separation. We know now, if we did not before, that totalitarianism and controlling people through fear does not create a better world though a 'perfect' world is unattainable and perhaps undesirable. • We presume that the inhabitants of Terralba will have learned some lessons from the experience of the tyranny of il Gramo but also that an excess of virtue can be just as uncomfortable. • Pietrochiodo turns his skills to good use, building mills not gallows. • Dr Trelawney returns to the study of diseases rather than will o' the wisps (until he departs). Even his departure with Captain Cook suggests an optimism in exploring the world. • Pamela marries Medardo and they live happily as in the best fairy tales. <p>On the pessimistic side:</p> <ul style="list-style-type: none"> • the narrator feels abandoned by Dr Trelawney and left to his world of responsibilities • Terralba's only doctor has left. Who will cure the sick and look after the lepers? • We are told '<i>è chiaro che non basta un visconte completo perché diventi completo tutto il mondo.</i>' The wider world with its dominating evil leaders is still around. • Senseless wars of religion will presumably still take place. 	30

Question	Answer	Marks
7(c)	<p>What is the role of the <i>ugonotti</i> in the novel? What does their inclusion add to the central themes of the book? Justify your answer fully with close reference to the text.</p> <p>Candidates should be able to identify the <i>ugonotti</i>, the Huguenots, as the inhabitants of Col Gerbido. They live as a community in harsh conditions and farm the land. Candidates are free to express how they embody some of the central themes of the novel, such as tyranny, persecution, hypocrisy, honesty and the inherent contradictions in mankind.</p> <ul style="list-style-type: none"> • They exemplify the scourge of religious intolerance between peoples of the Christian faith (the Huguenots were persecuted by the Catholics in France) • They are a vehicle by which Calvino points out the hypocrisy of the Church – the Huguenots are mean and uncharitable, despite being adherents to a religion which espouses charity. Their faith brings them no joy. • They perhaps represent the plight of the refugee who lives in constant fear of persecution and rejection. • They provide an occasion for humour. They are gently mocked for their confused understanding of the rules of their faith. They substitute one set of constraints with another and live a hard-working joyless life. • Ezechiele, the patriarch, is seen to be something of a tyrant. However, he is fearless and honest when the Gramo, another tyrant, comes to visit refusing to accept the request to convert him. • The meetings of the <i>ugonotti</i> with Medardo, Bad and Good, reveal something about the absurdity of religious intolerance. • Esaù is seen to rebel against the strictures of his virtuous upbringing to become a petty criminal with no moral values. • The <i>ugonotti</i> contrast with the hedonist Lepers, who are perhaps the happiest people in the novel, who sing and dance (until Medardo il Buono ruins their fun), and are free from the oppressive rules by which the <i>ugonotti</i> live, despite their fatal disease. 	30

Question	Answer	Marks
8 Natalia Ginzburg, <i>La strada che va in città</i>		
8(a)	<p>Comment closely on the following extract, discussing both style and content. What does the extract reveal about Delia's character? Comment on any further details that you find of interest.</p> <p>Candidates should recognise that this extract is from the opening of the final chapter of the book. Delia is back in her new home after giving birth. Candidates could comment on how she describes her life at home as that of a hotel guest rather than a wife and mother. She revels in the luxury of her material surroundings, emulating her sister Azalea. Delia has taken no responsibility for anything – her mother-in-law has found a servant, who in turn looks after the baby, in whom Delia expresses no interest, preferring to indulge herself. Of all the things that have changed for her, becoming a wife and mother, only the material benefits are of interest. Her husband and child are barely worth a mention. She evokes her childhood home – interestingly referring to her mother, but not her father – and the shame she feels. She expresses no pity for her mother, or desire to see her. Nonetheless, even here, we can see how Delia's love for il Nini is playing on her mind. She does not want to return there because she doesn't want to be reminded of il Nini.</p> <p>In terms of the style, candidates could note the long sentences which are not complex, but rather represent the boastful listing of Delia's assets and indulgent activities. The vocabulary used to describe her current surroundings differs markedly from that used to describe her childhood home. There is, however, a note of sadness when she presumably repeats her sister's exhortations to forget il Nini after Delia has told her how she feels guilty about his death – <i>non dovevo pensarci perché non serviva</i>.</p> <p>Candidates could discuss how Delia appears to have everything she aspired to as a young girl, but that predictably it has not made her happy. She is too immature still to process what has happened.</p>	30

