

# A Level Italian



## Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Italian (9IN0)

*First teaching from September 2017*

*First certification from 2019*

Issue 1

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# Introduction

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The Pearson Edexcel Level 3 Advanced GCE in Italian is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.



# General marking guidance

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- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive. However different examples of responses will be provided at standardisation.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.



# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 1: Listening, Reading and Translation**

Sample assessment material for first teaching  
September 2017

**Transcript**

Paper Reference

**9IN0/01**

**Do not return this Transcript with the question paper.**

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## Brano 1

### Troppi giornalisti minacciati in Italia

- M1** Siamo i 73esimi su 180 nazioni: nell'ultima classifica di Reporter senza Frontiere, l'Italia appare ora nella zona arancione, quella cioè degli stati che hanno notevoli problemi di libertà di stampa, minacce e persino aggressioni fisiche, tutti fenomeni in aumento nel nostro Paese.
- M2** Abbiamo perso 24 posizioni rispetto al 2013 e quest'anno la tendenza non sembra destinata a cambiare.
- F1** Non solo violenza fisica e verbale, nel nostro Paese chi vuole spaventare un giornalista usa anche metodi più sofisticati, ad esempio ricorrendo ingiustamente alla legge per minacciare chi dà notizie scomode.
- M1** Quindi il Parlamento dovrebbe rivedere la legge sulla libertà di espressione, seguendo le norme internazionali.

## Brano 2

### Il pane e la Camorra

- M1** Al Sud il pane non si butta mai. Quando si indurisce, si mette in forno con uova, pomodoro e formaggio avanzato. Buttare il pane, con la fame che c'è sempre stata, è peccato.
- F1** Al Nord il pane non è così fondamentale all'alimentazione nè così simbolico. Si compra meno pane e se ne butta via molto.
- M1** A Napoli la Camorra controlla il giro di affari del pane, che si vende su banchi abusivi, quando i panifici legali sono chiusi. Dove viene prodotto questo pane abusivo?
- M2** Nei forni illegali, controllati dalla malavita. Da anni a Napoli si mangia pane prodotto e imposto dalla Camorra. Anche il prezzo è deciso da loro.
- F1** Al Nord questo controllo totale sarebbe più difficile, la gente non lo accetterebbe.

### **I giovani e l'università**

**F1** Cosa può raccontare del suo periodo universitario ai ragazzi che stanno per scegliere una facoltà?

**M1** Ero un universitario negli anni '70. Quello che ho vissuto io è stato un periodo abbastanza difficile, il più turbolento della storia universitaria italiana, con lezioni sospese e lotte studentesche. Ma devo dire che in quel periodo ci fu un approccio molto interessante verso la sperimentazione, lo spettacolo teatrale, il cinema, le arti figurative e la scrittura. Nonostante il caos e l'anarchia generale, da quel periodo sono venute fuori tante teste che oggi lavorano ai massimi livelli nel campo della scienza e della cultura. Un'epoca confusa ma che ha permesso a cervelli straordinari di emergere.

**F1** Oggi le università si occupano anche di aiutare i ragazzi a scegliere coscientemente il proprio percorso universitario. Lei che consigli darebbe a chi sta per scegliere un percorso di studi?

**M1** A un futuro studente universitario consiglieri di fare attenzione alle opportunità offerte dal proprio paese ma anche dall'Europa, dall'America e dall'Australia. Cercate di sfruttare al massimo la vostra passione augurandovi di potere restare qui, in Italia. Il consiglio migliore è fare sempre quello che ci si sente di fare. Ad esempio, per quanto riguarda la mia esperienza, io non ero predisposto agli studi scientifici. Ho sempre amato la storia, la letteratura, l'antropologia, la storia delle religioni, quindi se mio padre mi avesse detto di studiare medicina, per le maggiori opportunità di lavoro, avrei fatto un gran disastro, non sarei mai stato un bravo medico.

#### **Brano 4 (a)**

##### **Le donne italiane durante la Resistenza**

**M1** Com'era la vita durante la Resistenza?

- F1** Durante il periodo dell'occupazione tedesca, gli uomini non potevano girare liberamente, perché tutti quelli che erano in età dai 19 ai 60 anni venivano catturati, fatti prigionieri e mandati al fronte in Germania, dove venivano obbligati a lavorare nelle fabbriche o che ne so...
- F2** Le donne invece potevano almeno all'inizio muoversi liberamente, perché non avevano l'obbligo del servizio militare. Le donne erano considerate delle figure secondarie, e questo si può ricavare da tutta la letteratura fascista, come dire... Secondo la propaganda, le donne avevano un po' meno cervello rispetto agli uomini. La loro professione era il matrimonio e il loro compito era quello di educare la prole, avere figli in più grande numero possibile, educare i bambini punto e basta.

#### **Brano 4 (b)**

**M1** Qual è stata la vostra esperienza?

- F1** Ho aiutato i partigiani come staffetta. Era un compito difficilissimo e molto pericoloso e per questo tutti ci ammiravano. Consisteva nel portare ordini, vestiti, cibo e munizioni da una località all'altra riuscendo a superare i posti di blocco dei tedeschi. Ci muovevamo in bici o a piedi o a volte con i rari mezzi pubblici e nascondevamo il materiale in borse o cestini da pranzo. Però sappiate che non sono un'eroina, perché tante donne hanno fatto come me e più di me.
- F2** In quel periodo ho trovato le risposte ai miei perché di bambina. Voglio solo ricordare che nel giugno del '44 ho partecipato con altre ragazze a una riunione tenuta sotto un albero in un luogo isolato in aperta campagna, per non mettere in pericolo le nostre famiglie. Se ci avessero scoperte, ci sarebbero state rappresaglie: i tedeschi avrebbero potuto uccidere i nostri familiari. In quella riunione per la prima volta mi si è parlato dei diritti delle donne, di emancipazione, di diritto al voto e allora ho capito che ero nel giusto.

Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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# Italian

## Advanced

### Paper 1: Listening, Reading and Translation

Sample assessment material for first teaching  
September 2017

**Time: 2 hours**

Paper Reference

**9IN0/01**

**You must have:**

Listening equipment  
CD/MP3

Total Marks

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## Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening, and work through each section as presented in the answer booklet.
- We recommend you spend 50 minutes on Section A: Listening, 50 minutes on Section B: Reading and 20 minutes on Section C: Translation into English.
- You must **not** use a dictionary.

## Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

## Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

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## SECTION A: LISTENING

Answer ALL questions. Write your answers in the spaces provided.

We recommend you spend no more than 50 minutes on this section.

Multiple-choice questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

Questions 2, 3 and 4(a) do not require full sentences and you may respond using single words or phrases.

Summary Question 4(b) does not require full sentences and you may respond using short phrases.

You may use words from the listening passages but you must not transcribe whole sections.

You are going to listen to five passages. The duration of each passage is approximately:

Passage 1 = 0 minutes 52 seconds

Passage 2 = 0 minutes 53 seconds

Passage 3 = 1 minute 7 seconds

Passage 4a = 2 minutes 58 seconds

Passage 4b = 2 minutes 58 seconds

You will be in charge of the recording. You may listen to each passage as often as you wish and write your answers whenever you wish.

### Brano 1 – Troppi giornalisti minacciati in Italia

1 Ascolta un'intervista radiofonica sulla stampa in Italia. Metti una crocetta ☒ sulla conclusione corretta delle frasi.

(i) La zona arancione di 'Reporter senza Frontiere' indica i Paesi...

<input type="checkbox"/>	<b>A</b> senza problemi di libertà di stampa.
<input type="checkbox"/>	<b>B</b> con problemi di immigrazione clandestina.
<input type="checkbox"/>	<b>C</b> con problemi di criminalità organizzata.
<input type="checkbox"/>	<b>D</b> con seri problemi di libertà di stampa.

(ii) In Italia le minacce contro i giornalisti...

<input type="checkbox"/>	<b>A</b> sono aumentate.
<input type="checkbox"/>	<b>B</b> non esistono.
<input type="checkbox"/>	<b>C</b> sono rimaste costanti.
<input type="checkbox"/>	<b>D</b> sono diminuite.

(iii) Per spaventare un giornalista...

<input type="checkbox"/>	<b>A</b> non si fa uso di violenza verbale.
<input type="checkbox"/>	<b>B</b> si usa solo la violenza fisica.
<input type="checkbox"/>	<b>C</b> si può usare la legge.
<input type="checkbox"/>	<b>D</b> si usa la corruzione.

(iv) Per risolvere questo problema...

<input type="checkbox"/>	<b>A</b> bisogna modificare la legge attuale.
<input type="checkbox"/>	<b>B</b> il Parlamento ha già cambiato la legge.
<input type="checkbox"/>	<b>C</b> bisogna ricorrere ad un organismo europeo.
<input type="checkbox"/>	<b>D</b> la legge non basta.

**(Total for Question 1 = 4 marks)**

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## Brano 2 – Il pane e la Camorra

2 Ascolta un'intervista televisiva sul pane. Rispondi alle domande **in italiano**.

(a) Perché al Sud d'Italia il pane non si butta mai?

(1)

(b) Perché nel Nord d'Italia si compra meno pane?

(1)

(c) Oltre a 'vendere' il pane, che cos'altro fa la Camorra? Da' **due** particolari.

(2)

(d) Perché questo tipo di controllo sarebbe meno facile nel Nord?

(1)

**(Total for Question 2 = 5 marks)**

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### Brano 3 – I giovani e l'università

**3** Ascolta un'intervista televisiva con un regista italiano, Carlo Verdone. Rispondi alle domande **in italiano**.

(a) In che periodo ha frequentato l'università? (1)

(b) (i) Come sono stati gli anni universitari per lui? (1)

(ii) Per quale motivo? (1)

(c) Quali aspetti di quel periodo considera interessanti? Da' **due** particolari. (2)

(d) Che cosa ha prodotto l'università di quel periodo? (1)

(e) Quali consigli darebbe Verdone ai futuri studenti? Da' **due** particolari. (2)

(f) Che cosa pensava della prospettiva di diventare medico? (1)

**(Total for Question 3 = 9 marks)**

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**QUESTION 4 BEGINS ON THE NEXT PAGE.**

**Brano 4(a) – Le donne italiane durante la Resistenza**

**4** (a) Ascolta un'intervista internet sulla Resistenza. Rispondi alle domande **in italiano**.

(i) Quali rischi correvano gli uomini durante questo periodo?  
Da' **due** particolari.

(2)

(ii) Perché le donne erano più libere?

(1)

(iii) Com'erano viste le donne dalla letteratura fascista?

(1)

(iv) Qual era la funzione delle donne secondo il regime fascista?  
Da' **due** particolari.

(2)

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**Riassumi il seguente brano. Bastano frasi brevi. Devi dare tre particolari per la Domanda 4(b)(i) e tre per la Domanda 4(b)(ii).**

**Brano 4(b) – Le donne italiane durante la Resistenza**

(b) Ascolta la seconda parte dell'intervista. Rispondi **in italiano**.

(i) Riassumi quello che dice la prima donna intervistata sul ruolo della staffetta:

- com'era considerato (1)
- in che cosa consisteva (1)
- come si spostava. (1)

(ii) Riassumi quello che dice la seconda donna intervistata sul giugno 1944:

- la riunione a cui ha partecipato (1)
- le possibili conseguenze (1)
- l'importanza della riunione per lei. (1)

**(Total for Question 4 = 12 marks)**

**TOTAL FOR SECTION A = 30 MARKS**

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## SECTION B: READING

**Answer ALL questions. Write your answers in the spaces provided.**

**We recommend you spend around 50 minutes on this section.**

**Multiple-choice questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ~~☒~~ and then mark your new answer with a cross ☒.**

**Open-response questions do not have to be written in full sentences and you may respond using single words or phrases.**

**You may use words from the texts but you must not copy whole sections.**

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5 Leggi questo articolo in rete su una festa a Lugano.

### La festa dell'autunno

Lugano festeggia l'inizio dell'autunno con una festa dedicata ai prodotti locali e conclude le manifestazioni all'aperto con un grande evento nella zona pedonale di Lugano.

In una grande coreografia di colori e sapori si potranno trovare i tipici grottini, tanta musica folcloristica, la gastronomia ticinese e soprattutto le bancarelle dove acquistare prodotti gastronomici locali. Il centro della città accoglierà i visitatori nei grottini gestiti da società locali che offriranno specialità ticinesi. Gli ospiti svizzeri e stranieri e la popolazione locale potranno gustare quanto di meglio la regione sa offrire: delizie per il palato, gruppi musicali, artisti e intrattenimenti invitati appositamente per l'occasione, che daranno vita a una serie di spettacoli.

In Piazza le tende per i giochi aspettano i bambini e sono l'occasione per far divertire grandi e piccini insieme. Gli abitanti in costume ticinese distribuiranno uva, e per finire, ci saranno escursioni gratuite in battello e a piedi.

Scegli la conclusione corretta delle frasi. Indica con una crocetta  la conclusione corretta di ogni frase.

(i) Questa festa si organizza per...

<input type="checkbox"/>	<b>A</b> inaugurare la zona pedonale.
<input type="checkbox"/>	<b>B</b> promuovere i prodotti locali.
<input type="checkbox"/>	<b>C</b> inaugurare le manifestazioni all'aperto.
<input type="checkbox"/>	<b>D</b> vendere i grottini.

(ii) Oltre ad acquistare prodotti gastronomici locali, durante questa festa si può...

<input type="checkbox"/>	<b>A</b> partecipare a balli tipici.
<input type="checkbox"/>	<b>B</b> imparare a cucinare piatti ticinesi.
<input type="checkbox"/>	<b>C</b> ascoltare musica folcloristica.
<input type="checkbox"/>	<b>D</b> vestirsi nei costumi locali.

(iii) Alcune società locali contribuiscono alla festa...

