

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

## **MARK SCHEME for the May/June 2014 series**

### **9783 ITALIAN**

**9783/04**

Paper 4 (Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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### **Part I: Cultural Topics**

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

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

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

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

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above.

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

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<b>Part I: Topics – Content</b>		
<b>18–20</b>	<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.
<b>15–17</b>	<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.
<b>12–14</b>	<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.
<b>9–11</b>	<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.
<b>5–8</b>	<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.
<b>1–4</b>	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
<b>0</b>		No rewardable content.

<b>Part I: Topics – Language</b>		
<b>10</b>	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
<b>8–9</b>	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
<b>6–7</b>	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
<b>4–5</b>	<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.
<b>2–3</b>	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
<b>1</b>	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
<b>0</b>		No rewardable language.

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### Indicative Content

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

#### 1 GLI ANNI DI PIOMBO

##### A

Discussions about justice, society, and political expediency are evident in all three works and serve to elucidate opposing points of view as well as explain, and possibly justify, the actions taken by the various parties.

##### *Il contesto*

Rogas talks to a number of people (ex-convicts, a judge, his friend the writer Cusan, police colleagues) and through these conversations the motives of those involved in the killings he is investigating and in the administration of justice become clearer, often in their duplicity, Machiavellian scheming, and political calculations.

##### *Morte accidentale di un anarchico*

Conversation is essential to the *matto*'s plan to uncover the less than transparent actions and motives of the police involved in the defenestration of the anarchist. Through dialogue he exposes their illogicality, and thus their duplicity, and their fundamental concern to avoid blame. Dialogue also allows him to put forward his revolutionary critique of society.

##### *Buongiorno notte*

Conversation is important to the kidnapers in order to maintain their revolutionary endeavour (and later to justify their criticism of their original plan) as well as to attempt to justify their treatment of Moro to him by demonstrating, as they see it, the bankruptcy of the social democratic values his party promotes.

##### B

Social democratic justice seems to be portrayed as corrupt, self-serving, and inhumane. Revolutionary justice has a similarly difficult image.

##### *Il contesto*

- Reputation of dead judge (Varga) to be protected during investigation of his murder
- Another judge (Azar) leaves an estate twenty times larger than his lifetime's earnings
- Justice sees a criminal pre-figured in his early indiscretions and always looks to see hypothesis of guilt confirmed rather than innocence
- Victim of such justice sees ideas of innocence and guilt irrelevant: one is caught by the mechanism (*ingranaggio*) or not, it's a matter of indifference
- Common sense and irony no place in justice

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- Nocio sees revolutionaries as old fashioned, fanatical Catholics: all they want to do is persecute and punish
- Judge Riches sees justice as being above error, a law unto itself, guilt the essential state of the individual

*Morte accidentale di un anarchico*

- *Il matto* talks of the tyranny of judges – they never retire – and throughout the first act, through his comic exaggeration, he illustrates this
- Fascist past of police officers exposed
- The discrepancies in the police accounts explained by need to exculpate the police and protect them from their illegal proceedings
- The *giornalista* remarks that judges close cases where evidence is missing and details are left unexplained
- Police act as 5th columnists to provoke chaos which can justify repression
- Social democracy an injustice maintained by its victims, entertained by tales of scandal which defuses revolutionary energy

*Buongiorno notte*

- Terrorists see their actions as a just class war against capitalist society
- They tell Moro they, as representatives of the proletariat, are trying him as a representative of his compromising, reactionary party
- Moro can't be penitent because doesn't know his sins and is curious about proletarian justice: it administers death without appeal, life imprisonment not an option
- Ernesto begins to doubt his mission; can't see himself as a revolutionary 'soldier' when not even done military service
- Chiara thinks of the end of *Paisà* and the rough summary justice meted out to the partisans
- The Pope cannot answer Moro's letter as might wish: the government tells him to strike no deal with the terrorists
- Mariano, who has a son but denies this bourgeois link, says there should be no humane limits to the revolutionary war, committed to destroy *la realtà soggettiva*

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## 2 VISIONI DEL MEZZOGIORNO ITALIANO

### A

The dead weight of history hangs like a pall over the South and its inhabitants but there are signs of change. People are also in thrall to the natural world.