Question	Answer	Marks
8(b)	<p>To what extent do you consider the themes of <i>La strada che va in città</i> to be of relevance to a reader of today? Justify your answer fully with close reference to the text.</p> <p>Candidates can refer to many different themes and develop their answers accordingly, providing they reference the text closely. They may decide that some are still relevant whilst others are restricted to a certain time and place in history.</p> <p>Among the themes might be that of a young girl's ambition to aspire to a more comfortable and materialistic lifestyle. In countries or regions where girls have little or no education and with few role models of successful working women, the route to wealth through marriage is still relevant. The plight of teenage mothers who are duped by self-serving men, such as Giulio, is hardly a thing of the past either. The violent behaviour of Delia's father is only too common in patriarchal societies. Women are not all portrayed as virtuous. Azalea, who cheats on her husband with no sense of shame, is a poor role model for her younger sister.</p> <p>The theme of betterment through employment and education, as exemplified by il Nini, is still relevant and contrasts with the attitude of the likes of Giovanni who just want to make money quickly and easily, even if that means illegally.</p> <p>The theme of unrequited, or unspoken, love is of course eternal and universal.</p>	30
8(c)	<p>'In the novel, Delia becomes a mother but she fails to become a grown-up.' To what extent do you agree with this critic's view?</p> <p>Candidates can mention a number of factors which evidence agreement or otherwise with the critic's view. Delia did become a mother, but not through choice. It is one of Ginzburg's interesting devices that Delia's pregnancy is not directly alluded to. It is therefore perhaps not surprising that she is an unwilling and unprepared mother and as such may not appear very grown up. She has been treated as a naughty child by her parents, particularly after her pregnancy. Her love of material adornments, to which she has aspired since childhood, remains unchanged and appears immature, particularly after her marriage where she remains essentially a child, taking no responsibility for the running of her house and expecting others to look after her and the baby.</p> <p>On the other hand, Delia's realisation that she did truly love il Nini and that her immature treatment of him may have contributed to his death marks a turning point in her self-awareness and is a sign that she is beginning to mature. Also, candidates may point out that Azalea, Delia's sister, is a model of a grown-up married woman and therefore it is unsurprising that Delia would think she were grown up by emulating her.</p>	30

Question	Answer	Marks
9 Beppe Fenoglio, <i>La paga del sabato</i>		
9(a)	<p>Comment on the following passage. You should explain its context and identify and discuss appropriately what it tells us about the protagonist and his relationships with other characters. Include any other relevant comments on style or content.</p> <p>Candidates should recognise this scene, which is described with a cinematic clarity, from the penultimate chapter of the book. Key points they could mention are:</p> <ul style="list-style-type: none"> • Ettore has decided to go straight and develop his own business as a lorry driver. He has just done a deal with Bianco to hire one of his trucks from him despite leaving his employment. • This passage illustrates the power dynamic between the three men – Bianco, the criminal gang leader for whom Ettore has been working and making a lot of money, Ettore, the protagonist, and Palmo, Bianco’s sycophantic sidekick, a <i>cretino</i> in Ettore’s eyes. All three come from the same origins and are ex-partisans but are now in an obvious pecking order. • Bianco is possibly peeved and wants to point out that Ettore will not necessarily succeed in his enterprise. • Ettore is trying to show himself as Bianco’s equal – <i>stai a sentire come l’ho pensata io</i> and by offering to buy the drinks. The reference to <i>quel vecchio nella sua villa</i> refers to Ettore’s involvement in the attempted extortion of a former fascist, who died of a heart attack. He reminds Bianco that he (Ettore) can be tough. • Ettore wants to go straight because of his impending fatherhood and marriage to Vanda. He shows that he understands how the business can only develop through trust between him and his potential customers. He wants no more involvement in the criminal activities of Bianco and his gang. • The scene is comic in that the way Palmo tries to show his loyalty to Bianco is by refusing to drink the vermouth that Ettore is buying and will only drink it if it has a dash of <i>amaro</i> (bitters) in it as if that will compensate for what he sees as Ettore’s betrayal. Ettore exercises his power by countermanding Palmo’s instruction to the barman. The end of the scene where all 3 characters are avoiding eye contact and studying the colour of the drink is well-observed and cinematographic. • Fenoglio describes how Ettore is still the ‘angry young man’ by his reactions. ‘<i>gonfiava il petto</i>’ to answer Bianco and ‘<i>crocchiarono i denti, pigliò Palmo per la camicia</i>’ at Palmo’s snub. • It is ironic that Palmo sees Ettore’s plan as a betrayal, when in fact Ettore will go on to employ him after Bianco has to leave for health reasons, leaving him (Palmo) in the lurch. Palmo of course goes on to kill Ettore in an accident which leaves him bereft. <p>Candidates can discuss anything else they find of interest in the passage.</p>	30