<input type="checkbox"/>	<b>A</b> con la gestione dei grottini.
<input type="checkbox"/>	<b>B</b> invitando ospiti stranieri.
<input type="checkbox"/>	<b>C</b> offrendo uva ai visitatori.
<input type="checkbox"/>	<b>D</b> giocando con i bambini.

(iv) I visitatori che non vogliono spendere nulla possono...

<input type="checkbox"/>	<b>A</b> distribuire l'uva.
<input type="checkbox"/>	<b>B</b> assistere agli spettacoli musicali.
<input type="checkbox"/>	<b>C</b> fare una gita in barca.
<input type="checkbox"/>	<b>D</b> assaggiare le specialità locali.

**(Total for Question 5 = 4 marks)**

6 Leggi questo articolo in rete sul lavoro.

**I mestieri più richiesti in Italia oggi**

Con grande stupore in Italia tra i lavoratori più ricercati si posizionano subito al primo posto i braccianti agricoli; l'agricoltura italiana ha un gran bisogno di manodopera perché il settore è in crescita. Aprire un'azienda agricola sta tornando di moda e, di conseguenza, sorge la necessità di avere dei lavoratori che possano aiutare nel lavoro nei campi.

Al settore agricolo segue la ristorazione. Sono davvero molto ricercate tutte le figure professionali attinenti: camerieri, cuochi, baristi. Aprire un bar o un ristorante può sembrare un pensiero in qualche modo scontato ma la storia recente insegna che questi settori non sono stati toccati dalla crisi.

Tra i mestieri più richiesti rimangono molti lavori fisicamente faticosi, che gli italiani spesso non vogliono più svolgere: ad esempio muratori e badanti. Anche in questi settori va sottolineata la necessità di specializzarsi sempre di più seguendo le ultime tendenze: un muratore specializzato, infatti, è da considerarsi un professionista.

Quali frasi sono corrette? Indica con una crocetta  le **quattro** frasi corrette:

<input type="checkbox"/>	<b>A</b> Sorprendentemente, gli imprenditori agricoli non sono più molto richiesti.
<input type="checkbox"/>	<b>B</b> Le aziende agricole italiane non riescono a trovare abbastanza manodopera.
<input type="checkbox"/>	<b>C</b> Ultimamente sono state aperte meno aziende agricole.
<input type="checkbox"/>	<b>D</b> Nella ristorazione, solo alcuni tipi di lavoratori sono ricercati.
<input type="checkbox"/>	<b>E</b> Per chi apre un bar o un ristorante, le prospettive economiche sono buone.
<input type="checkbox"/>	<b>F</b> La crisi ha particolarmente colpito il settore della ristorazione.
<input type="checkbox"/>	<b>G</b> Si dice che i lavori faticosi non piacciono più agli italiani.
<input type="checkbox"/>	<b>H</b> Nei settori agricolo e della ristorazione non è necessaria la specializzazione.
<input type="checkbox"/>	<b>I</b> Braccianti agricoli, cuochi e badanti sono tra i lavoratori più richiesti.

**(Total for Question 6 = 4 marks)**

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**QUESTION 7 BEGINS ON THE NEXT PAGE.**

- 7 Leggi questo estratto dal racconto "A Milano non c'è il mare" di Gabriella Kuruvilla, in cui il protagonista parla del significato di essere immigrato. Rispondi alle domande in italiano.

### Immigrato o italiano?

Quando ho ascoltato la canzone *Non sono un immigrato* ho pensato che Amir mi avesse rubato le parole di bocca e che parlasse di me e della mia situazione. Poi, ho lasciato perdere: penso spesso un sacco di cose che non faccio. Forse sono pigro, forse sono vigliacco.

Amir, in questa canzone, dice: «La gente mi ha confuso con un immigrato, con la faccia da straniero nella mia nazione, mi danno dello straniero per il mio cognome». Se proprio dobbiamo essere sinceri, io ho un cognome straniero e una faccia da straniero ma sono anche un immigrato, perché non sono nato qui ma in India.

In ogni caso, devo dire che io in India, ci sono stato davvero poco: i primi due anni, infatti, li ho vissuti a Trivandrum mentre gli altri dieci li ho passati a Milano. E se, come dice la mia professoressa di matematica, la matematica non è un'opinione, dieci è il quintuplo di due: quindi io sono cinque volte più italiano che indiano.

- (a) Che effetto ha avuto la canzone *Non sono un immigrato* sul protagonista? (1)

- (b) Perché il protagonista pensa di essere pigro o vigliacco? (1)

- (c) Perché la gente pensa che Amir sia un immigrato? Da' **due** particolari. (2)

- (d) Perché il protagonista si sente anche un immigrato? (1)

- (e) Perché il protagonista pensa di essere "cinque volte più italiano che indiano"? (1)

(Total for Question 7 = 6 marks)

8 Leggi questo articolo in rete sulla famiglia. Rispondi alle domande **in italiano**.

### Le nuove famiglie in Italia

Ci si sorprende quando ci si accorge che la tradizionale idea della famiglia lascia spazio a modelli nuovi. La famiglia allargata, grande e aperta è ancora apprezzata, ma quello che emerge è un'Italia aperta al cambiamento dove le famiglie non sono più solo quelle di una volta, regolarmente sposate con figli.

Famiglie tradizionali in crisi e coppie di fatto in crescita. E poi ci sono anche le famiglie omogenitoriali che non possono più essere ignorate, nemmeno in Italia dove lo sono di fatto dalla legge. Si calcola che oggi siano centomila i minori con almeno un genitore gay; ci sono quelli nati da unioni eterosessuali, poi sfociate in un divorzio, ma molti, sempre di più, sono invece vissuti fin dall'inizio con due mamme e due papà.

Figli voluti ad ogni costo e certamente per amore, solo per amore. Perché la famiglia è il luogo dove si trova l'amore. In qualunque modo sia essa composta, se c'è amore c'è tutto.

Tradizionale o moderna, in crisi o stabile, allargata o guidata da un solo genitore: la famiglia rispecchia i valori, ma anche le insicurezze, sulle quali si basa una società. Rappresenta il tessuto sociale di protezione, ma riflette anche l'evoluzione culturale di un popolo.

Nonostante i cambiamenti però, amore, protezione e sicurezza sono le caratteristiche che fanno della famiglia il punto cardine della piramide dei valori.

(a) Quale caratteristiche dell'Italia emerge dai cambiamenti nella famiglia? (1)

(b) Da chi era costituita la famiglia del passato secondo il testo? (1)

(c) Quale tendenza c'è stata di recente per le coppie di fatto? (1)

(d) Quale problema hanno le famiglie omogenitoriali dal punto di vista legale? (1)

(e) A parte le famiglie omogenitoriali, in quali tipi di 'nuova' famiglia crescono oggi molti bambini? Da' **due** particolari.

(2)

(f) Quali elementi fondamentali della famiglia non sono cambiati, secondo il testo? Da' **due** particolari.

(2)

**(Total for Question 8 = 8 marks)**

- 9 Leggi questo articolo in rete sul cantante italiano, Tiziano Ferro. Rispondi alle domande **in italiano**.

### Tiziano Ferro

Tiziano Ferro è un cantautore e produttore discografico italiano. Nel corso della sua carriera ha venduto più di 15 milioni di copie, prevalentemente in Europa e in America Latina, e ha ottenuto numerosi premi a livello nazionale e internazionale.

Tiziano nasce a Latina nel 1980. A 5 anni riceve come regalo di Natale una tastierina giocattolo: è il suo primo incontro con la musica. Comincia fin da piccolissimo a scrivere i primi brani.

Attraversa un'adolescenza difficile: è timido, viene spesso emarginato dai compagni di classe, soffre di bulimia con conseguente sovrappeso. Trova uno sfogo nella musica.

Nel 2001 pubblica il suo primo album *Rosso Relativo*, esordendo con il singolo *Xdono* che viene inciso anche in spagnolo, inglese, francese e portoghese e sale al terzo posto in Europa nella classifica dei singoli più venduti.

Nel 2003 esce l'autobiografico *111*, che prende il nome dal peso del cantante raggiunto durante la sua adolescenza. Sarà l'album che venderà oltre un milione di copie.

Nel 2005 Tiziano si trasferisce a Londra, un'occasione per provare a vivere una vita normale, tra bollette e liste della spesa. In quel periodo Tiziano decide di prendersi una pausa per dedicarsi a se stesso.

Nel 2010 riprende in mano tutti i suoi diari e li pubblica: così nasce *"Trent'anni e una chiacchierata con papà"*. Il libro ripercorre la vita di Tiziano, la sua crescita artistica e umana. La sua vita è analizzata alla ricerca di una chiave che possa aprirgli le porte delle felicità, porte che passano lungo il corridoio dell'accettazione di se stesso.

Da anni, il cantante aderisce a molte iniziative di solidarietà e beneficenza: per esempio, nel 2002 è stato scelto come unico artista italiano per promuovere con uno spot la campagna europea contro il consumo di tabacco da parte dei giovani.

- (a) Come è entrato in contatto con la musica da bambino? (1)

- (b) Perché la sua adolescenza è stata difficile? Da' **due** particolari. (2)

- (c) Per quale motivo *Xdono* ha avuto molto successo anche a livello europeo? (1)

(d) Perché il titolo del suo secondo album, *111*, è significativo?

(1)

(e) Che cosa lo ha spinto a trasferirsi a Londra?

(1)

(f) Secondo Tiziano, in che cosa consiste la felicità?

(1)

(g) Che cosa indica che Tiziano si interessa agli altri?

(1)

**(Total for Question 9 = 8 marks)**

**TOTAL FOR SECTION B = 30 MARKS**



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**(Total for Question 10 = 20 marks)**

**TOTAL FOR SECTION C = 20 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

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## Paper 1 marking principles for Sections A and B

### Candidate responses

- For open-response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases (with the exception of Question 4(b), summary writing).

Examples of short phrases with two or more words:

- Imponeva il pane (verb/noun)
  - Non sanno competere (verb/negation)
  - (era) pericoloso (verb/adjective).
- In Question 4(b), candidates must use short phrases but no single words, as this would not be appropriate for summary writing.
  - When responding to open-response questions, candidates may use words from the listening passage or reading extract but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to render the response accurate to the question.

Example:

**Text:** Penso spesso un sacco di cose che non faccio

**Question:** Perché il protagonista pensa di essere pigro o vigliacco?

**Rewardable answer:** (Perché) pensa un sacco di cose che non fa.

**Non-rewardable answer:** Penso spesso un sacco di cose che non faccio.

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence 'fare.' This is because it does not render an accurate answer to the question. However, as the exemplified *Rewardable answer* shows, candidates may still use words from the listening passage or reading extract.

- There are no marks for quality of language in this paper so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or interferes with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

## Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) inbetween the alternative responses, for example: *Non sanno competere/presentarsi*
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:
  - *pericoloso* (1)  
  
*OR*
  - *difficilissimo* (1)  
  
*AND*
  - *portare ordini/vestiti/cibo/e munizioni (da una località all'altra)* (1).
- Any parts of an answer that are not essential are bracketed and any parts that are key words are underlined, for example: *Avere la laurea senza aver mai lavorato* (1).
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

## Paper 1 mark scheme

### SECTION A

Question number	Answer	Mark
1(i)	D	(1)

Question number	Answer	Mark
1(ii)	A	(1)

Question number	Answer	Mark
1(iii)	C	(1)

Question number	Answer	Mark
1(iv)	A	(1)

Question number	Answer	Reject	Mark
2(a)	Any <b>one</b> of:  perché si possono preparare altri piatti (1)  OR  perché è peccato (1)  OR  perché c'è sempre stata fame (1)	si mette in forno       con la fame che c'è sempre stata	(1)

Question number	Answer	Reject	Mark
2(b)	è meno importante/fondamentale nell'alimentazione (1)  OR  è meno simbolico (1)	fondamentale      simbolico	(1)

Question number	Answer	Reject	Mark
2(c)	Any <b>two</b> of: produce il pane (1) OR controlla i forni illegali (1) OR decide il prezzo (in present tense) (1)	Il prezzo è deciso	(2)
Question number	Answer	Reject	Mark
2(d)	La gente non lo accetterebbe	sarebbe molto difficile	(1)

Question number	Answer	Reject	Mark
3(a)	Negli anni 70	70	(1)

Question number	Answer	Reject	Mark
3(b) (i)	difficili (1) OR turbolenti (1)		(1)

Question number	Answer	Reject	Mark
3(b) (ii)	Any <b>one</b> of: Le lezioni venivano sospese (1) OR C'erano lotte studentesche (1) OR Erano anni turbolenti <u>per l'università</u> (1)	difficili turbolenti	(1)

Question number	Answer	Reject	Mark
<b>3(c)</b>	Any <b>two</b> of:  La sperimentazione (1)  OR  L'approccio al cinema/al teatro (1)  OR  L'approccio alle arti/alla scrittura (1)	cinema  teatro  spettacolo	<b>(2)</b>

Question number	Answer	Reject	Mark
<b>3(d)</b>	Cervelli straordinari/menti straordinarie	cervelli	<b>(1)</b>

Question number	Answer	Reject	Mark
<b>3(e)</b>	Any <b>two</b> of: Fare attenzione alle opportunità in Italia (1)  OR  Fare attenzione alle opportunità all'estero (1)  OR  Fare quello che ci si sente di fare (1)		<b>(2)</b>

Question number	Answer	Reject	Mark
<b>3(f)</b>	Sarebbe stato un disastro (1)  OR  Non sarebbe stato un bravo medico (1)		<b>(1)</b>

Question number	Answer	Reject	Mark
4(a)(i)	Any <b>two</b> of:  venivano catturati (1)  OR  fatti prigionieri (1)  OR  mandati al fronte in Germania (1)  OR  dove venivano obbligati a lavorare nelle fabbriche (1)	catturati   prigionieri   al fronte in Germania   lavorare nelle fabbriche	(2)