#### *La terra trema*

- The sea feeds the fisherman but keeps them in bondage too; it colours the conception of life: *in tutto il mondo l'acqua è salata*
- 'Ntoni and his family and friends try to break the economic stranglehold of the *grossisti* but they have to go out to sea when a storm is brewing, with the foreseeable consequences
- The repressive force of history is shown in the language the fishermen speak, Italian is not for the poor
- Tomorrow is the same as today and *chi cambia la via vecchia per la nuova, peggio si trova*
- But 'Ntoni represents the possibility of change: he's travelled on military service
- In spite of failure, he feels he will finally succeed: on the outside wall of the office there is the hammer and sickle

#### *Il gattopardo*

- Don Fabrizio finds himself on the cusp of a revolutionary change in Sicilian society
- He is a representative of unchanging tradition (the first scene, the reciting of the rosary) who nonetheless sees his position and that of his class being eroded and challenged by the ambitious bourgeoisie
- But as Tancredi and others say: change is necessary if things to stay the same
- This is Sicily's history: full of change (*cento sbarchi*) but *tutto sarà lo stesso mentre tutto sarà cambiato*
- This immobility an effect of the climate and the will-draining sun
- Sicily's land and climate produce inertia and excess
- Out hunting in the woods D.F. reflects on the eternal Sicily that has not changed since classical times
- The same wind passes over all and cancels out all hopes and ambitions

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*Cristo si è fermato a Eboli*

- There is a great divide between the middle class people of Gagliano where Levi is exiled and the country people of the area
- The *podestà*, doctors, and priest all represent a world of progress, change, insertion in the march of history
- Their squabbles are vicious but they have goals
- *I contadini* on the other hand live outside history, the course of events only ever brings them hardship
- They suffer in silence but periodically erupt only to give up and meekly accept their punishment
- They live a pre-Christian mental life still touched by animism and telluric magic and respect for brigands
- They suffer the scourges of malaria and annual floods washing away houses
- The women express their sexuality readily as though a force of nature

**B**

While being antagonistic to a different class or at least placed differently on the social hierarchy, and having very different goals, many Southerners essentially share the same view of the world. Some rustic folk, however, see the world in a very particular way.

*La terra trema*

- The *grossisti* represent the bourgeoisie but although they exploit the fishermen they have the same world view
- This world view is one of exploited and exploiters but the exploiters have the economic muscle to adapt to new situations, e.g. they get 'Ntoni out of gaol because he's their best man
- The fishermen (*carne da lavoro*) have no means to change their environment unless they work together to become owners of the means of production, as the *grossisti* do
- Possibility of change in future but some way off

*Il gattopardo*

- The vision of Sicily entertained by the nobility and their retainers are similar: they want things to stay the same
- The vote in the plebiscite would have shown this desire for immutability if it hadn't been rigged
- A change in personnel (Russo, Don Fabrizio's foreman hoping to buy DF's land) does not imply a change of system and social relations

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- But *i signori* nonetheless attentive to things (badly ironed collar, the wrong place at dinner) others don't even notice
- The progressive energies of the ambitious bourgeoisie seem to usher in the future but in reality it will be just musical chairs
- Padre Pirrone says there will always be a nobility, based on difference of character and elegance of behaviour

#### *Cristo si è fermato a Eboli*

- The difference between the world views of the middle class and the *contadini* is perhaps most discernible in their different religious views
- The middle class are Christian and go to church; the *contadini* are essentially pagan and have to be cajoled to attend mass
- Apart from seeing the world as a place of silent resignation and suffering the *contadini* see the world as full of double meanings, of people who can be daughters of women and of cows, where werewolves abound
- The *contadini* have resisted the imposition of the State and its hierarchies, including its religion which they only use as means to ward off evil
- The goal for them, if escape is what they decide, is emigration, preferably to New York but even Africa will do
- The middle class are part of the State that exploits and ignores the *contadini*

### 3 IL CINEMA DI FEDERICO FELLINI

#### A

The relationship between men and women constitutes one of Fellini's abiding themes. There is a plethora of material to refer to.

#### *La Strada*

- The difficult and complex relationship between Gelsomina – loyal, tender, mistreated – and Zampanò
- Z's brutal treatment of G, his promiscuity
- His distress at the end, learning of G's death
- G's love for the mercurial 'Matto'
- Her decline after his death



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*Otto e mezzo*

- Guido lives a life surrounded by beautiful women, some of whom prove tiresome, e.g. ageing actresses, and Luisa, his wife
- Guido needs fantasy role-playing even to find Carla, his mistress, amusing
- Happy childhood memories, where women protective and loving
- Fantasy women: the feral Saraghina on the beach; his menagerie at the farm house with Luisa the cleaner
- Figure of protectress, Claudia, nursing him back to health

*La dolce vita*

- Marcello is pursued by the desperate love of his fidanzata, Emma, whom he nonetheless cherishes but whose love he finds suffocating
- M happier making love with the promiscuous Maddelena (and others)
- Sylvia a beautiful women and symbol of (unattainable?) perfection elsewhere (America)
- The sweet Umbrian waitress ('di profilo, un angelo') calls to him in the last scene but he can't hear and walks away from her