Question	Answer	Marks
9(b)	<p>‘Ettore is no more than a work-shy ‘angry young man’.’ To what extent do you agree with this critic’s view? Justify your answer fully with evidence from the text.</p> <p>Candidates should be able to bring evidence from the text to support their opinion which should be nuanced. Some points they are likely to make are:</p> <ul style="list-style-type: none"> • Yes he is an angry young man. Evidence of this comes from his treatment of his mother and his difficulty in suppressing his rage on a number of other occasions. Violence comes easily to him. Initially has no moral compass and appears no better than the fascists he is trying to punish. • The reasons for his anger – loss of prestige of position in the partisans, difficulty in adjusting to civilian life after the war, feelings of entitlement. • He doesn’t seem to have many moral scruples about the violent criminal activity he gets involved in as part of Bianco’s gang. • Even in his sexual behaviour he appears controlling and selfish, however he must have some redeeming features because Vanda loves him. • Yes he is initially work-shy because of his wounded pride and reasons given above, but eventually is prepared to work very hard if he can be his own boss. • Is ambitious. Wants to be his own boss but is realistic enough to see need to start in the pay of Bianco. • He is a snob, viz. his attitude towards Vanda’s family. • His professed desire to go straight and act responsibly is compromised by his use of violence, one last time, to finance his project. • No, he is much more than that. Fenoglio is using him to explore the fate of partisans reintegrating into post-war society. • He can be courageous and take moral responsibility, as when he faces Vanda’s family and takes a beating from her brothers. • He is seen to be capable of generosity. Gives Palmo a chance when Bianco leaves the area. • He is tender towards his parents and hard on himself. Repeated use of <i>mi odio</i>. Has plans to include his father in his petrol station business. • He is a tragic figure. Just when things are looking up and his future is looking secure, he is killed by the <i>cretino</i> Palmo, in a stupid accident. 	30

Question	Answer	Marks
9(c)	<p>What is the role of the female characters in the novel? Answer with reference to at least two of the female characters.</p> <p>Candidates can refer to any two female characters and compare and contrast their roles in the novel. Some points they could make include:</p> <ul style="list-style-type: none"> • Book is dominated by male characters, mostly violent ones, so women present a welcome balance. • The role of women is just one way in which society is changing after the war. • Rather stereotypical portrayal of mother figures – Ettore’s mother is a powerful matriarch and nags Ettore but is subservient to the men in the household. Vanda’s mother is concerned about her daughter’s reputation repeating ‘<i>la nostra povera Vanda</i>’. • The mothers contrast with Vanda, who represents the new generation of young women who are outspoken and sexually confident. She is seen to stand up to Ettore and is not cowed by him. Nonetheless her pregnancy is treated as a matter of shame by her family and she is even driven to contemplate suicide. Vanda becomes the object of pity at the end of the novel as she grieves over Ettore’s dead body. • Both Ettore’s mother and Vanda provide opportunities for Fenoglio to show Ettore’s more tender and emotional side. It is because of his impending fatherhood that Ettore finally accepts the need to work and it is this that inspires his ambition to go straight. • Women are treated with disdain by most of the men. Bianco, for example says <i>le donne non servono a niente</i>. Even Vanda’s brother Teresio only act through a sense of family honour, not for consideration of her, whom he ignores whilst Francesco seems to be genuinely fond of her. • The prostitute Lea is another female character who lives on her own terms, to a certain extent, but prostitution is hardly a desirable profession. She, like the woman from Torino whom Ettore insults, is seen as little more than a sex object. 	30