Question number	Answer	Reject	Mark
4(a)(ii)	non avevano l'obbligo del servizio militare	non avevano l'obbligo	(1)

Question number	Answer	Reject	Mark
4(a)(iii)	delle figure secondarie	delle figure	(1)

Question number	Answer	Reject	Mark
4(a)(iv)	Any <b>two</b> of:  il matrimonio (1)  OR  educare la prole/i bambini (1)  OR  avere figli in più grande numero possibile (1)	figli	(2)



## SECTION B

Question number	Answer	Mark
5(i)	B	(1)

Question number	Answer	Mark
5(ii)	C	(1)

Question number	Answer	Mark
5(iii)	A	(1)

Question number	Answer	Mark
5(iv)	C	(1)

Question number	Answer	Mark
6	B, E, G, I	(4)

Question number	Answer	Reject	Mark
7(a)	il protagonista si è sentito come Amir (1) OR ha pensato che Amir parlasse di lui/della sua situazione. (1)	Amir mi avesse rubato le parole di bocca	(1)

Question number	Answer	Reject	Mark
7(b)	(perché) spesso non fa le cose/quello che pensa di fare (1) OR (perché) pensa un sacco di cose che non fa (1)	penso spesso un sacco di cose che non faccio	(1)

Question number	Answer	Reject	Mark
7(c)	(perché) ha la faccia da straniero (1) AND (perché) ha il cognome straniero (1)	con la faccia da straniero nella mia nazione, mi danno dello straniero per il mio cognome	(2)

Question number	Answer	Reject	Mark
7(d)	(perché) è nato in India/non è nato in Italia	sono nato in India	(1)

Question number	Answer	Reject	Mark
7(e)	(perché) è vissuto 5 volte di più in Italia che in India (1) OR (perché) è vissuto 10 anni in Italia e 2 in India (1)	dieci è il quintuplo di due	(1)

Question number	Answer	Reject	Mark
8(a)	apertura/un'Italia aperta al cambiamento	aperti al cambiamento	(1)

Question number	Answer	Reject	Mark
8(b)	da una coppia sposata con figli	regolarmente sposate con prole	(1)

Question number	Answer	Reject	Mark
8(c)	sono aumentate	in crescita	(1)

Question number	Answer	Reject	Mark
8(d)	la legge le ignora/sono ignorate dalla legge/non sono protette dalla legge	non possono più essere ignorate dalla legge	(1)

Question number	Answer	Reject	Mark
<b>8(e)</b>	Any <b>two</b> of:  famiglie con un genitore gay/omosessuale (1)  OR  famiglie di divorziati (1)  OR  famiglie con due madri e due padri (1)	con almeno un genitore gay   unioni eterosessuali, poi sfociate in un divorzio   con due mamme e due papà	<b>(2)</b>

Question number	Answer	Reject	Mark
<b>8(f)</b>	Any <b>two</b> of:  amore (1)  OR  protezione (1)  OR  sicurezza (1)	per amore per protezione per sicurezza	<b>(2)</b>

Question number	Answer	Reject	Mark
<b>9(a)</b>	(a 5 anni) ha ricevuto una tastierina giocattolo (1)  OR  ha cominciato a scrivere canzoni da bambino (1)	(a 5 anni) riceve una tastierina giocattolo   comincia a scrivere canzoni	<b>(1)</b>

Question number	Answer	Reject	Mark
<b>9(b)</b>	Any <b>two</b> of:  era timido (1)  OR  veniva/era emarginato dai compagni (1)  OR  soffriva di bulimia (1)	è timido  OR  viene/è emarginato dai compagni  OR  soffre di bulimia	<b>(2)</b>

Question number	Answer	Reject	Mark
<b>9(c)</b>	perchè Tiziano l'ha cantato anche in altre lingue (europee)/in spagnolo, inglese, francese e portoghese.	viene inciso anche in spagnolo, inglese, francese e portoghese.	<b>(1)</b>

Question number	Answer	Reject	Mark
<b>9(d)</b>	111 è il peso che il cantante ha raggiunto durante la sua adolescenza.	peso del cantante raggiunto durante la sua adolescenza	<b>(1)</b>

Question number	Answer	Reject	Mark
<b>9(e)</b>	Any <b>one</b> of: voleva provare a vivere una vita normale (1)  OR  voleva prendersi una pausa (1)  OR  voleva dedicarsi a se stesso (1)	per provare a vivere una vita normale    decide di prendersi una pausa per dedicarsi a se stesso	<b>(1)</b>

Question number	Answer	Reject	Mark
<b>9(f)</b>	l'accettazione di/nell'accettazione di /accettare se stesso	dell'accettazione di se stesso	<b>(1)</b>

Question number	Answer	Reject	Mark
<b>9(g)</b>	il fatto che partecipa a molte iniziative di solidarietà/beneficenza	aderisce a molte iniziative di solidarietà/beneficenza.	<b>(1)</b>

## SECTION C

### Marking principles

Misspelling is tolerated as long as it does not lead to ambiguity, for example drought misspelled as drowght would be acceptable but misspelled as draught would be unacceptable as this would lead to ambiguity.

Learners are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

Question number	Acceptable answers	Mark
10	On 23rd March 1919 in Milan	(1)
	Benito Mussolini founded a new political movement.	(1)
	Over the next two years/the two following years,	(1)
	the movement became	(1)
	more and more important	(1)
	and in 1921 became the National Fascist party.	(1)
	With the March on Rome	(1)
	of 28 October 1922,	(1)
	Mussolini achieved his aim:	(1)
	to get to power	(1)
	and be named head of government	(1)
	by King Victor Emanuel III.	(1)
	The king could have opposed	(1)
	the fascist militia's entry into Rome,	(1)
	but he decided not to do so	(1)
	and to hand/place the government of Italy/ to Benito Mussolini/into Benito Mussolini's hands.	(1)
	Despite strong opposition to his regime	(1)
Mussolini managed to stay in power/hold power until 1943 establishing the Fascist dictatorship.	(1)	

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Surname

Other names

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**Level 3 GCE**

Centre Number

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Candidate Number

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**Italian**

**Advanced**

**Paper 2: Written response to works and translation**

Sample assessment material for first teaching  
September 2017

**Time: 2 hours 40 minutes**

Paper Reference

**9IN0/02**

**You do not need any other materials.**

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer Question 1 in Section A. You must answer **two** questions from Sections B and C – this means **either** two questions from Section B **or** one question from Section B and one question from Section C.
- We recommend that you write between 300 and 350 words for questions in Section B and Section C.
- We recommend that you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- Dictionaries are not allowed in this examination.
- Copies of works are not allowed in this examination.

### Information

- The total mark for this paper is 120.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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**(Total for Question 1 = 20 marks)**

**TOTAL FOR SECTION A = 20 MARKS**

**SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)**

**Rispondi a DUE domande. Scegli DUE domande dalla sezione B OPPURE UNA domanda dalla sezione B E UNA domanda dalla sezione C.**

**Scrivi circa 300 e 350 parole per ogni domanda.**

**2 *Io non ho paura* (Niccolò Ammaniti)**

**EITHER**

(a) Analizza il tema dell'amicizia nel romanzo.

**OR**

(b) Esamina gli elementi nel romanzo che mostrano la situazione nel sud d'Italia a quell'epoca.

**(Total for Question 2 = 50 marks)**

**3 *Volevo i pantaloni* (Lara Cardella)**

**EITHER**

(a) Valuta fino a che punto Annetta accetta il ruolo tradizionale della donna.

**OR**

(b) Spiega come il rapporto tra Annetta e zia Vannina influisce sullo sviluppo della storia.

**(Total for Question 3 = 50 marks)**

**4 *Marcovaldo* (Italo Calvino)**

**EITHER**

(a) Valuta fino a che punto le storie di Marcovaldo finiscono bene o male.

**OR**

(b) Analizza l'impatto dello stile narrativo nei racconti.

**(Total for Question 4 = 50 marks)**

**5 *Jack Frusciante è uscito dal gruppo* (Enrico Brizzi)**

**EITHER**

(a) Valuta fino a che punto gli avvenimenti del romanzo cambiano il vecchio Alex.

**OR**

(b) Esamina fino a che punto il romanzo è un ritratto realistico dell'adolescenza.

**(Total for Question 5 = 50 marks)**

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**6 *Sei personaggi in cerca d'autore* (Luigi Pirandello)****EITHER**

(a) Spiega qual è l'importanza simbolica di Madama Pace in quest'opera.

**OR**

(b) Analizza la funzione del riso in quest'opera.

**(Total for Question 6 = 50 marks)**

---

**7 *Lessico familiare* (Natalia Ginzburg)****EITHER**

(a) Esamina le tecniche di narrazione e l'uso della lingua nel romanzo.

**OR**

(b) Analizza l'impatto della guerra sui personaggi del romanzo.

**(Total for Question 7 = 50 marks)**

---

**8 *Il giorno della civetta* (Leonardo Sciascia)****EITHER**

(a) Analizza il ruolo delle donne nel romanzo.

**OR**

(b) Esamina il ruolo dei personaggi anonimi e la loro funzione nel romanzo.

**(Total for Question 8 = 50 marks)**

---

**9 *Senza sangue* (Alessandro Baricco)****EITHER**

(a) Esamina l'impatto della guerra sui personaggi del romanzo.

**OR**

(b) Analizza la presenza della morte nel romanzo.

**(Total for Question 9 = 50 marks)**

---

### SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Rispondi a DUE domande. Scegli DUE domande dalla sezione B O UNA domanda dalla sezione B E UNA domanda dalla sezione C.

Scrivi circa 300 e 350 parole per ogni domanda.

#### 10 *Nuovo Cinema Paradiso* (Giuseppe Tornatore)

**EITHER**

- (a) Analizza il tema dell'amore nel film.

**OR**

- (b) Analizza le tecniche cinematografiche che usa il regista per mostrare l'evoluzione di Salvatore.

**(Total for Question 10 = 50 marks)**

#### 11 *Va' dove ti porta il cuore* (Cristina Comencini)

**EITHER**

- (a) Spiega l'importanza del diario-lettera lasciato da Olga.

**OR**

- (b) Analizza gli elementi del film che mostrano i cambiamenti avvenuti nella società.

**(Total for Question 11 = 50 marks)**

#### 12 *La vita è bella* (Roberto Benigni)

**EITHER**

- (a) Esamina gli elementi umoristici del film e il loro impatto sullo spettatore.

**OR**

- (b) Spiega come il film ci aiuta a capire la situazione socio-politica di quel periodo.

**(Total for Question 12 = 50 marks)**

#### 13 *I cento passi* (Marco Tullio Giordana)

**EITHER**

- (a) Analizza il tema della ribellione nel film.

**OR**

- (b) Esamina il modo in cui la polizia è rappresentata nel film.

**(Total for Question 13 = 50 marks)**

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**14 *Il postino* (Michael Radford e Massimo Troisi)****EITHER**

(a) Analizza l'importanza della poesia nel film.

**OR**

(b) Valuta se Pablo Neruda è presentato più in maniera positiva o negativa.

**(Total for Question 14 = 50 marks)**

---

**15 *La grande bellezza* (Paolo Sorrentino)****EITHER**

(a) Esamina il contrasto tra bellezza e morte all'interno del film.

**OR**

(b) Valuta fino a che punto questo film può essere visto come uno specchio della decadenza della società italiana.

**(Total for Question 15 = 50 marks)**

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**TOTAL FOR SECTIONS B AND C = 100 MARKS**  
**TOTAL FOR PAPER = 120 MARKS**

**Source information**

**Question 1**

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# GCE A Level Italian

## Paper 2 mark scheme

### Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid, which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

#### Marking principles

Accents: non-grammatical accent errors are tolerated, for example intèressante rather than interessante.

Spelling: non-grammatical misspellings are tolerated, for example orecchie rather than orecchie, as long as they are not ambiguous (for example sete rather than sette) or in the wrong language.

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	<b>Text</b>	<b>Correct answer</b>	<b>Acceptable answers</b>	<b>Reject</b>	<b>Mark</b>
1	The city of Florence has reacted	La città di Firenze ha reagito			<b>(1)</b>
2	to the increasing number of shops	al crescente numero di negozi	al numero crescente al numero in crescita/in aumento	all'aumento	<b>(1)</b>
3	often run by immigrants	spesso gestiti da immigrati	spesso condotti da immigrati	degli immigrati	<b>(1)</b>
4	which have recently been opened	che sono stati aperti recentemente	che sono stati aperti di recente	che hanno aperto recentemente	<b>(1)</b>
5	in its medieval streets.	nelle (sue) strade medievali.		nelle strade di Firenze	<b>(1)</b>
6	While some Italians are pleased	Mentre alcuni italiani sono contenti	Mentre fa piacere ad alcuni italiani		<b>(1)</b>
7	to be able to buy milk	di poter(e) comp(e)rare il latte	poter comprare/ acquistare il latte		<b>(1)</b>

	<b>Text</b>	<b>Correct answer</b>	<b>Acceptable answers</b>	<b>Reject</b>	<b>Mark</b>
8	at 10 o'clock at night	alle dieci/alle 10 di sera	alle ventidue/alle 22	alle 10	<b>(1)</b>
9	in a country where shops close earlier	in un Paese dove/in cui i negozi chiudono più presto	in un Paese dove i negozi chiudono prima	chiudono presto	<b>(1)</b>
10	others think	altri pensano che	altri credono che/ritengono che	alcuni	<b>(1)</b>
11	this will destroy the historical cities.	questo distruggerà le città storiche.	ciò distruggerà le città storiche.	questo va a distruggere le città storiche.	<b>(1)</b>
12	In order to preserve local traditions	Per conservare le tradizioni locali	Per mantenere/pre conservare le tradizioni locali	In ordine per	<b>(1)</b>
13	and the city's cultural identity	e l'identità culturale della città			<b>(1)</b>
14	at least 70 per cent of products	almeno il 70 per cento dei prodotti	il 70 per cento /il 70%		<b>(1)</b>
15	used in all new restaurants and food shops	usati in tutti i nuovi ristoranti e (negozi di) (generi) alimentari	utilizzati in tutti i ristoranti nuovi		<b>(1)</b>
16	will have to come from Tuscany.	dovranno venire dalla Toscana.	dovranno provenire	di/della Toscana.	<b>(1)</b>
17	The Italian government is now discussing	Il governo italiano sta ora discutendo			<b>(1)</b>
18	how to safeguard cultural heritage	come salvaguardare il patrimonio culturale	come proteggere/tutelare		<b>(1)</b>
19	without limiting	senza limitare		limitando	<b>(1)</b>
20	private enterprise.	l'impresa privata.	l'imprenditoria /le aziende private.	l'azienda privata.	<b>(1)</b>
<b>Total (20)</b>					

## **Sections B and C, Questions 2 to 15 (written response to works)**

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- critical and analytical response (AO4)
- range of grammatical structures and vocabulary (AO3)
- accuracy of language (AO3).