**B**

As the question is looking at the stated lack of a message, or clear and simple meaning, in Fellini's films the focus of an answer might well be their contradictoriness, obscurity, and labyrinthine quality as well as the sorts of scenes, and images that tend to recur in his work. There is a wealth of material but some of the things discussed might include:

- Fantasy – Sylvia (Ldv), the farm house (Oem), the circus (Ls & Oem)
- Complicated human relations – men/women, sons/fathers, individual/society
- Portrayal of religion – at school (Oem), miracles (Ldv), convent (Ls)
- Childhood – farm house (Oem), Gelsomina's innocence (Ls)

**4 LA LIBERAZIONE D'ITALIA 1943–1944**

**A**

In general the civilian population suffers the armed struggle being waged all around them but their deaths are not seen as just a waste of life and real relationships are fashioned sometimes between combatants and non-combatants, if only for a moment.

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### *Uomini e no*

- Civilians seen mostly to suffer the brutal cruelties and indignities of German abuse and killing, Giulaj is fed to the German dogs
- Reprisals taken for killed Germans: 20:1, victims chosen among the older cohort, generally randomly, but they shout Viva! as they are driven off to their deaths
- Selva says that partisans are fighting for the happiness of others, if not their fight has no purpose
- And the dead of Largo Augusto speak of freedom as the reason for their death
- The tramp in the park says weeping for them means the dead died in vain
- Nature of man, contains the offended innocent and the cruel fascists? How not?

### *I ventitré giorni della città d'Alba*

- The people of Alba and surrounding area are generally supportive of the partisans but also very circumspect
- Need to keep options open: don't know who will be victorious, the partisans or *la repubblica*
- The partisans use the civilians for food and supplies and seem to have little concern for their plight or return things they've borrowed
- When the republican *sergente* is taken at inn the distraught owner's wife is afraid of the reprisals
- The shame of having a dead fascist buried on your land
- However, *il vecchio Blister* is shot for stealing from farm houses
- Priests will do deals with *la repubblica* to save *badiglioni* (monarchist partisans) but not communist *garibaldini*

### *Paisà*

- Sicilians being liberated by Anglo-Americans see their arrival as just another invasion: impassive face of old woman; Carmela saying Americans, Germans, Fascists won't leave her people alone
- But Carmela strikes up a friendship with Joe who wins her over with his photographs of home
- But returning Americans, seeing Joe dead, see her as just another untrustworthy Italian, while she is lying dead at the foot of the cliffs, thrown over by the Germans
- In Naples drunken 'Joe' is befriended and looked after by un piccolo scugnizzo
- 'Joe' appalled by the situation of the urchin and runs off

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- Francesca in Rome finds her American sweetheart again after six months apart and who, now drunk, doesn't recognize her and leaves the following day throwing away the 'address of a whore' while Francesca waits patiently by the tree where they first met
- In the Veneto marshes the Americans and partisans give medicine to the contadini who feed them and pay with their lives for their hospitality

## B

The Partisans were by no means a homogeneous group and comprised people of different political persuasions, social backgrounds, and age. Their reasons for fighting may not have been particularly laudable or clear.

### *Uomini e no*

- Selva sees that happiness, for all, is the only justification for terrorism/freedom fighting
- Enne 2 wonders whether ten Italian lives are worth the life of a dog (dead German)
- But as Orazio and Metastasio, two transport workers, illustrate, Italians become partisans for reasons not always so obvious but they are deeply felt and can't be articulated, a metaphysical reason
- Patriots are simple men, family life is the sum of their ambition
- El Paso illustrates the ambiguity of the lives some patriots lead, so close to the Germans – would he behave like them and feed someone to his dogs?

### *I ventitré giorni della città d'Alba*

- Most partisans teenage boys with no experience of army, discipline, or weapons
- Clearly the authority of their power intoxicates them and encourages boastful, callous behaviour
- Patriots not necessarily courageous: 2,000 liberate Alba but only 200 lose it
- Important for them to maintain their image among the people they are fighting for and each other
- Some sensitive souls, like Sergio, find the partisans' company rough but are still drawn to the struggle
- Partisans belong to different groups with different political complexions, the cause of friction and resentment (*badiglioni* – monarchist; *garibaldini* – communist)

### *Paisà*

- The patriots are important allies of the liberating Anglo-American armies who clear out/soften up areas before the armies move in
- 'Lupo' and his men are fighting the retreating Germans and Fascists north of Florence while the English are still biding their time before crossing the Arno

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- The fight is urban guerrilla warfare and Fascists captured are summarily executed
- A patriot leader is important: once 'Lupo' dead things go badly
- Patriots live a very precarious life: not recognised as soldiers by the Germans they are brutally treated and executed when caught (first and last scenes of 'Inverno 1944')
- But they fight to the last

## 5 LA MALAVITA IN ITALIA

### A

In *Gomorra* we see two parallel states; in *Romanzo criminale* antagonism between the State and its outlaws; in *A ciascuno il suo* an identity between State and malefactors.