Question	Answer	Marks
10 Niccolò Ammaniti, <i>Io e te</i>		
10(a)	<p>Comment closely on the following passage, discussing both form and content. How does this episode fit into the wider context of the novel? Comment on any further details that you find of interest.</p> <p>Candidates may touch upon some of the following issues but all comments must be closely tied to the text extract, and issues of both language and content should be considered.</p> <p>‘Io sono come tutti gli altri’ – adolescent desire for conformity; cf mother’s delight when Lorenzo announces he has been invited to go away for the week, highlighting her concerns that he is not, in fact, like all the others, that he is a misfit;</p> <p>‘Ora che fai?’ – mother’s reluctance to recognise his anger, his feelings more generally; Lorenzo seething under the surface – desire to physically damage the car – repressed anger unable to find any outlet</p> <p>Lorenzo’s passage from distancing, indifference (shrug), to pleading (throwing himself on mother), to outright anger as the anxiety that he might get found out and humiliated in front of his peers grows</p> <p>Collision, and mutual incomprehension, of the two worlds – mother’s seemingly reasonable request to accompany her son, concerns justified; son adamant that not necessary, would be subject of mirth amongst peers to arrive accompanied by mother (and of course the subterfuge that lends greater urgency and charge than usual to the clash)</p>	30
10(b)	<p>In his novel, <i>Io e te</i>, is Ammaniti’s vision of family life ultimately optimistic or pessimistic?</p> <p>Candidates are of course free to explore either position, and stronger, more nuanced arguments will be able to acknowledge elements of both, whilst finally siding with one or other overall. Causes for optimism are clearly to be found in Lorenzo’s return to the outside world but also in his continued quest for self-discovery / knowledge whilst in the cellar as evidenced by his internal questioning (reflecting on the marks on Olivia’s arm e.g.) and his taking care of his sister during her withdrawal (acting almost as ‘host’, offering her a cover – human gestures). Causes for pessimism can be found in the dysfunctional communication between Lorenzo and his parents, although candidates may deem this to be within the parameters of the ‘norm’ for the teenage years in general; also in the broken promises of the end of the novel – good intentions coming up short against reality. Candidates may also reflect on the relative stability / instability of home life that Lorenzo and Olivia have experienced, and how far this can be associated with outcome.</p>	30

Question	Answer	Marks
10(c)	<p>‘Lorenzo has to grow up quickly over the course of the novel.’ Which factors most influence the development of the character of Lorenzo in your opinion?</p> <p>Candidates may reflect on a variety of content here but all answers should clearly show how the chosen episode is linked with the text as a whole, and how it fits into Lorenzo’s development. They may discuss issues of mortality, and how part of Lorenzo’s ‘awakening’ is due to understanding that life is not to be taken for granted or merely endured passively, but to be engaged with whole-heartedly. Both his sister’s frail state and Lorenzo’s visit to his grandmother in hospital reinforce this message. Candidates may discuss agency, the independent taking of initiative and responsibility: Lorenzo visits his grandmother freely and of his own accord, leaving his self-imposed confinement in order to do so, underlining the importance of the visit for him. Family is indeed significant, even in its absence – despite withdrawing from his parents, during his ‘exile’ Lorenzo nonetheless seeks contact with his grandmother, and doesn’t reject contact with his sister, perhaps highlighting the necessity of contact with family, of how irreplaceable and vital such relationships are, despite occasional difficulties. Development of character means little in a vacuum, and true change takes place in the dynamic that emerges between the self and other. Candidates may conclude that the emancipatory episodes discussed contain an important message about participation, as opposed to hiding away.</p>	30