### **General guidance on using levels-based mark schemes**

#### **Step 1 Decide on a band**

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

#### **Step 2 Decide on a mark**

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

## Critical and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"> <li>• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> <li>• Response relates to the work but often loses focus on the question.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>

Marks	Description
17-20	<ul style="list-style-type: none"><li>• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li><li>• Relevant response to the question throughout.</li></ul>

### Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> <li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li> <li>• Limited range of vocabulary resulting in repetitive expression.</li> <li>• Limited use of terminology appropriate to literary and cinematic analysis.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li> <li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li> <li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li> <li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li> <li>• Some use of terminology appropriate for literary and cinematic analysis.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li> <li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li> <li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li> <li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li> <li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li> </ul>

## Additional guidance

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic analysis:** vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.

## Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3–4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5–6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7–8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9–10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### Additional guidance

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

#### Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

#### Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

#### Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of relevant examples from the work.

Question number	Indicative content
2(a)	<p data-bbox="448 427 995 461"><b><i>Io non ho paura</i> – Niccolò Ammaniti</b></p> <p data-bbox="448 495 1166 528">Students may refer to the following in their answers.</p> <p data-bbox="448 562 1430 663">Friendship is one of the main themes in <i>Io non ho paura</i> as Michele, the main character, will risk his life to save Filippo. Friendship appears in various aspects of the novel.</p> <ul data-bbox="496 685 1453 1335" style="list-style-type: none"><li data-bbox="496 685 1453 819">• Michele's and Filippo gradually become friends as they discover that they have a lot in common. This friendship is very important for the kidnapped child e.g. Filippo calls him his 'angelo custode', his 'guardian angel'.</li><li data-bbox="496 842 1453 976">• The friendship also becomes important for Michele as he continues to visit Filippo even after discovering that his father is one of the kidnappers and stops playing so often with his old friends in order to visit Filippo in the hole.</li><li data-bbox="496 999 1453 1133">• Michele is betrayed by Salvatore, his best friend, when Salvatore tells the adults about Filippo. This is the point where Michele realises that you cannot always rely on friends and that friends might betray you.</li><li data-bbox="496 1155 1453 1335">• Friendship is fundamental at the end of the novel when Michele goes out in the middle of the night to rescue Filippo. He must overcome all his fears and defy his parents in order to save his friend. The true value of friendship, in its most selfless form, is illustrated here.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="448 259 995 293"><b><i>Io non ho paura</i> – Niccolò Ammaniti</b></p> <p data-bbox="448 327 1166 360">Students may refer to the following in their answers.</p> <p data-bbox="448 394 1445 517">The novel is set in a remote part of Southern Italy during <i>'gli anni di piombo'</i> (the Years of Lead). The representation of the village of Acque Traverso exemplifies the situation in the south of the country at this time.</p> <ul data-bbox="501 551 1437 1167" style="list-style-type: none"> <li data-bbox="501 551 1437 685">• We see the poverty of the region as illustrated through the basic houses in which the inhabitants live. They do not have much money or food and the men often must go to the north to find work.</li> <li data-bbox="501 719 1437 819">• The remote setting of the village and the lack of hope of change represent the stagnation of many parts of the south of Italy at that time.</li> <li data-bbox="501 853 1437 999">• There were a lot of kidnappings during this period as people struggled to live honestly. We see this very clearly as the kidnap of Filippo, a boy from an affluent family from the north, is central to the plot.</li> <li data-bbox="501 1032 1437 1167">• The gender roles are very traditional in the novel. The men go to work and the women must stay at home and look after the children. This is representative of the position of women in the society of this part of the country at the time.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="448 264 959 297"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1426 450">Annetta lives in a society in which gender roles are very clearly defined. Annetta struggles to accept this throughout the novel.</p> <ul data-bbox="507 477 1453 1335" style="list-style-type: none"> <li data-bbox="507 477 1453 678">• Her desire to be free from the traditional role of women is expressed by her desire to wear trousers, which she sees as a symbol of the freedom she craves. She attempts to wear trousers by trying to become a nun and trying to become a man. This highlights her refusal to simply conform and passively accept the status quo.</li> <li data-bbox="507 719 1453 920">• When Annetta is told that only '<i>puttane</i>' wear trousers she decides to become a '<i>puttana</i>', i.e. a prostitute or in this society any woman who dresses or behaves in a licentious manner. Thanks to Angelina she can finally try to live a more liberated life by going to parties and wearing make-up. This is another step in her refusal to accept the traditional position of women in society.</li> <li data-bbox="507 960 1453 1126">• Her attempts to achieve this freedom are thwarted by other people, e.g. her parents, whose decision to send her to stay with zia Vannina leads to the dramatic climax of the book. This shows the numerous obstacles she must overcome in her refusal to accept the role she is expected to take.</li> <li data-bbox="507 1167 1453 1335">• In the end, Annetta marries Nicola and this is significant as Annetta ultimately must accept to do what is expected of her by society. While she refuses to accept these expectations on many levels, she is after all a product of her society so must conform to its expectations to some extent.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="448 264 959 293"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="448 315 1166 344">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1422 517">Zia Vannina is a character who is very important to Annetta. She is the only relative who treats Annetta well in the novel. She can talk to her and trusts her. Their relationship is essential to the development of the story.</p> <ul data-bbox="499 577 1449 1205" style="list-style-type: none"> <li data-bbox="499 577 1430 712">• Zia Vannina herself rebelled against local society. For years, she had an affair with a married man, under the illusion that she would one day run off with him to live in the north. She is willing to help because she can fully sympathise with Annetta’s plight.</li> <li data-bbox="499 772 1442 974">• They share many similar experiences, including physical and sexual abuse. They both suffer at the hands of zio Vincenzino and both were unable to do anything about it in the past. This is significant because zia Vannina can empathise with Annetta and she is the only person who wants to defend her. This is important to Annetta in emotional terms.</li> <li data-bbox="499 1034 1449 1205">• The relationship with zia Vannina gives Annetta the strength to fight against zio Vincenzino’s latest abuse and to report this to the police. This shows how the relationship is fundamental in bringing different elements of the story together and leads to the final outcome.</li> </ul>

Question number	Indicative content
4(a)	<p data-bbox="448 259 855 293"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="448 327 1166 360">Students may refer to the following in their answers.</p> <p data-bbox="448 394 1449 551">Marcovaldo is a poor, unskilled labourer who has so little money that he is constantly on the brink of disaster. Many of the stories end badly although some less so than others. Candidates are free to draw their own conclusions as to which extent they feel that the stories generally end well or badly as long as they can justify their answer.</p> <ul data-bbox="499 584 1449 1160" style="list-style-type: none"> <li data-bbox="499 584 1414 651">• Many of the stories end badly as the harsh realities of urban life where nature turns against him and shatters his illusions.</li> <li data-bbox="499 685 1449 819">• Other stories are often exaggerated to the point where they become absolute fantasy. They are more surreal and end abruptly in neither a positive or negative way, e.g. <i>Marcovaldo al Supermarket</i>.</li> <li data-bbox="499 875 1449 1066">• In <i>Il coniglio velenoso</i> and <i>dov'è più azzurro il fiume</i>, we see Marcovaldo trying to source food from nature but he ends up disappointed and empty handed or even in hospital as nature has been tampered with by man and does not fulfil Marcovaldo's idealistic expectations. Other stories are more surreal and end abruptly.</li> <li data-bbox="499 1099 1398 1160">• A few stories end less negatively, e.g. <i>I figli di Babbo Natale</i>, where the ending sees a negative being turned into a positive.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="448 259 855 293"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="448 327 1166 360">Students may refer to the following in their answers.</p> <p data-bbox="448 394 1410 461">The stylistic techniques and language used by Calvino in the book help the reader to better appreciate the characters and their feelings.</p> <ul data-bbox="499 483 1445 1133" style="list-style-type: none"> <li data-bbox="499 483 1445 651">• The stories are told from the point of view of an omniscient narrator and written in third-person narrative. This not only offers the reader a description of events that happen in the stories but also offers an insight into the characters' feelings and thoughts. This allows the reader to empathise with them.</li> <li data-bbox="499 674 1445 808">• The stories begin in a comical way and often end up badly, thus provoking a bittersweet reaction in the reader. This also serves to make the protagonist more appealing to the reader. He is described at times as dishonest but is also naïve and likeable.</li> <li data-bbox="499 831 1445 999">• The stories have the same structure. They start with the omniscient narrator setting the scene. In the middle phase, we see Marcovaldo's naïve interpretation of reality and then we return to the narrator which gives the stories their tragicomic element.</li> <li data-bbox="499 1021 1445 1133">• Each story casts light on the other and allows the reader to reach a deeper understanding of the themes of the stories as well as more insight into the main character.</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="448 259 1209 293"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="448 327 1166 360">Students may refer to the following in their answers.</p> <p data-bbox="448 394 1428 483">In the novel, we see Alex changing as he faces the challenges of adolescence. Candidates are free to draw their own conclusion as to the extent to which the events change the old Alex.</p> <ul data-bbox="499 517 1428 1189" style="list-style-type: none"> <li data-bbox="499 517 1428 651">• Until the start of the book, Alex is a good student and a well-behaved teenager. His seventeenth birthday is a turning point in his life as he begins to rebel against his parents and the bourgeois society in which he lives.</li> <li data-bbox="499 685 1428 819">• Meeting Aidi is a key event for Alex as she is able to break down the wall and she can see the real Alex. She becomes a central point of reference and their relationship helps steer Alex towards maturity.</li> <li data-bbox="499 853 1428 987">• When Martino kills himself at the end Alex becomes more mature as this leads him to the realisation that he needs to be what he wants to be and not what others expect him to be. This is a key step towards adulthood.</li> <li data-bbox="499 1021 1428 1189">• When Aidi leaves to go to study in America, Alex returns to his old life <i>'senza amore e senza gioia'</i>. It could be argued therefore that Alex has not been changed that much by events but also, that due to the key events and Alex's experiences, he has changed.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="448 259 1209 293"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="448 327 1166 360">Students may refer to the following in their answers.</p> <p data-bbox="448 394 1442 528">This novel tells the relationship between Alex, an Italian teenager, and Aidi, whom he falls for. Candidates may agree or disagree that this is a realistic portrait of adolescence as long as they justify their stance based on the novel.</p> <ul data-bbox="499 555 1442 1077" style="list-style-type: none"> <li data-bbox="499 555 1442 723">• The whole story revolves around the fact that Alex is in love with Aidi but she does not want to have a relationship as she is leaving the next year. Nonetheless, they maintain a relationship that is stronger than friendship. Candidates may feel that this is something that they can relate to and as such it is realistic.</li> <li data-bbox="499 745 1442 880">• The references to music and the rebellion against parents may be seen as typical teenage behaviour. Alex opposes the bourgeois society in which he lives and all its expectations. Again, some candidates may identify with this.</li> <li data-bbox="499 902 1442 1077">• As a consequence of his rejection of bourgeois society, Alex befriends Martino, the son of a rich family but an 'outcast' like Alex. Martino takes drugs and ends up killing himself after ending up in jail. Candidates may feel that the extreme nature of this situation is less realistic.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="448 264 1209 293"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="448 315 1166 344">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1410 477">Madama Pace appears in Act 2 of the play and the dialogue between her and the Stepdaughter is important for the development of the play and the viewers' understanding of the characters.</p> <ul data-bbox="501 517 1422 1301" style="list-style-type: none"> <li data-bbox="501 517 1422 685">• Madama Pace is a fat, older woman. She is heavily rouged and powdered and she is the 'madam' of the brothel where the stepdaughter ends up working. She speaks Italian with a Spanish accent and these key elements of her characterisation highlight the difference between her and the other 'characters'.</li> <li data-bbox="501 707 1422 909">• She is not one of the six original 'characters' but she is evoked onto the scene by them. She is born on the stage and it is as if she is summoned onto the stage by the other characters and by the props of her trade. As such, she is symbolically important as she gives a different dimension to the play and the idea of reality.</li> <li data-bbox="501 954 1422 1122">• She represents the moment of revelation as we discover about the Stepdaughter and the Father. She is representative of the Father's guilt and is key to explaining the complexities and difficulties in the relationship between the Father, the Stepdaughter and the Mother.</li> <li data-bbox="501 1167 1422 1301">• She also prompts the final move where the Father takes the family to live with him and this then leads to the ultimate tragedy with the deaths of the young children. She symbolises a negative force that is essential to the development of the play.</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="448 259 1214 293"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1385 450">Pirandello's interpretation of laughter is somewhat different from the conventional interpretation.</p> <ul data-bbox="499 472 1441 1021" style="list-style-type: none"> <li data-bbox="499 472 1441 573">• The idea of laughter is closely linked to the idea of reality and the different realities that we see in the play. It is linked to the immutable nature of the reality for the 'characters'.</li> <li data-bbox="499 595 1441 730">• The humour gives the audience a way in which to relate better to and empathise with the 'characters' and understand them more. It is also a means of removing the boundaries of the stage between the audience and the characters.</li> <li data-bbox="499 752 1441 853">• The laughter is almost always sardonic and derisory and is best exemplified by the Stepdaughter. This is a literary device that makes the audience think about what is being said.</li> <li data-bbox="499 875 1441 1021">• The laughter is interlinked with the fact that the 'characters' want to be listened to and are looking for an author. It serves to highlight the ridiculous nature of their search and its inherent futility.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="448 264 1015 297"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="448 320 1150 353">Students may refer to the following in their answer.</p> <p data-bbox="448 376 1362 443">This is a semi-biographical description of aspects of the daily life of a family.</p> <ul data-bbox="499 465 1417 1149" style="list-style-type: none"> <li data-bbox="499 465 1417 600">• The book is an ironic and affectionate chronicle of life in the period between 1920 and 1950, portrayed in terms of habits, behaviour and above all, linguistic communications, from which the book takes its title.</li> <li data-bbox="499 622 1417 790">• People and events are brought to life by what they do and what they say and more importantly how they say it. Each character has their own style of speaking and their own jargon. In fact, the language is used to make the family the main theme of the book.</li> <li data-bbox="499 813 1417 981">• Facts are not narrated in a strictly chronological way as they follow the flow of the author’s memories so that present, past and future are intermingled. This helps involve the reader in the action and creates a sense of curiosity and a desire to continue reading.</li> <li data-bbox="499 1003 1417 1149">• The author’s language, even when she is not using the family jargon, is quite simple and clear. This makes it easy and pleasant to read. The style is also more formal when she describes events beyond the family.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="448 264 1011 297"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="448 320 1150 353">Students may refer to the following in their answer.</p> <p data-bbox="448 376 1430 477">The story is an account of daily life during the period between 1920 and 1950 and as such it covers the period of Fascism and the Second World War in Italy. The war is mentioned in various parts of the book.</p> <ul data-bbox="499 499 1401 1025" style="list-style-type: none"> <li data-bbox="499 499 1401 674">• The author’s family must hide in the wine cellar during the bombing of Turin and her parents are forced to leave the city and move to another part of the country. Through this we see the war having an impact on daily life as well as long-term repercussions.</li> <li data-bbox="499 696 1401 871">• Although the author does not give many details about the war, we see it as a backdrop to many of the events that affect the family. It has a great impact on her life due to the family separations that happen because of the war, such as her husband’s arrest and death in custody.</li> <li data-bbox="499 893 1401 1025">• During the war years, the situation of the Jewish people becomes worse as the Germans are trying to arrest Jews and send them to Germany. They therefore must act in a different way so as not to be discovered.</li> </ul>