#### *Gomorra*

- Representatives of civil society – police, business – are very much on the periphery
- Through Don Ciro the *camorra* looks after (just) the families of its members serving time in prison
- The *camorra* provides an education and livelihood for the boys/young men of its dependents
- Its codes of conduct can be flexible but recidivists are executed expeditiously

#### *Romanzo criminale*

- The young men of the gang become gangsters because they are rejects of society
- Use 'clean' ways to launder their illicit money
- Police (*commissario* Sciajola) in pursuit of gang is complicit with it through his relationship with Patrizia
- Gang used by State, in collusion with it, to do its dirty business (Bologna)
- But gang liquidated by secret services (Freddo shot down) when potentially embarrassing

#### *A ciascuno il suo*

- Principal malefactor, Rosello, is a lawyer and a client of deputy Abello and uses his 'gofer' (*gallopino*) to kill Roscio
- *Il parroco*, when talking of the region's well-known perpetrators of corruption, immediately mentions senators and deputies and then lawyers and notables: image of wormy cheese
- The government itself is seen by Benito as a mafia writ large

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## B

The sense of invulnerability pervades the world of *malavita/corruzione* and while it may not be the initial impulse that leads to corrupt and criminal behaviour, once established in that environment the *malviventi* grow unconcerned with detection.

### *Gomorra*

- Shootings take place in broad daylight and the killers never wear masks
- Only one arrest is made in the entire film
- Deals struck with 'clean' fashion and industrial companies for producing frocks or disposing of waste are carried out by people exploited by the *camorra* with nowhere else to go and are too advantageous for these companies to ask probing questions
- The housing complex run by the *camorra* is guarded like a fort with vigilant look-out system
- *Camorristi* rarely touched by sense of vulnerability: they don't wear bullet-proof vests, as Don Ciro does when he begins to feel threatened. They're served by a high degree of mental obtuseness

### *Romanzo criminale*

- In their youth the gang lost Andrea when being chased by the police so they know about their vulnerability but years later when they decide to organise themselves, as Libano says, they feel they have nothing to lose
- They rule their roost with violence and bribery and through the protection of people who can use their 'skills', e.g. the secret services who arrange for incriminating evidence to disappear
- Their *impunità* is, however, no protection against the reckless behaviour their emotional turmoil promotes, which engenders rivalries and revenge

### *A ciascuno il suo*

- *Omertà* keeps the police in the dark
- The police are content with 'anecdotal' explanation of crime, usually *delitto passionale*
- The police are not particularly intelligent and are no match for those who are organised to keep the truth a secret
- Scale of corruption, and the numbers of those who passively observe what happens in amused and ironic fashion, militate against individual initiative
- Sicilians believe true justice comes from God or the barrel of a gun

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## **Part II: Literary Texts**

Candidates are to attempt **one** question from Part II: Texts and will write their answers in English as these texts are to be studied primarily from a literary point of view.

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

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

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

Candidates will not tend to show **all** the qualities or faults described in any one mark-band. Examiners will attempt to weigh all these up at every borderline, in order to see whether the work can be considered in the category above.

Examiners will take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and understanding and especially any signs of analysis and organisation.

In the marking of these questions, specific guidelines will be given for each essay, agreed by the examination team.

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<b>Part II: Texts – Content</b>		
<b>23–25</b>	<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.
<b>19–22</b>	<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.
<b>15–18</b>	<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.
<b>11–14</b>	<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.
<b>6–10</b>	<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.
<b>1–5</b>	<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.
<b>0</b>		No rewardable content.

<b>Part II: Texts – Structure</b>		
<b>5</b>	<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.
<b>4</b>	<i>Good</i>	A clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
<b>3</b>	<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.
<b>2</b>	<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.
<b>1</b>	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
<b>0</b>		No rewardable structure.

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### Indicative Content

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

## 6 Dante Alighieri, *Inferno*

### A

Location within text / topography of *Inferno*: opening of canto XXI, entrance to fifth bolgia of Lower Hell, where D will encounter *barrators* and devils; *barratry* = sin of purchase / sale of office in state (public office); contrast with (civil equivalent of) *simony* two cantos previous

NB the term *barratry* is also used if the crew of a ship act fraudulently to the injury of its owner or cargo – this ties in well with the extended simile of lines 7–21

Candidates may consider a selection of the following considerations, or any further plausible comment:

l.1 – opening ‘in medias res’ – not so much a new beginning as continuation / following on from ending of previous canto