Question	Answer	Marks
11 Leonardo Sciascia, <i>Il giorno della civetta</i>		
11(a)	<p>Write a commentary on the following passage, giving careful consideration to both form and content. What key themes does it bring to the fore? Comment on any other details that you consider pertinent.</p> <p>Candidates must discuss both use of language and themes present in the extract. They may mention some of the following, and must discuss the whole extract.</p> <p>Candidates should identify the context in which the passage is found: it is at the start of the novel, and Bellodi has the brothers of the murdered Colasberna in his office.</p> <p>There is a wealth of material to comment on here and the following is not an exhaustive list of potential content for a response to this question:</p> <ul style="list-style-type: none"> • the cinematic quality of the first few lines, setting the scene, one can imagine the camera panning round; • mortale inquietudine / spietata inquisizione / nera semenza • expert command of language, ranging from high register to local proverb • North / South divide and accompanying prejudices and commonplaces • voice of omnipresent narrator • use of extended simile to describe Sposito, poised over the typewriter – very evocative • justice and / or the manipulation of in Sicily – the use of anonymous letter to divert justice for own gain, contrasted with omertà of ‘nessuno parla’ • all facts known, yet truth and justice so hard to come by: all the ‘soci della Santat Fara’ know about Savarino’s not-so-secret affair; Bellodi knows the facts of his case; yet all information slippery and subject to manipulation, or to be exploited – ultimately all Bellodi’s hard work on the Colasberna case will be carefully dismantled; he will experience the frustration of having uncovered the truth but having been prevented from bringing it to light and effecting justice • denial key, maintenance of omertà: one feels that ‘Cose da pazzi’ would have been the automatic response whatever the proposition 	30

Question	Answer	Marks
11(b)	<p>In your opinion, what are the most significant elements of Sciascia's narrative style in <i>Il Giorno della Civetta</i>, and what is their effect on the reader?</p> <p>Candidates have a wealth of resources to draw upon here. They may discuss the cinematic qualities (using the opening pages or the interrogation scenes by way of illustration); or the black humour and delicious irony that Sciascia wields to keep us wary of appearances, to demand a similar 'impegno' on the part of his reader; they may examine the sparse and anonymous dialogues that punctuate the text, allowing us to 'eavesdrop' on conversations in the corridors of power. They may conclude that such techniques keep the reader continually alert to the fact that little is as it seems, and / or that they aim to entertain in order to keep our attention or make his message accessible to a broad readership, or other various effects. All conclusions must be thoroughly supported by close reference to the text.</p>	30
11(c)	<p>Discuss the portrayal of justice and truth in <i>Il Giorno della Civetta</i>. Are there any conclusions to be drawn?</p> <p>Course of justice thoroughly and consciously perverted: after having solved the crime, thus implicating not only Don Mariano but also members of government, Bellodi is promoted and transferred, and the careful dismantling of his case takes place, in order to put another 'truth' in its place – that of the crime of passion. Rosa and 'il maresciallo' must also leave – truth and justice have no place here, at least not as we know it; 'Parlo di senso della giustizia, non di amministrazione della giustizia...' (anonymous dialogues). Waters muddied by code of silence, omertà: 'infame per voi siciliani è colui che commette l'infamia di rivelare fatti che, pur meritando la giusta punizione della legge, non dovrebbero mai essere rivelati' (Captain).</p> <p>Message of book can thus seem deeply pessimistic – what is the point of investigating only for efforts to be thwarted? But there is a note of optimism at the end – Bellodi will return, he will not give up, and there are others like him. Indeed, the fact of writing itself is a form of investigation, of bringing to account, of refusing to be complicit. Sciascia achieves what Bellodi cannot.</p>	30

Question	Answer	Marks
12 Giuseppe Tomasi di Lampedusa, <i>Il gattopardo</i>		
12(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 should consider the whole of the extract. The following are some of the issues that may be touched upon:</p> <p>Superficiality, fake manners, importance of form: Concetta outwardly embracing the new arrival, taking the lead in bestowing a more informal tone ('tu'), but underneath seething; against the beauty and refined ambiance that surrounds them is counterposed 'il violento sangue'</p> <p>Animal imagery, sentiment, so present throughout the novel (cf Prince's serval-like qualities, Tancredi's name – Falconeri...); use of repetition to enforce, and build tension: 'sentiva, animalescamente sentiva'</p> <p>Class issues, disgust for inferior class, 'differenza di educazione'; – layers upon layers of repulsion pervade this extract – use of the imperfect tense draws out these observations so that we experience the same torture as Concetta; Concetta's desperation and her distaste for Angelica seem tangible; similarly physical is 'la corrente di desiderio' that flows from Tancredi toward Angelica</p> <p>Sensuality – Angelica's body, the delicacy of her movements surrounded by an aura of sensuality; decadence of vocabulary of final sentence, feeling of inevitability, he is being drawn in by her as by gravity: 'trascinare', 'fisico', 'bellissima', 'eccitazione' etc.</p> <p>Blunt truth of the real issue at stake – financial security represented by Angelica – in fact his attraction to her is described in a quantifiable way as 'contabile'; her wealth fans the flames of his desire</p>	30