Question number	Indicative content
8(a)	<p data-bbox="448 264 1086 297"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1262 450">Women do not feature heavily in this novel and most play a secondary role.</p> <ul data-bbox="499 483 1445 1122" style="list-style-type: none"> <li data-bbox="499 483 1445 584">• Female characters have a marginal presence in Sicilian society of the time and as such are seen as having less power in this male-dominated society.</li> <li data-bbox="499 607 1445 775">• In this novel, however, one of the main characters is female – La Vedova Rosa Nicolosi who, despite some initial reluctance, ends up cooperating with Bellodi and thus plays an important role in the investigations. This shows a sense of female assertiveness, which is rare in such a society.</li> <li data-bbox="499 797 1445 999">• Although the female characters play a more secondary role in the action, they are also significant as they mirror the society and we see them upholding the code of <i>omertà</i>. Their silence amplifies the silence of society as a whole. This shows that they conform to societal expectations and they reveal to us key aspects of the society.</li> <li data-bbox="499 1021 1445 1122">• Women are often seen as seductresses and temptresses and this can be used to their advantage to manipulate the male characters to a certain extent.</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="448 264 1086 297"><b><i>Il giorno della civetta (Leonardo Sciascia)</i></b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1450 450">In this thriller about the Mafia, there are anonymous informants who play a considerable role in the story.</p> <ul data-bbox="499 483 1450 958" style="list-style-type: none"> <li data-bbox="499 483 1406 607">• They contribute to the development of the investigations and move the action forward. However, their testimonies are never completely reliable and this adds a sense of uncertainty to the story.</li> <li data-bbox="499 640 1450 763">• These characters reveal the connections between the Mafia and politics in this novel. They serve to highlight the corruption that is rife in society, both at a regional and national level, and to show where the real balance of power lies.</li> <li data-bbox="499 797 1450 958">• They reveal the power of the Mafia in the society as whoever speaks out against the Mafia ends up dead. Parrinièdu is the main informer and he is central to the investigations as he reveals the identity of the local Mafia boss. He does end up dead as a result.</li> </ul>

Question number	Indicative content
9(a)	<p data-bbox="448 264 986 293"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="448 315 1166 344">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1358 450">The novel is set at the end of a four-year war and what happens is dictated largely by what has taken place during this war.</p> <ul data-bbox="499 477 1449 1055" style="list-style-type: none"> <li data-bbox="499 477 1449 607">• The war has dehumanised people in the society as illustrated by the vicious killing of Nina’s father and brother at the start of the novel. We see that the war has led to people turning on each other.</li> <li data-bbox="499 633 1449 763">• Revenge is a key consequence of the war and the desire for this is central to the characterisation in the novel. The first example of this is the murder of Nina’s family but this then leads to a desire for revenge on Nina’s part throughout the novel.</li> <li data-bbox="499 790 1449 920">• The war is the backdrop to events in the novel as it shapes the characters into who they are and explains why they behave as they do. Hence, it is a constant presence and as such is fundamental to the development of the characters.</li> <li data-bbox="499 947 1449 1055">• The society generally reconciles itself with the atrocities and bloodshed of the war and makes peace with itself, as we see at the end when Nina decides not to kill Tito.</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="448 264 986 297"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1206 416">Death is a key theme that features heavily in the novel.</p> <ul data-bbox="499 443 1437 1016" style="list-style-type: none"> <li data-bbox="499 443 1437 611">• The novel begins with the murder of Nina’s father and brother. There is a suggestion that Nina’s father has been responsible for the deaths of others during the war and this leads ultimately to his own death. The desire to avenge her father’s death is what motivates Nina throughout the rest of the story.</li> <li data-bbox="499 638 1437 734">• Nina’s family is killed as a result of what has happened in the war and the implication here is that the war has been a bloody one with many deaths.</li> <li data-bbox="499 761 1437 857">• Death is both physical and moral in the sense of a society that has been tainted by the war and the casualties that resulted from it.</li> <li data-bbox="499 884 1437 1016">• Death is a constant presence in the novel as we expect Nina to enact her revenge on Tito. This however does not take place but the expectation creates a sense of foreboding and tension as the novel develops.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="448 264 1145 297"><b><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1406 450">Although Cinema Paradiso is primarily the story of Salvatore’s love for cinema, love features in the film in many other aspects.</p> <ul data-bbox="499 483 1449 1189" style="list-style-type: none"> <li data-bbox="499 483 1449 640">• His mother loves and supports Salvatore all through his life. When he is a child she makes personal sacrifices to bring him up, she supports him throughout his life in all his decisions without ever putting any pressure on him. Hers is the unconditional love of a mother for her son.</li> <li data-bbox="499 674 1449 797">• Salvatore’s relationship with Alfredo depicts another type of love. Alfredo is both Salvatore’s mentor and a substitute father for him. He passes on to the boy his great love for cinema, which will accompany Salvatore through all his life.</li> <li data-bbox="499 831 1449 954">• Salvatore’s relationship with Elena which is the defining element of his adolescence. Salvatore will never fully recover when this relationship ends and Elena will remain the only woman he has ever loved in his life.</li> <li data-bbox="499 987 1449 1189">• However, Salvatore’s true love is cinema. We can see this when he is a child and spends all his free time at the cinema. As a teenager, when Cinema Paradiso reopens, he takes on Alfredo’s job as projectionist and at the time this is his dream job. As an adult, he pursues a career as a film director, achieving great success because he is doing what he loves most.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="448 264 1145 297"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1410 450">Different cinematographic techniques are used in the film to provoke a range of reactions in the viewer.</p> <ul data-bbox="499 477 1445 1032" style="list-style-type: none"> <li data-bbox="499 477 1445 645">• The key cinematographic technique is the use of flashback. This is used to effectively sequence the events of Salvatore’s life as a child and then as a young man. As such, it adds structure to the narrative and shows us the development of Salvatore through the years.</li> <li data-bbox="499 669 1390 801">• Music is another fundamental cinematographic technique that underlines key moments in Salvatore’s life that are laden with emotion and sentiment and it evokes strong feelings in the viewer.</li> <li data-bbox="499 826 1445 1032">• The use of close-ups serves to make the action more immediate and involves the viewer in the action. This also helps the viewer to form an emotional connection with the character of Salvatore and to develop a greater understanding of the development of his character from a humorous child to a successful yet unhappy film director.</li> </ul>

Question number	Indicative content
11(a)	<p data-bbox="448 264 1142 297"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1038 416">The letter diary plays a key role in the film.</p> <ul data-bbox="499 443 1445 898" style="list-style-type: none"> <li data-bbox="499 443 1445 577">• The letter-diary is the only way that Olga and Marta can communicate with each other after the pact they made not to be in touch while Marta is in America. Hence, it is a key element in maintaining a connection between the two women.</li> <li data-bbox="499 600 1445 734">• The letter-diary is a key means for Olga to express her feelings about her relationship with Marta following the breakdown of their relationship. It is an attempt for her to salvage the relationship with Marta before she dies.</li> <li data-bbox="499 757 1445 898">• The letter-diary is a key means of revealing the family secrets that have weighed heavily on Olga's conscience. Thus it is a means of expressing truth and it gives her a way to atone for her past.</li> </ul>

Question number	Indicative content
11(b)	<p data-bbox="448 264 1142 297"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1393 479">The film outlines the lives of three women from three different generations and in so doing reflects the changes that occur in society during the lives of these women.</p> <ul data-bbox="499 512 1445 1155" style="list-style-type: none"> <li data-bbox="499 512 1445 674">• Olga was repressed and had to do what her parents expected from her – she married due to the expectation of her parents and society. She leads a life of boredom as she is not allowed to work, again due to societal expectations. These elements reflect the situation in society for middle-class women at the time.</li> <li data-bbox="499 707 1445 869">• Olga’s daughter, Ilaria, is much freer than her mother was. She has the possibility to go to university but does not take this opportunity as she goes off the rails and starts taking drugs. Here we see a society that is much freer and with more opportunities for women.</li> <li data-bbox="499 902 1445 1028">• Marta is totally emancipated, quite self-confident and she has many opportunities such as being able to go abroad to study with no restraints whatsoever. This highlights how far the role of women in society has evolved.</li> <li data-bbox="499 1061 1445 1155">• We also see changes in daily life, e.g. when Olga was younger she had servants at home. The way of dressing, transport and other features of the different eras also highlight the changes in society.</li> </ul>

Question number	Indicative content
12(a)	<p data-bbox="448 264 943 293"><b><i>La vita è bella (Roberto Benigni)</i></b></p> <p data-bbox="448 315 1166 344">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1437 445">The film is a tragicomic drama. There are many comical elements in the film which then give way to more tragic elements as the film progresses.</p> <ul data-bbox="501 479 1449 1122" style="list-style-type: none"> <li data-bbox="501 479 1449 636">• The comic elements are mostly contained in the first half of the film, e.g. the scene where Guido loses control of the car and when he turns up at the school pretending to be an inspector. Such scenes, as well as entertaining the viewer, help to introduce the main characters and help the viewer to get to know them better.</li> <li data-bbox="501 674 1398 763">• The comic elements allow the viewer to form an emotional attachment with the main characters and this develops further throughout the film.</li> <li data-bbox="501 801 1430 987">• After 45 minutes of comic elements, the film becomes more dramatic. Guido still uses humour, however, to mitigate the cruelty of the Germans and to undermine them in a way. These elements help the viewer to see the horrors of the Holocaust but they soften the shock, especially after the predominantly comic nature of the first part of the film.</li> <li data-bbox="501 1025 1437 1122">• The humorous elements also create in the viewer the expectation of a happy ending and the unexpected death of Guido comes as a shock and brings home the reality of the war.</li> </ul>

Question number	Indicative content
12(b)	<p data-bbox="448 259 943 293"><b><i>La vita è bella (Roberto Benigni)</i></b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1445 450">The film starts in the 1930s during the Fascist period in Italy and continues until the liberation of the prisoners in the concentration camps.</p> <ul data-bbox="499 472 1445 965" style="list-style-type: none"> <li data-bbox="499 472 1445 640">• We see the changing political climate in Italy. The fascists are in power and Guido frequently imitates members of the fascist party. The growing fascist wave is also evident, e.g. the horse that Guido and Dora run away on is covered in anti-Semitic insults.</li> <li data-bbox="499 663 1445 763">• We can see the impact of the racial laws that discriminated against the Jewish people and this culminates in the family being sent to the concentration camp and ultimately Guido's death.</li> <li data-bbox="499 786 1445 965">• Although the portrayal of the concentration camp is not realistic in that it is without any scenes of barbarity or violence, the film does help us to realise the horror of the situation. Despite the humour in the film, we are fully aware of the realities and tragedy of the Holocaust.</li> </ul>