‘altro parlando’ – imagined fictional discourse, we are not party to all that D and Virgil speak of

l.2 – mention of ‘*comedia*’ – Virgil has only just spoken of ‘l’alta mia tragedia’ – toward end of previous canto; candidates should consider contemporary definition of ‘*comedia*’ and possible reasons why D has chosen to introduce this definition here

l.5–6 – use of several senses – hears weeping and ‘sees’ dark

l.7–21 – extended metaphor (exaggeratedly so? only really comparing pitch of Venice shipyard to that of Hell; but also honest mercantilism of Venetians contrasts with sordid conniving of *barrators*); concentration of vocab specific to shipbuilding and repairs, would have been familiar image to readership, and yet help them to access the totally unfamiliar scene that D now describing

sounds – ‘*ristoppa*’ ‘*poppa*’ ‘*rintoppa*’; ‘*bolli*’ ‘*bolle*’ ‘*bollo*’ – evocative of bubbling viscous pitch

l.23–24 – candidates may consider role of Virgil in educating / protecting D, alerting him to surroundings and directing his attention

l.25 – D turns to look back – Biblical reference? cf Lot’s wife, Genesis

l.29 – ‘*diavol nero*’ – candidates may consider relative lack of ‘traditional’ figures of Hell so far – devils fire and brimstone etc. – but here such expectations are not disappointed – D has recourse to the popular culture of the period, medieval devils, black and winged

### B

Using episodes from the cantos you have studied to illustrate your answer, show how Dante brings his characters to life.

Candidates are of course free to choose whichever characters they wish to illustrate their answers. A strong answer will consider a variety of ways in which Dante presents the shades he encounters, finding similarities and differences to compare and contrast. Strong candidates may consider for example how some of the characterisation is very explicit / direct – with Dante the author providing overt description, or his character commenting on appearance, or the shade giving its own self-presentation. Some of the characterisation is done more indirectly however, for example via the shades behaviour or interaction with other shades. Weaker answers may consider a few characters in turn but fail to link them together / find any parallels or points of comparison.



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## C

Candidates should keep their answer focussed on Dante's text and not digress at great length to discuss any of the classical poet's own works and history. These may of course be cited, but only insofar as they clarify Dante's reverence for V and shed light on the nature of his choice of guide and leader.

Candidates should be able to go beyond the oft-used but lacking comparison between Virgil and reason. They should discuss V's crucial function as guide but also his limitations due to his own circumstance – that of being a virtuous pagan and not having known God. They may cite Virgil's 'authorisation' from Beatrice, as described by him in Canto II – 'donna mi chiamò beata e bella'.

Strong answers may identify a change in the nature of the two poets' relationship over the course of their shared journey. Dante is almost crippled by loss of direction and fear at the outset of their undertaking, but by the end has gained in knowledge and understanding of what he has seen. Virgil has fundamentally not changed, he is not able to improve his situation and / or progress alongside D to Purgatory and therefore is left behind both literally and spiritually.

## 7 Machiavelli, *Il Principe*

### A

Candidates should be able to identify the extract as coming from chapter III, *DE PRINCIPATIBUS MIXTUS*. Candidates May also choose to mention some of the following:

- The extract sees Machiavelli contextualise how the King of France might have held onto the conquered territory of Milan having in fact lost it twice.
- Machiavelli discusses the conquered territories of France and the relative ease with which one might hold on to them given similarities of language and custom.
- He then moves on to analyse how one might retain control over conquered territories where the customs and traditions of the conquered people are markedly different.
- The advice here seems utterly ruthless and as such is in keeping with the rest of the work.
- However, violence is only advocated when Machiavelli judges there to be a valid reason for it. As such it is not gratuitous. This too is in keeping with the rest of *Il Principe*.

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

### B

Candidates may discuss some of the following:

- Machiavelli was undoubtedly ruthless and calculating. However, ruthlessness must not be wanton or gratuitous.
- In chapter VIII, *DE HIS QUI PER SCELERA AD PRINCIPATUM PERVENERE*, Machiavelli defines cruelty used well or badly.

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- Cruelty should be used sparingly and ultimately be turned to the good of ones subjects.
- He is clear in his mind what makes a good prince. *Il Principe* details this at length, and Machiavelli gives advice on topics such as how a prince should act to win honour and the need to avoid contempt and hatred. Candidates could explore these and other chapters to evaluate the assertion of Machiavelli as an “evil counsellor”.

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

## C

Candidates may discuss some of the following:

- *Il Principe* is much more than political philosophy, one could argue it is very much a manual for princes of the time.
- It is not detached. The conclusions that Machiavelli arrives at are based on his lengthy observations of real events, both historical and contemporary.
- Machiavelli draws on the classical era for examples to support his conclusions (e.g. the story of Agatocle), although these anecdotes are frequently quite ephemeral. Given this, could one argue that it is for its time but is in part from another time?
- One could argue that rather than being impassioned, *Il Principe* is actually quite a cold and dispassionate work.
- Candidates might also discuss whether it is “for its time” or for all times. *Il Principe* offers advice which, for some who have come since, continued to prove relevant.