Question	Answer	Marks
12(b)	<p>Analyse the portrayal of women in <i>Il gattopardo</i>.</p> <p>Candidates should reflect on the presentation of Stella and Angelica, and stronger candidates will certainly also consider the Prince's daughters, Mme Dombreuil and the presence of mistresses (the Prince notably confessing <i>before</i> committing the sin of adultery with his visit to a prostitute). Despite their inferior social status – they did not have the vote at the time of the plebiscite – women of course hold a special kind of power in that they are crucial to the survival of lineage, to bearing sons. Angelica is pivotal to the rising social change at the heart of the novel – her background / past would not seem to befit her to marry into the aristocracy, but her perceived future secures the hand of Tancredi. She possesses a vitality and a strength that is lacking in the Prince's wife and children, who are viewed as more submissive, or the young ladies of the aristocracy present at a party in the palace, who are deemed ugly and inbred. Indeed a sense of preordination prevails over Tancredi's dalliance with Concetta, which one feels can and must come to nothing as the events of history that unfold around them sweep Tancredi along to his destiny in the form of marriage to Angelica.</p> <p>Conclusions must as always be fully supported by reference to the text.</p>	30
12(c)	<p>In your opinion, which prevails in <i>Il Gattopardo</i>: death and decay, or change and rebirth?</p> <p>Death permeates the first chapter (and the novel as a whole). Yet the twin theme of change and renewal is never far away. Indeed, they are often to be considered as two sides of the same coin.</p> <p>Candidates may refer to early scenes of the Prince in his garden which is heavy with the odour of over-ripe vegetation, reminiscing about the discovery of a soldier, and to his concerns that Tancredi might end up like that soldier; or to the peasants bringing him slaughtered lamb and chickens, Angelica and Tancredi at the ball being compared to Romeo and Juliet – there are reminders of mortality everywhere.</p> <p>Stronger candidates may explore the necessary link between death and rebirth of course: the old order must necessarily move aside to pave the way for the new.</p> <p>Candidates may explore the way that death is explicitly present in the language used by Lampedusa: 'era come il rantolo della Sicilia'.</p> <p>Events are ambiguous: the plebiscite, although seeming to play a positive role in terms of change and opportunity for rebirth, is undermined as Lampedusa clearly indicates his suspicions over the falsification of the results.</p> <p>Conclusions must as always be fully supported by reference to the text.</p>	30

Question	Answer	Marks
13 Erri de Luca, <i>Montedidio</i>		
13(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 touch on the following themes: the protagonist's coming of age, abrupt end to childhood and trying to fathom the 'cose serie' of the adult world; the significance of writing and its cessation; Maria's strength, determination and maturity beyond her years – she has also grown up 'di corsa'; characteristics of Neapolitan; sparse dialogue; narrative style – use of narrative present.</p>	30
13(b)	<p>'<i>Montedidio</i> is a novel about the importance of human connection.' In what ways is love presented and what purpose does it serve?</p> <p>Candidates should discuss the various faces or 'flavours' of what passes for love in the novel, for instance: love as freedom, companionship (Rafaniello and protagonist); love as security, safety, united front, alliance (protagonist and Maria); love as safeguarding life, providing opportunity and future (Mast'Errico and protagonist); love as exclusivity, outsiders cannot understand or participate (parents of protagonist). Human connection cannot be avoided in the poor and densely populated neighbourhoods of the Naples of the novel.</p>	30
13(c)	<p>Consider the character of Maria. What is her role in the development of the narrative?</p> <p>Maria is a considerable force in the novel, embodying strength and courage beyond her years. She has been forced to grant sexual favours to the landlord in order that her uncaring family not be evicted (cf Don Ciccio the caretaker's sister: 'era tempo di guerra, si mangiava poco, mia sorella più piccola saliva a quel tale appartamento di questo palazzo e portava il pane a casa'. The relationship between Maria and the narrator mirrors the marriage of his parents in its intimacy and closeness. It also provides them with strength: 'L'ammore nostro è un'alleanza, una forza di combattimento', and is responsible for the protagonist's emotional and sexual awakening. Indeed, he attributes much to her throughout the text – she is a reassuring presence for him, a kind of anchor in contrast to much of the turbulence and uncertainty of his experience.</p>	30