Question number	Indicative content
13(a)	<p data-bbox="448 264 1011 297"><b><i>I cento passi</i> (Marco Tullio Giordana)</b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1398 483">In the film, we see the life of Peppino who opposes the Mafia in Sicily. Rebellion is a central theme to the film and we see this in different aspects of the plot.</p> <ul data-bbox="499 510 1442 1032" style="list-style-type: none"> <li data-bbox="499 510 1442 645">• Peppino becomes a communist after befriending a local painter from the village. This is an act of rebellion as it goes against the status quo in the town. He starts protesting against the government and their plans.</li> <li data-bbox="499 669 1442 875">• Peppino publishes an article in the local newspaper. This shows how he is becoming more and more extreme in his hatred for the Mafia and his need to expose the corruption in town. This act initiates the break between him and his family. This is an act of rebellion against the Mafia which permeates the society in which he lives.</li> <li data-bbox="499 900 1442 1032">• The last step in Peppino's rebellion against the Mafia is his creation of the radio station. He uses this to denounce Don Tano's participation in the drug trade and he names the Mafia boss on the radio. This act of rebellion ultimately leads to his death.</li> </ul>

Question number	Indicative content
13(b)	<p data-bbox="448 264 1011 297"><b><i>I cento passi</i> (Marco Tullio Giordana)</b></p> <p data-bbox="448 320 1166 353">Students may refer to the following in their answers.</p> <p data-bbox="448 383 1342 450">The <i>carabinieri</i> feature in many scenes in the film and in different situations.</p> <ul data-bbox="501 483 1449 1099" style="list-style-type: none"> <li data-bbox="501 483 1449 618">• The carabinieri often intervene in demonstrations in order to disperse the crowd and they charge the demonstrators after the protests. This shows that they are part of the establishment and that they support the status quo.</li> <li data-bbox="501 656 1449 824">• They clearly know that Don Tano is the Mafia boss but they do not intervene and do not arrest him. This shows that they are in collusion with the Mafia and this is significant in revealing that they cannot be trusted. Peppino and the other locals cannot therefore rely on them for help.</li> <li data-bbox="501 862 1449 1099">• At the end when Peppino dies, although some of the policemen are suspicious of the circumstances of his death, for years many of them uphold the theory that this was a suicide and that the case should be closed. This again demonstrates their involvement in supporting the Mafia and the ultimate futility of Peppino's fight against the Mafia as the system was corrupt and working against him, hence he was doomed to fail.</li> </ul>

Question number	Indicative content
14(a)	<p data-bbox="448 264 1139 297"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="448 320 1166 353">Students may refer to the following in their answers.</p> <p data-bbox="448 387 1377 454">Poetry plays a significant role in the development of the relationship between Mario and Pablo Neruda, the exiled Chilean poet.</p> <ul data-bbox="499 495 1449 969" style="list-style-type: none"> <li data-bbox="499 495 1449 589">• Through poetry and Pablo Neruda’s influence, Mario learns to express himself better and is therefore able to express his feelings for Beatrice.</li> <li data-bbox="499 629 1449 801">• Poetry helps Mario to become better educated and he starts to question the world around him. From this, he develops an interest in politics as Pablo Neruda was a politically-engaged poet. This intellectual development ultimately leads to Mario’s death and is therefore very important in the development of the plot.</li> <li data-bbox="499 842 1449 969">• Poetry is universal and it belongs to everyone – everyone can have access to it and we see clearly this in the film. We see the universal appeal of poetry and its ability to impact not only on the characters but also on the viewer.</li> </ul>

Question number	Indicative content
14(b)	<p data-bbox="448 264 1139 297"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="448 315 1166 349">Students may refer to the following in their answers.</p> <p data-bbox="448 387 1394 450">Candidates are free to take a stance here depending on their point of view and are free to interpret these points as they see fit.</p> <ul data-bbox="499 477 1425 1055" style="list-style-type: none"> <li data-bbox="499 477 1425 645">• Neruda educates Mario and liberates him from the constraints of his lack of education and those of society. He helps to develop his awareness of the world around him and helps him to be able to woo Beatrice. Thus, he can be seen as a positive influence on Mario.</li> <li data-bbox="499 669 1425 804">• Neruda is portrayed negatively when he returns to Chile and he seems to forget Mario quickly. This leaves Mario feeling abandoned and disappointed. Neruda is depicted in a somewhat selfish light here.</li> <li data-bbox="499 828 1425 927">• He is much richer than others in the village so he could be regarded as a hypocrite as there is a social divide between him and the other villagers, despite his political views.</li> <li data-bbox="499 952 1425 1055">• If Mario had not met Pablo Neruda and got involved with poetry, arguably he might not have died as he does. Hence, Neruda can be viewed as a negative force in the film.</li> </ul>

Question number	Indicative content
15(a)	<p data-bbox="488 297 1062 331"><b><i>La grande bellezza (Paolo Sorrentino)</i></b></p> <p data-bbox="488 349 1203 383">Students may refer to the following in their answers.</p> <p data-bbox="488 416 1406 479">Death and beauty are central themes of the film and can be seen in many scenes.</p> <ul data-bbox="544 512 1433 1144" style="list-style-type: none"> <li data-bbox="544 512 1433 680">• Jep has been leading a decadent life of superficial beauty in Rome for decades but his sixty-fifth birthday coincides with the death of a previous girlfriend. Death forces him to take stock of his life and he realises that there is no beauty in his life.</li> <li data-bbox="544 725 1433 824">• The lack of real beauty in his life makes him look beyond the extravagant hedonism. His disillusionment is juxtaposed with the timeless and exquisite beauty of Rome itself.</li> <li data-bbox="544 891 1433 954">• Death features heavily in the film as many of the characters that Jep develops an attachment to die.</li> <li data-bbox="544 976 1433 1144">• The viewer can see the beauty of Rome throughout the film, with the shots of the city at different times. The spectator is almost overwhelmed by the beauty of the scenes. In one way, the beauty comforts the viewer from the ugliness of death but at the same time it cannot hide the dark reality of it.</li> </ul>

Question number	Indicative content
15(b)	<p data-bbox="488 264 1062 295"><b><i>La grande bellezza (Paolo Sorrentino)</i></b></p> <p data-bbox="488 322 1203 353">Students may refer to the following in their answers.</p> <p data-bbox="488 389 1445 524">Candidates may feel that the depiction of the decadence of Italian society, as exemplified by Roman society in the film, is realistic or not. They are free to draw their own conclusions as long as they can justify their argument.</p> <ul data-bbox="539 564 1442 1196" style="list-style-type: none"> <li data-bbox="539 564 1442 658">• The main character, Jep, is a hedonist who leads a shallow and empty life. This hedonism could be considered an element of decadence in the society.</li> <li data-bbox="539 698 1442 833">• Many other characters are introduced in the film and they all share the same lifestyle as Jep. They live a life based on materialism and appearances. This is another example of decadence.</li> <li data-bbox="539 873 1442 1039">• Sorrentino’s intention is to immortalise the decadence of Rome in the Berlusconi-era and as such to present some different aspects of life at the time, so arguably the director views Italian society of the time as one that is characterised by decadence.</li> <li data-bbox="539 1070 1442 1196">• Some of the scenes may be seen to exaggerate this portrayal, as some of the characters are almost like caricatures and this may make the depiction of Italian society seem less realistic as a result.</li> </ul>

# Pearson Edexcel Level 3 GCE

## Italian

Advanced

Paper 3: Speaking

General instructions to the teacher-examiner

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- The examination consists of **two** tasks.
- The tasks **must** be conducted in consecutive order.
- Timing for the speaking assessment:
  - Task 1: 6 to 7 minutes (recommended)
  - Task 2: 10 to 11 minutes (recommended)
  - Total assessment time: 21 to 23 minutes, (16 to 18 minutes of speaking plus 5 minutes' preparation time for Task 1).
- Recommended timings have been given for each task to enable the student to complete each one in sufficient time to access the full range of assessment criteria for both tasks.
- The preparation time for task 1 must be supervised. It must take place outside of the room with an invigilator. The preparation time must be immediately before the examination time.
- Candidates can make notes of up to a maximum of one side of A4 paper in the preparation time.
- Candidates may refer to their notes during the assessment.
- Candidates must **not** write on the stimulus.
- Candidates must **not** have access to a dictionary, or any other resource, including a mobile phone, during the preparation and examination time.
- Candidates must return their notes and the stimulus at the end of the assessment.
- Any notes made during the preparation time must be kept by the centre until the end of October in the year the assessment is completed, after which time they should be securely destroyed.
- It is your responsibility to cover all parts of each task to ensure that the candidate has the opportunity to access all parts of the marking criteria.
- It is the invigilator's responsibility to inform candidates of the two sub-themes from which they can make their choice, and for giving them the correct stimulus card based on that choice.

Turn over ►

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### **Task 1 (discussion on a Theme)**

- Task 1 is recommended to last from 6 to 7 minutes.
- The candidate is provided with a choice of two cards on two different sub-themes following the sequence outlined by Pearson, (see sequencing grid below).
- The choice of sub-themes is told to the candidate in English by the invigilator immediately prior to the start of the preparation time, using the wording for the sub-themes provided on the randomisation grid, for example, *You may choose 'Media' or 'the rise of Mussolini'.*
- The candidate must not see the contents of either card until they have chosen the sub-theme, after which they will be given one of the cards.
- The preparation time must begin immediately after the candidate receives the card.

#### **Task 1 part 1**

You must:

- ask the candidate which statement they have chosen.
- ask the two compulsory questions relating to the statement (A or B) chosen by the candidate. Questions may be repeated, but rephrasing is not allowed.
- develop the discussion by asking appropriate follow-up questions relating to the subject matter on the stimulus card.

#### **Task 1 part 2**

You must broaden the discussion to cover other aspects of the overall Theme. Optional generic questions are provided by Pearson (see below). These are a guide to the questions that you should ask in order to enable the candidate to meet the assessment criteria, i.e. to elicit examples and information to demonstrate their knowledge and understanding of the cultural and social context and to analyse aspects of the Theme by developing and justifying arguments and forming conclusions

### **Task 2 (presentation and discussion on candidate's independent research project)**

It is recommended that Task 2 lasts from 10 to 11 minutes.

#### **Task 2 part 1 (independent research presentation)**

You must allow the candidate to open with their presentation on written sources used as part of their research. This must not exceed 2 minutes. Candidates are allowed to refer to their RP3 form during the presentation.

#### **Task 2 part 2 (discussion on independent research)**

After two minutes, or at the end of the candidate's presentation if this is under two minutes, you must ask follow-up questions about the candidate's presentation and then begin a wider exploration of the research as a whole in order to elicit the candidate's understanding and analysis of the cultural and social context. You should use the key findings and list of sources on their copy of the RP3 form to help them formulate their own questions. Optional generic questions are provided by Pearson as a guide to the questions you should ask in order to enable the candidate to meet the assessment criteria, i.e. to elicit examples and information to demonstrate their knowledge and understanding of the cultural and social context and to analyse aspects of the Theme by developing and justifying arguments and forming conclusions.

**Optional generic questions to promote discussion and to enable candidates to analyse aspects of the Theme (Task 1)/analyse their chosen subject of interest (task 2):**

- *Puó farmi un esempio di...?*
- *Perché dice questo?*
- *Quali conclusioni possiamo trarre da...?*
- *Che esempio potreste dare per sostenere questo punto di vista?*
- *Perché è importante?*
- *Che cosa rappresenta...?*

In both tasks, candidates are expected to ask questions that elicit opinions as part of the natural discourse and to confirm that their own points of view have been understood. Examples of questions that candidates may ask to achieve this are as follows:

- *Capisce quello che voglio dire?*
- *Che cosa pensa di...?*
- *È d'accordo con me?*
- *Capisce il mio punto di vista?*

Candidates are also expected to take a lead in the discussions.

It is your responsibility to cover all parts of each task and ask appropriate questions to ensure that the candidate is able to access the maximum amount of marks available. You should contribute only brief opinions in response to the candidate's questions, in order to give students the maximum length of assessment time. The speaking assessment should last between 16 to 18 minutes (plus 5 minutes' preparation time) and you must ensure that timings are followed. The timing of the assessment begins with the candidate's first utterance in relation to Task 1. Once the maximum stipulated assessment time has passed, you must bring the assessment to a natural end, allowing the candidate to complete their last sentence.

**Sequence of stimulus cards for speaking examination: Task 1**

To avoid duplication of stimuli, candidates must be given the cards in the sequence and combination prescribed below.

If you conduct more than 12 speaking examinations in a day (for example in the morning, afternoon and evening sessions), after the 12th candidate, start at the beginning of the sequence again.

If you have a break in the examination schedule (for example morning break, lunchtime), start the next candidate in next order of the sequence. For example, if candidate 4 conducted their examination before morning break, the next candidate after the morning break would be candidate 5.

If you are conducting examinations on more than one day, start each new day at the beginning of the sequence.

<b>CANDIDATE</b>	<b>STIMULUS CARD TASK 1</b>
Candidate 1	Card 1 or 10
Candidate 2	Card 2 or 11
Candidate 3	Card 3 or 12
Candidate 4	Card 4 or 7
Candidate 5	Card 5 or 8
Candidate 6	Card 6 or 9
Candidate 7	Card 7 or 1
Candidate 8	Card 8 or 2
Candidate 9	Card 9 or 3
Candidate 10	Card 10 or 4
Candidate 11	Card 11 or 5
Candidate 12	Card 12 or 6

### Key to Advanced level task 1 cards for invigilator

<b>STIMULUS CARD</b>	<b>SUB-THEME (IN ENGLISH)</b>
1	Changes in family structures
2	Education
3	World of work
4	Music
5	Media
6	Cultural Heritage
7	Positive impact of immigration on Italian society
8	Facing the challenges of migration to Italian society
9	North/South Divide
10	The rise of Mussolini
11	Fascism in WW2
12	From dictatorship to democracy

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN1

### Task 1

#### Tema: I cambiamenti della società italiana

#### L'evoluzione della famiglia italiana

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

#### **A. Gli italiani preferiscono convivere: un impegno senza obblighi.**

*Da considerare:*

- Le ragioni per cui gli italiani scelgono di convivere.
- L'atteggiamento della vecchia generazione italiana verso la convivenza.