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

## 8 Carlo Goldoni, *La bottega del caffè*

### A

Candidates should be able to identify the scene in which Don Marzio and Eugenio discuss the arrival of Placida, disguised as a pilgrim, in Venice. Placida’s leads to the next stage in the development of the story and both Don Marzio and Eugenio discuss her with comedic undertones. Candidates may also choose to mention:

- The confusion brought about by Placida’s arrival allows Goldoni to portray both Eugenio and Don Marzio as being gossips and in Don Marzio’s case a liar. There is real comedy here amid the confusion.
- Much of the story, and its humour, centre on deception and the misunderstandings that come out of it.
- It allows Goldoni to highlight human weaknesses
- He uses deception to entertain and to keep the audience guessing about what is going to come next, although plays of this time and genre follow certain key rules which are to an extent predictable.

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- Comments may be made on the comedic nature of the extract –short exchanges, fast paced, the use of the vernacular etc.

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

## **B**

Candidates may discuss some of the following:

- Several of Goldoni’s middle class and aristocratic characters do live in prosperity and are indifferent towards society as a whole.
- The likes of Don Marzio would claim to be generous and to have the best interests of others at heart, but the reality is that he is a gossip who seeks to profit from the misfortunes of others.
- Certain characters seem to relish in and profit from the misfortune of others.
- Ridolfo is an honourable man, and even if we don’t know enough about him to say that he has a social conscience he certainly does care for individuals and wants the best for them.
- Leandro clearly struggles financially as a result of his gambling habit which has taken him far away from prosperity and put him in debt.

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

## **C**

Candidates may discuss some of the following:

- Lisaura is clearly shown to be an aspiring social climber who is prepared to consort with any rich man who will have her.
- She falls victim of her behaviour and as such is seen to get her just reward.
- Placida is satirised, but really in the context of her being the poor, unwitting wife of a hopeless husband.
- All the male characters are used to comedic effect in one way or another, although they are not necessarily all satirised.
- Eugenio, Don Marzio, Pandolfo and Leandro/Flaminio are all held up to satire/ridicule and used to make social commentaries.
- Perhaps Ridolfo is not satirised. He does, however, have his comic value as despite his best efforts he is incapable of averting disaster at various points in the play.
- Both men and women are satirised, but the simple fact that there are more men in this play means that there are more opportunities to ridicule them.

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

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## 9 Giovanni Verga, *Mastro-don Gesualdo*

A

Don Diego's visit to Baronessa Rubiera, following the fire and discovery of Bianca with Don Nini. The baronessa is unaware of the incident and her son's involvement with Bianca.

Candidates may pick up on themes of family, protectionism / self-interest, *la roba* – attachment to material possessions, status.

Verga's skill at communicating Don Diego's discomfort may be noted, or perhaps the way in which he conveys the baronessa's thought processes, consequent posturing and backtracking.

almost animalistic protective instinct of baronessa: 'la prudenza istintiva' – automatic reaction; 'nel sangue di lei'...

B

Candidates may draw on a variety of illustrative examples and episodes in their response, but the thrust of the argument may reside in the fact that there is no respite in Verga's text – those who attempt to change their situation or do better than their fate would decree meet with unsavoury ends.

MDG's progress not easy – bridge accident, resistance of locals to his purchase of the 'terre comunali', unhappy marriage to pregnant Bianca, spurned by daughter, subject to extortion by Nanni l'Orbo... unhappy and lonely end, even servants shun him

Verga does not seem to approve much more of any of the other characters in the novel however, all are consumed by inappropriate desire, whether in form of forbidden lover or simply 'la roba'

C

Candidates may choose from several potential candidates but all answers must be closely referenced to the text and convincingly argued. Candidates may consider more than one character in the course of their answer.