#### **B. Gli italiani preferiscono il matrimonio religioso: un legame indissolubile.**

*Da considerare:*

- I motivi per cui gli italiani scelgono di sposarsi in chiesa.
- L'atteggiamento della società italiana verso le separazioni e i divorzi.

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

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### Task 1

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  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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## STIMULUS IN2

### Task 1

#### Tema: I cambiamenti della società italiana

#### Istruzione

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

#### **A. Troppi compiti a casa per gli studenti italiani.**

*Da considerare:*

- *Le ragioni per cui nella scuola italiana si assegnano molti compiti.*
- *Il punto di vista degli studenti e dei genitori riguardo alle ore di studio a casa.*

#### **B. Gli studenti italiani si ribellano ai compiti a casa.**

*Da considerare:*

- I motivi per cui gli studenti vogliono meno compiti.
- L'atteggiamento degli insegnanti verso le ore di studio a casa.

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

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- You must **not** use dictionaries or other resources at any time.

### Task 1

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- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN3

### Task 1

#### Tema: I cambiamenti della società italiana

#### Il mondo del lavoro

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. In Italia il tasso di disoccupazione giovanile continua ad aumentare e i giovani faticano a trovare lavoro.**

*Da considerare:*

- *Le ragioni per cui, in Italia, la disoccupazione giovanile è aumentata.*
- *Le conseguenze della disoccupazione per i giovani italiani.*

**B. I giovani italiani vivono sulle spalle dei genitori.**

*Da considerare:*

- *I motivi per cui i giovani italiani non sono interessati alla ricerca di un lavoro.*
- *Il giudizio della società italiana sui giovani senza lavoro che vivono con i genitori.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN4

### Task 1

**Tema: La cultura politica ed artistica nei Paesi di lingua italiana**

#### La musica

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. Il rap italiano, un genere musicale amato in particolare dai giovani, esprime sentimento e introspezione.**

*Da considerare:*

- *Le ragioni per cui i giovani amano ascoltare gli artisti rap italiani.*
- *Le opinioni dei genitori sui gusti musicali dei figli.*

**B. In Italia, alcuni generi musicali, come il rap, diffondono la cultura dell'odio.**

*Da considerare:*

- *I motivi per cui alcuni artisti rap non sono dei buoni modelli per i giovani.*
- *L'atteggiamento della società italiana nei confronti della musica straniera.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN5

### Task 1

**Tema: La cultura politica ed artistica nei Paesi di lingua italiana**

### I Media

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. Il giornalismo in Italia non può essere esercitato con libertà e indipendenza.**

*Da considerare:*

- *Le ragioni che limitano la libertà di espressione del giornalismo italiano .*
- *L'influenza mediatica di Berlusconi in Italia.*

**B. La costituzione italiana protegge la libertà di stampa.**

*Da considerare:*

- *Le responsabilità del giornalista verso il pubblico italiano.*
- *Come la società italiana vede il giornalismo dei nostri giorni.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN6

### Task 1

**Tema: La cultura politica ed artistica nei Paesi di lingua italiana**

#### **Il patrimonio culturale**

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. Le tradizioni natalizie continuano ad essere seguite nei Paesi di lingua italiana.**

*Da considerare:*

- *Il ruolo delle tradizioni natalizie nei Paesi di lingua italiana.*
- *L'importanza delle feste e delle tradizioni religiose nei Paesi di lingua italiana.*

**B. In una società che cambia, anche le tradizioni cambiano.**

*Da considerare:*

- *L'integrazione delle feste e delle tradizioni importate dall'estero nella cultura dei Paesi di lingua italiana.*
- *Le opinioni dei giovani riguardo al mantenimento delle tradizioni nei Paesi di lingua italiana.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN7

### Task 1

**Tema: L'Italia: una società in evoluzione**

#### **L'impatto positivo dell'immigrazione in Italia**

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

#### **A. L'immigrazione ha portato dei benefici all'economia italiana.**

*Da considerare:*

- *I motivi per cui gli immigrati contribuiscono a migliorare l'economia del Paese.*
- *I settori professionali in cui sono impiegati molti immigrati.*

#### **B. Oggi in Italia, molti immigrati dicono 'Qui mi sento a casa'.**

*Da considerare:*

- *Le iniziative italiane per l'integrazione degli stranieri.*
- *L'influenza della cultura degli immigrati sulla vita degli italiani*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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## STIMULUS IN8

### Task 1

**Tema: L'Italia: una società in evoluzione**

#### **I problemi della migrazione in Italia**

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. In Italia si sta diffondendo un sentimento di intolleranza verso gli immigrati.**

*Da considerare:*

- *I motivi che spingono gli italiani ad essere intolleranti verso gli immigrati.*
- *Le ragioni per cui certi immigrati si sentono esclusi.*

**B. L'Italia è di nuovo un Paese di emigranti.**

*Da considerare:*

- *I motivi per cui molti italiani emigrano all'estero.*
- *I problemi che un italiano deve affrontare vivendo in un altro Paese.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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## STIMULUS IN9

### Task 1

**Tema: L'Italia: una società in evoluzione**

#### **Il divario Nord/Sud**

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. Si dovrebbe fare di più per limitare l'emigrazione dal Sud d'Italia verso il Nord.**

*Da considerare:*

- *Le soluzioni per limitare l'esodo verso il Nord.*
- *Gli effetti della corruzione sull'economia del Sud.*

**B. Esistono diversi tipi di italiani: quelli del Sud e quelli del Nord.**

*Da considerare:*

- *Le caratteristiche legate agli italiani del Sud e del Nord.*
- *Le differenze nello stile di vita tra Nord e Sud.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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## STIMULUS IN10

### Task 1

#### Tema: Dal Fascismo ai giorni nostri

#### L'ascesa di Mussolini al potere

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. Negli anni Venti, la crisi del dopoguerra ha favorito l'ascesa al potere del movimento fascista di Mussolini.**

*Da considerare:*

- *Le ragioni del malcontento di un gran numero di italiani dopo la guerra.*
- *I motivi per cui la classe al potere ha sostenuto Mussolini.*

**B. Non sorprende che, nelle elezioni del 1919, gli italiani abbiano votato per i partiti popolari.**

*Da considerare:*

- *L'importanza delle elezioni del 1919.*
- *Le ragioni che hanno spinto gli italiani a votare per i partiti popolari.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN11

### Task 1

#### Tema: Dal Fascismo ai giorni nostri

#### Il Fascismo durante la Seconda Guerra Mondiale

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. L'obiettivo del regime era quello di formare la coscienza e il pensiero dell'“italiano nuovo” tra i giovani.**

*Da considerare:*

- *La scuola e le organizzazioni giovanili come mezzi di propaganda tra i giovani.*
- *L'educazione paramilitare e la disciplina.*

**B. Coloro che si opponevano al regime correvano gravi rischi.**

*Da considerare:*

- *Le ragioni per cui alcuni italiani non accettavano l'ideologia fascista.*
- *I pericoli di non adattarsi al regime.*

# Pearson Edexcel Level 3 GCE

## Italian

### Advanced

### Paper 3: Speaking

### Instructions to the candidate

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

### Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

### Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for Task 1.
- You must:
  - tell the teacher-examiner which statement you have chosen
  - answer the **two** questions posed by the teacher-examiner
  - answer follow-up questions on the broader Theme.

### Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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## STIMULUS IN12

### Task 1

#### Tema: Dal Fascismo ai giorni nostri

#### Dalla dittatura alla democrazia

Scegliere **UNA** delle affermazioni sottoelencate (A o B) e preparare dei punti per la conversazione.

**A. Dopo lo sbarco americano del 1943, l'intero Paese è diventato teatro di guerra.**

*Da considerare:*

- *I motivi per cui l'Italia era un paese spaccato in due.*
- *La reazione delle SS naziste dopo l'armistizio firmato dall'Italia.*

**B. La lotta partigiana non avrebbe potuto avere successo senza l'appoggio della popolazione.**

*Da considerare:*

- *Se il contributo dei partigiani alla vittoria alleata avrebbe potuto avere un impatto senza l'aiuto popolare.*
- *Il ruolo delle donne nella Resistenza in Italia.*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) they have chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
- You should then proceed to Task 2, (presentation and discussion on candidate's independent research project) following the guidelines as outlined in the 'General instructions to the teacher-examiner' document.

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## STIMULUS IN1

### Task 1

#### Tema: I cambiamenti della società italiana

#### L'evoluzione della famiglia italiana

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

#### **A. Gli italiani preferiscono convivere, un impegno senza obblighi.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché oggi molti italiani preferiscono convivere?*
2. *È cambiato l'atteggiamento della vecchia generazione italiana rispetto alla convivenza?*

#### **B. Gli italiani preferiscono il matrimonio religioso, un legame indissolubile.**

Compulsory teacher-examiner questions:

1. *Secondo te, quali sono i motivi che spingono gli italiani a sposarsi in chiesa?*
2. *Come sono visti oggi separazioni e divorzi in Italia?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

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## STIMULUS IN2

### Task 1

#### Tema: I cambiamenti della società italiana

#### L'istruzione

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

#### **A. Troppi compiti a casa per gli studenti italiani.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché nella scuola italiana si assegnano molti compiti a casa?*
2. *Qual è il punto di vista degli studenti e dei genitori riguardo alle ore passate a fare i compiti?*

#### **B. Gli studenti italiani si ribellano ai compiti a casa.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché gli studenti italiani vogliono meno compiti?*
2. *Gli insegnanti italiani credono ancora nell'importanza dei compiti?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) they have chosen.
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## STIMULUS IN3

### Task 1

#### Tema: I cambiamenti della società italiana

#### Il mondo del lavoro

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. In Italia il tasso di disoccupazione giovanile continua ad aumentare e i giovani faticano a trovare lavoro.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché in Italia la disoccupazione giovanile è così alta?*
2. *Quali sono le conseguenze della disoccupazione per i giovani italiani?*

**B. I giovani italiani vivono sulle spalle dei genitori.**

Compulsory teacher-examiner questions:

1. *Secondo te, quale ragione può trattenere i giovani italiani dal cercare un lavoro?*
2. *Come sono giudicati dalla società italiana i giovani inattivi, i cosiddetti "neet"?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
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## STIMULUS IN4

### Task 1

**Tema: La cultura politica ed artistica nei Paesi di lingua italiana**

#### La musica

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. Il rap italiano, un genere musicale amato in particolare dai giovani, esprime sentimento e introspezione.**

Compulsory teacher-examiner questions:

1. *Perché la musica dei cantanti rap italiani è popolare tra i giovani?*
2. *Fino a che punto i genitori italiani condividono i gusti musicali dei figli?*

**B. In Italia, alcuni generi musicali, come il rap, diffondono la cultura dell'odio.**

Compulsory teacher-examiner questions:

1. *Secondo te, gli artisti rap italiani sono dei buoni modelli per i giovani?*
2. *Che influenza ha la musica straniera in Italia?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
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## STIMULUS IN5

### Task 1

**Tema: La cultura politica ed artistica nei Paesi di lingua italiana**

### I Media

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. Il giornalismo in Italia non può essere esercitato con libertà e indipendenza.**

Compulsory teacher-examiner questions:

1. *Secondo te, che cosa limita la libertà d'espressione dei giornalisti italiani?*
2. *Quali sono state le conseguenze del potere mediatico di Berlusconi in Italia?*

**B. La costituzione italiana protegge la libertà di stampa.**

Compulsory teacher-examiner questions:

1. *Fino a che punto il giornalista ha delle responsabilità nei confronti del pubblico italiano?*
2. *Che opinione hanno gli italiani del giornalismo nazionale?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) they have chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
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## STIMULUS IN6

### Task 1

**Tema: La cultura politica ed artistica nei Paesi di lingua italiana**

#### **Il patrimonio culturale**

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. Le tradizioni natalizie continuano ad essere seguite nei Paesi di lingua italiana.**

Compulsory teacher-examiner questions:

1. *Fino a che punto le tradizioni natalizie sono celebrate nei Paesi di lingua italiana?*
2. *Nei Paesi di lingua italiana, qual è l'importanza delle feste e delle tradizioni religiose?*

**B. In una società che cambia, anche le tradizioni cambiano.**

Compulsory teacher-examiner questions:

1. *Come si sono integrate le feste e le tradizioni importate dall'estero nella cultura dei Paesi di lingua italiana?*
2. *Come si possono mantenere vive le tradizioni del Paese, secondo i giovani?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) they have chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
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## STIMULUS IN7

### Task 1

**Tema: L'Italia: una società in evoluzione**

#### **L'impatto positivo dell'immigrazione in Italia**

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

#### **A. L'immigrazione ha portato dei benefici all'economia italiana.**

Compulsory teacher-examiner questions:

1. *Secondo te, come hanno contribuito gli immigrati a migliorare l'economia del Paese?*
2. *In quali settori professionali è occupato un grande numero di immigrati?*

#### **B. Oggi in Italia, molti immigrati dicono 'Qui mi sento a casa'.**

Compulsory teacher-examiner questions:

1. *Secondo te, gli immigrati sono bene integrati in Italia?*
2. *In imodi la cultura italiana è stata influenzata da quella degli immigrati?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) they have chosen.
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## STIMULUS IN8

### Task 1

**Tema: L'Italia: una società in evoluzione**

#### **I problemi della migrazione in Italia**

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

#### **A. In Italia si sta diffondendo un sentimento di intolleranza verso gli immigrati.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché l'italiano è diventato intollerante verso l'immigrato?*
2. *Perché certi immigrati si sentono esclusi dalla società italiana?*