Diodata: love for MDG => two illegitimate children; MDG fond of her but doesn't consider her realistic prospect; on MDG's wedding night '*quasi si sentisse morire dal crepacuore*'

MDG himself – attempts to better himself and provide for his family frustrated and met with scorn, dies lonely after unhappy marriage and rejection by Isabella

*baronessa*: unable to see further than attachment to things, intensity of feelings of betrayal by son, alienation from him, being let down by family, caught up in short-sighted desire for possessions and the drain on her energy that this entails

## 10 Italo Svevo, *La coscienza di Zeno*

A

- ending seemingly at odds with rest of text; apocalyptic in tone (in contrast with personal, day-to-day nature of the rest of his musings); does however fit with stream-of-consciousness, diary style – reflections on self broadened to reflection on humanity
- comes as kind of conclusion to Zeno's introspection
- railing against the subversion of the natural order of things; survival of the fittest no longer applicable to humans – weak men now able to effect most destruction

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- the incident in which a man with a gun prevents Zeno from returning to his villa and comforts (coffee) represents this on a smaller scale – the man with the gun, i.e. the greater threat, is in charge
- pessimistic – no salvation possible? (neither on personal or global level)
- Darwinism
- pertinent today
- attempts to define '*malattia*', as disruption of natural order of things

## B

- necessary kind of alter-ego for Zeno; foil for his projections – sees qualities in the other, Guido, that would like for self; enables him to persist in indulging his feelings of *inettitudine*
- Guido = appears to have it all, be together, kind of Zeno's ideal version of self, alter-ego – success with women, nose for business, artistic flair etc. – highlight Zeno's inadequacies; Guido's lover more beautiful
- mirroring / contrast pairs Zeno / Augusta and Guido / Ada
- 'grass is always greener' way of looking at reality, so common to most, but unproven, and often proven wrong in actual fact as illusion wears away and reality becomes clear; the other's experience of life may be just as empty, self-loathing etc.
- projection – see qualities in other that want for self

## C

- very different implications – the motivations of the protagonist can be differently interpreted in the light of the alternative titles
- Zeno's Conscience almost seems to imply that it is not quite Zeno himself doing the narrating, or completing the writing task set by his analyst
- Confessions sounds more cathartic, more religious in tone
- both imply regret?
- ambiguity of Italian title – consciousness or conscience

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## 11 Enrico Brizzi, *Jack Frusciante è uscito dal gruppo*

### A

- Candidates may consider Martino's attitude to police, father, school, self – 'mi faccio schifò; feels distant and alienated from all possible support networks and sees no alternative way out
- candidates may pick up on tones of shame, anger, helplessness, confusion, disgust, lack of self-worth; has been looking in the wrong place – money, girls – although to Alex initially this had seemed like a fine way of getting on, both have undergone a shift in perspective, realised vacuity of this type of existence, need for something more
- Candidates may note contrast with Alex's response, attitude to life generally: although speaks of parents in at times derogatory or at least bored/ disinterested tones, fundamentally he knows they are there for him, he has a secure family unit which for all the misunderstandings does have his interests at heart; also relationship/ complicity with *nonna* – Martino seems to lack such a figure in his life
- imagery – Martino feels so trapped that image of cycling on the hills under the sun comes like a bolt out of the blue, feels radically free

### B

- Candidates may argue that JF is more than a love story: coming of age novel – Alex is growing up and the novel charts his 'teenage crisis' – disillusionment with parents, school, authority, and need to make his own choices based on his own understanding of his surroundings
- relationship with Aidi and musical references help to support this process, provide depth and insight
- taste for jazz and punk reflects desire to break free from convention, pre-defined ways of being – both relatively 'anarchic' musical forms, free-flowing and with elements of discovery, or at least lack of prescription and planning
- Alex's friendship group also important
- Candidates may conclude that the quotation does or does not encapsulate the main plotline of JF but in either case arguments must be well supported and convincingly argued to gain high marks.

### C

- candidates may identify elements such as the relative – and occasionally absolute – lack of punctuation; use of slang, local dialect, misspellings; stream of consciousness style writing; sporadic episodes from '*Archivio magnetico*'
- candidates may also comment on narrative perspective – generally omniscient third person, enables to us to witness many facets of Alex's personality: *bravo ragazzo* fundamentally, caring and thoughtful, but also sceptical – c.f. church and political ideas; posturing tough guy, uncommunicative teenager with family; acting cool and experienced with friends; sensitive with Aidi

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## 12 Natalia Ginzburg, *Lessico familiare*

### A

- typical understatement / laconic presentation re: departure from hiding place in country due to possible threat of capture – she flees with her children to Rome, leaving the villagers who had helped to hide and protect her
- opens new chapter following move by expressing the hope that in Rome they would have a happy life, despite the persecution
- detached, scientific style – use of past historic to indicate that she has closed that chapter of her life; attempt to distance herself from it emotionally (because painful to recollect? last days with husband)
- ‘non avevo molti elementi per crederlo’: wry comment on eternally optimistic side of human nature?
- incredible amount of human experience distilled into these first five sentences – hallmark of writer’s style: move to Rome and adjustment to new surroundings, new optimism / brighter outlook, hope for shared happy future together, loneliness of this experience (husband always at work)?, we might imagine how she spent this time; then his arrest, recounted with typical brevity, but how must she have felt when she learned of it?, and then the final sad news that she was never to see him again
- Ginzburg’s obsession with figure of her mother, and in turn, mother’s obsession with figures of the past, comfort and familiarity
- ironically stark contrast between mother’s simplistic homely attitude, and desire to bury her head in the sand rather than face uncomfortable truths – reluctance to talk about Leone’s disappearance, Stinchi Leggeri’s fate – and Natalia’s factual, almost bullet-point presentation of the same (although arguably she is also reluctant to engage too greatly with the same)
- loosely: first part of extract addressing history, external events, punctual and brief; second returns to *lessico*, nature of family, descriptive, lengthier, use of imperfect tense; last lines return to history, facts unfolding

### B

- candidates should address the issue of where the main focus of the book lies – ostensibly the main bulk of the word count revolves around small episodes, family life (and therefore candidates may come down on the side of memory), but this family life does not take place in a vacuum, and there are countless intrusions made by ‘history’ – what it is to be Jewish at this time, the nature of resistance, commitment to a cause and the retention of human dignity
- candidates may note that it is at times hard to distinguish between the two – history as collective memory / widely accepted interpretation (which may be greatly at odds with any one individual’s experience of those events)
- closely related is the idea that the two are sometimes inseparable – the recounting of Leone’s arrest for example

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- candidates may argue that the focus lies elsewhere, and that the novel is in fact a sort of bildungsroman, the story of a little girl growing up and the power of the influence of her parents over her despite her apparent disapproval / rejection of them, depiction of her mother's silliness etc.; novel permeated with 'diceva mia madre', 'diceva mio padre'; the novel shows us the degree to which she is able to consciously negotiate these influences, or is at turns oblivious or impervious to them for example

## C

- father and mother seemingly poles apart
- at times father's attitude to mother borders on contempt, talking down, belittling
- but shared love of e.g. cold showers, and understanding / tolerance of each other's idiosyncrasies
- little attempt at psychological deconstruction in the novel, simply portrayal of reality of people's externality, as objective/ scientific as possible – is this all we really have in the end when we talk about knowing / loving someone?
- seems a little hopeless / impotent, but then we often are in life as events taken out of our hands – c.f. Leone's death
- father's surprise at actions / allegiances of children; blood ties family together but each member forges own path along very different lines, and N talks about siblings with a degree of detachment that seems to indicate – an inability / an unwillingness? – to understand / empathise / fully engage with others



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### 13 Niccolò Ammaniti, *Io no ho paura*

#### A

Candidates should be able to identify the extract as coming from the scene in which Michele descends into the hole to see whether the missing remains of his sister's dinner can be found there. He wants to find out whether there is some connection between his own family and the boy in the hole. Candidates may also choose to mention:

- Michele is still fearful of this mysterious character in the whole, and knows nothing concrete about him.
- However, the relationship has developed, as Michele is already making assumptions about who the boy might actually be and is building up a story in his mind which might link them as brothers.
- Clearly the relationship has much further to go and candidates may elaborate on this.
- Michele's fear comes through in the language used by the author and the portrayal of Filippo:
- Short sentences
- Descriptions of Filippo which evoke animals, monsters and ghosts
- There is excitement there too as he wonders whether the child might be his brother. He has already created a fantasy scenario in which his father saved his twin from their mother who wanted him dead.
- Candidates may choose to talk about the simple childlike language that is used and how this influences the reader's reaction to the novel.

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

#### B

Candidates may discuss some of the following:

- Michele loves his parents, and they love him – excitement when father returns from time away
- Looks up to father as strong male role model – playful banter between Michele and his father, who is also very protective of Maria
- However, father is frequently absent and there mother has to play the matriarchal authority figure.
- As Michele confuses fact and fiction, he thinks Filippo might be his brother whom his father has saved from his mother. Curious vision of father as the protector.
- As Michele's understanding of events develops and he grows in maturity, he is prepared to assume the protector role over his mother when she is attacked by Felice Natale.

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- Despite his growing awareness of events and his parents' involvement in them, Michele never stops loving them and only wants to please them. He fails to understand the full implications of their involvement.
- The closing scene shows the strength of the bond between father and son despite the desperate events.

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

## C

Candidates may discuss some of the following:

- One could argue that the ending is quite sentimental: good triumphs, Pino ends up in tears, distraught following his actions, the hero Michele lives etc.
- The childlike nature of much of the narrative encourages a slightly sentimental take on the story, as could the simplicity of some of the secondary characters who are there.
- One could argue that the relationship between Michele and Filippo has very sentimental undertones.
- However, there is real drama and pathos in the story, which can be hard hitting at times and which is peppered with vulgar language and imagery.
- The story is in part one of a child's journey of discovery and as such it is about someone who is leaving the past behind, without any real sense of looking back longingly.

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