#### **B. L'Italia è di nuovo un paese di emigranti.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché oggi molti italiani decidono di emigrare all'estero?*
2. *Perché può essere difficile per gli italiani adattarsi alla vita all'estero?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) they have chosen.
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## STIMULUS IN9

### Task 1

**Tema: L'Italia: una società in evoluzione**

#### **Il divario Nord-Sud**

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. Si dovrebbe fare di più per limitare l'emigrazione dal Sud d'Italia verso il Nord.**

Compulsory teacher-examiner questions:

1. *In quale modo si può limitare l'esodo verso il Nord?*
2. *Si può dire che la corruzione sia una causa dei problemi economici del Sud?*

**B. Esistono diversi tipi di italiani: quelli del Sud e quelli del Nord.**

Compulsory teacher-examiner questions:

1. *Come sono visti gli italiani dagli stranieri?*
2. *Secondo te, perché ci sono differenze nello stile di vita tra Nord e Sud?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

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## STIMULUS IN10

### Task 1

#### Tema: Dal Fascismo ai giorni nostri

#### L'ascesa di Mussolini al potere

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. Negli anni Venti, la crisi del dopoguerra ha favorito l'ascesa al potere del movimento fascista di Mussolini.**

Compulsory teacher-examiner questions:

1. *Che cosa creava il malcontento tra gli italiani dopo la guerra?*
2. *A tuo avviso, perché Mussolini ha trovato credito tra i borghesi e i capitalisti?*

**B. Non sorprende che, nelle elezioni del 1919, gli italiani abbiano votato per i partiti popolari.**

Compulsory teacher-examiner questions:

1. *Secondo te, perché sono importanti nella storia del Paese le elezioni del 1919?*
2. *Il voto degli italiani per i partiti popolari, nel 1919, è stato un voto di protesta?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

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## STIMULUS IN11

### Task 1

**Tema: Dal fascismo ai giorni nostri**

#### **Il Fascismo durante la Seconda Guerra Mondiale**

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. L'obiettivo del regime era quello di formare la coscienza e il pensiero dell' "italiano nuovo" tra i giovani.**

Compulsory teacher-examiner questions:

1. *Secondo te, che impatto aveva la propaganda fascista sui giovani?*
2. *Che importanza potevano avere marce e adunate, secondo la dottrina fascista?*

**B. Coloro che si opponevano al regime correvano gravi rischi.**

Compulsory teacher-examiner questions:

1. *Secondo te, quali pericoli correvano gli antifascisti?*
2. *Perché alcuni italiani rifiutavano l'ideologia fascista?*

# Pearson Edexcel Level 3 GCE

## Italian

**Advanced**

**Paper 3: Speaking**

**Instructions to the teacher-examiner**

Sample assessment material for first teaching  
September 2017

**Time: 21 to 23 minutes (total), which includes  
5 minutes' preparation time**

Paper Reference

**9IN0/03**

**You do not need any other materials.**

- Task 1 lasts approximately 6 to 7 minutes.
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## STIMULUS IT12

### Task 1

#### Tema: Dal Fascismo ai giorni nostri

#### Dalla dittatura alla democrazia

Fare le **DUE** domande che corrispondono all'affermazione (A o B) scelta dal candidato, nell'ordine prestabilito.

**A. Dopo lo sbarco americano del 1943, l'intero Paese è diventato teatro di guerra.**

Compulsory teacher-examiner questions:

1. *Secondo te, con la firma dell'armistizio la guerra era finita?*
2. *Che cosa pensi della violenta reazione delle SS naziste contro la popolazione italiana?*

**B. La lotta partigiana non avrebbe potuto avere successo senza l'appoggio della popolazione.**

Compulsory teacher-examiner questions:

1. *Secondo te, i partigiani avrebbero potuto lottare contro i tedeschi senza il sostegno popolare?*
2. *Pensi che le donne abbiano avuto un ruolo importante nella Resistenza ?*

## Marking guidance for Paper 3: Speaking

This marking guidance is for the use of Pearson-appointed external examiners. The guidance has been included for teacher reference to aid understanding of how the assessment criteria will be applied.

For this paper, there are a number of levels-based mark schemes to be applied to each task.

### General guidance for examiners on using levels-based mark schemes

#### Step 1 Decide on a band

- First of all, you should consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a band you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest or indeed has performed temporarily better. If the answer covers different aspects of different bands of the mark scheme, you should use a 'best fit' approach for defining the level. You should then use the variability of the response to help decide the mark within the band, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

#### Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band. You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

### Guidance on timing of the speaking assessment

It is the Teacher Examiner's (TE) responsibility to cover all parts of each task and ask appropriate questions to ensure that the candidate is able to access the maximum amount of marks available. The speaking assessment should last between 16 to 18 minutes in total, and the TE must ensure that timings are followed. The timing of the assessment begins with the candidate's first utterance in relation to Task 1. Once the maximum stipulated assessment time has passed, the TE must bring the assessment to a natural end, allowing the candidate to complete a final sentence.

Examiners must **stop** marking at the end of the sentence once the maximum assessment time has passed, even if the recorded conversation has gone beyond the maximum time.

## Task 1 (discussion on a theme)

Three mark grids are applied to Task 1:

- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

**The knowledge and understanding of society and culture mark grid** assesses the students' ability to communicate information about, and demonstrate appreciation of, different aspects of **Italian-speaking** culture and society.

Students are also assessed on their ability to respond critically and analytically to different aspects of Italian-speaking culture and society by selecting relevant material, presenting and justifying points of view, developing arguments, drawing conclusions based on understanding and evaluating issues, themes and cultural and social contexts.

When deciding how to reward an answer, examiners should consult both this mark grid as well as the **AL speaking task 1: indicative content** at the end of the mark scheme, which is associated with each question. Indicative content contains points that students might use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

## Knowledge and understanding of Italian-speaking society and culture (AO4)

Marks	Description
	No rewardable material.
1–3	<ul style="list-style-type: none"> <li>Occasionally relevant, straightforward ideas, mostly generalised, occasionally supported by information/examples/references; frequent loss of focus on the Italian-speaking cultural and social context.</li> <li>Occasional evidence of analysis of the Italian-speaking cultural and social context; points of view are given with limited justification, arguments may be made but not developed, occasionally leading to straightforward conclusions that may be contradictory; mainly relies on description rather than analysis.</li> </ul>
4–6	<ul style="list-style-type: none"> <li>Relevant, straightforward ideas sometimes supported by information/examples/references; some loss of focus on the Italian-speaking cultural and social context.</li> <li>Some analysis of the Italian-speaking cultural and social context is evident, with straightforward arguments and points of view, which are sometimes developed and justified, sometimes drawing straightforward conclusions; relies on description rather than analysis in places.</li> </ul>
7–9	<ul style="list-style-type: none"> <li>Relevant, occasionally perceptive ideas frequently supported by pertinent information/examples/references; focus predominantly maintained on the Italian-speaking cultural and social context.</li> <li>Analysis of Italian-speaking cultural and social context demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions.</li> </ul>
10–12	<ul style="list-style-type: none"> <li>Relevant, perceptive ideas consistently supported by pertinent information/examples/references; consistently focused on the Italian-speaking cultural and social context.</li> <li>Analysis of Italian-speaking cultural and social context demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions.</li> </ul>

### Additional guidance

**Perceptive:** demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

**Ideas** include thoughts, feelings, impressions, opinions.

**Straightforward ideas, arguments, conclusions,** are deemed to be those that give the standard, predictable responses.

## Task 1 (discussion on a theme (contd.))

### Accuracy and range of language mark grid

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate communication with a range of expression. It also assesses students' ability to apply grammar and syntax accurately and accuracy of pronunciation.

### Accuracy and range of language (A03)

Marks	Description
	No rewardable language.
1-3	<ul style="list-style-type: none"><li>Limited variation in the use of grammatical structures and vocabulary, limited or repetitive use of complex and idiomatic language, occasional variation of expression; communication is sometimes restricted/stilted.</li><li>Limited sequences of accurate language; often errors occur that hinder clarity of communication and occasionally prevent meaning being conveyed.</li><li>Pronunciation and intonation are inconsistent, leading to occasional impairment in communication.</li></ul>
4-6	<ul style="list-style-type: none"><li>Some variation in the use of grammatical structures and vocabulary, with use of some repetitive complex and idiomatic language, resulting in some variation of expression; some sequences of articulate communication.</li><li>Accurate sequences of language, resulting in some coherent speech; sometimes errors occur that hinder clarity of communication.</li><li>Pronunciation and intonation are intelligible though sometimes inaccurate.</li></ul>
7-9	<ul style="list-style-type: none"><li>Frequent variation in use of grammatical structures and vocabulary, including examples of complex and idiomatic language, resulting in frequent variation of expression and frequent sequences of articulate communication.</li><li>Accurate language throughout most of the conversation, resulting in generally coherent speech; errors occur but rarely hinder clarity of communication.</li><li>Pronunciation and intonation are intelligible and mostly accurate.</li></ul>
10-12	<ul style="list-style-type: none"><li>Consistent variation in use of grammatical structures and vocabulary, including different types of complex structures and idiomatic language, expressing ideas in a variety of ways, resulting in articulate communication.</li><li>Accurate language throughout, resulting in coherent speech that is immediately understandable; any errors do not hinder clarity of communication.</li><li>Pronunciation and intonation are accurate, intelligible and authentic-sounding.</li></ul>

## Additional guidance

**Complex language** is considered to include the following:

- appropriate sequence of tenses in reported speech/indirect statements
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures; for example: conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- any grammar and structures included in the grammar list that are specific to A Level.

**Variation in use of grammatical structures and vocabulary:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see above for definition of complex language) for a variety of purposes, such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues.

**Articulate:** articulate communication is fluent, effective and coherent, as students control/manipulate the language to express with some ease what they want to say for a number of different purposes. If students are restricted by their language skills, they may not be able to express themselves for all purposes, for example to develop arguments.

**Errors:** students are not expected to produce perfect, error-free speech in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the listener from the content of what is being said.

Errors that **hinder clarity:**

- errors that make speech difficult to understand immediately (even if the meaning is eventually understood) or errors that force listeners to strain to understand what is meant, for example inappropriate tense formation, mismatch of subject and possessive adjective

- frequent errors hinder clarity, as they distract the listener from the content of what is being said.

Errors that **prevent meaning being conveyed**:

- errors that mean the listener cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is doing the action, i.e. using the incorrect person or the verb
- mother-tongue interference.

**NB:** these are provided as examples only and do not constitute a finite list.

## Task 1 (discussion on a theme (contd.))

### Interaction mark grid

This mark grid assesses students' ability to interact with the examiner by giving relevant responses based on what they have heard, by initiating communication and eliciting points of view.

### Interaction (AO1)

Marks	Description
0	No rewardable material.
1-2	<ul style="list-style-type: none"><li>• Interacts with occasional spontaneity to some questions and statements, but requires frequent prompting; occasionally able to sustain the conversation, using communication strategies if necessary; frequent hesitation.</li><li>• Occasionally initiates communication but development often relies on the examiner's lead; may elicit points of view/check for understanding, though this may appear contrived.</li></ul>
3-4	<ul style="list-style-type: none"><li>• Interacts spontaneously for extended sections of the conversation, responding mostly with assurance but needing occasional prompting; able to sustain most of the conversation, using communication strategies if necessary; occasional hesitation.</li><li>• Initiates communication by frequently taking the lead to develop the conversation; elicits points of view/checks for understanding, although occasionally at an inappropriate moment.</li></ul>
5-6	<ul style="list-style-type: none"><li>• Interacts spontaneously throughout, responding with assurance to questions and statements; able to sustain conversation throughout, using communication strategies if necessary; minimal hesitation.</li><li>• Initiates communication by consistently taking the lead to develop the conversation; elicits points of view/checks for understanding naturally and appropriately at different points in the conversation.</li></ul>

### Additional guidance

**Interacts spontaneously:** responds to questions and statements that arise as a natural part of the conversation; gives a relevant, impromptu response based on what they have heard.

**Communication strategies:** strategies that aid communication and allow the conversation to be sustained, for example rephrasing, circumlocution, adjusting the message, asking for clarification/repetition, repair strategies such as self-correction; these strategies enable students to deliver the message when exact vocabulary or expressions are not known.

**Elicit points of view/check for understanding:** as part of the language of genuine discourse, students are required to engage the examiner in the conversation by asking for their points of view and checking that their own point of view has been understood. They are expected to do this throughout the oral assessment at appropriate points during the conversation.

This constitutes questions such as:

- *'Capisce quello che voglio dire?'*
- *'Che cosa pensa di...?'*
- *'È d'accordo con me?'*
- *'Capisce il mio punto di vista?'*

(The constraints of the assessment mean that the TE should contribute only brief opinions in response to these types of questions, in order to give students the maximum length of assessment time.)

## Task 2, Part 1 – independent research presentation

One mark grid is applied to this part of the task: responding to written language in speech (AO2).

### Responding to Italian written language in speech mark grid

This grid is used to assess the student's two-minute presentation **only**. It is not applied to the discussion that follows the presentation. This mark grid assesses students' ability to understand and respond in speech to Italian written language that is drawn from a variety of sources and to summarise information from Italian written sources in speech. The written sources will be those that students read in Italian as part of their independent research and they must refer to at least two named Italian written sources during their presentation.

For guidance on what might be included in an oral presentation and how it may be structured, see **Indicative content for Task 2 part 1, independent research presentation** at the end of the mark scheme.

### Responding to written language in speech (AO2)

Marks	Description
0	No rewardable material
1-3	<ul style="list-style-type: none"><li>Summary makes limited reference to named Italian written sources, makes generalised comments rather than being focused on authors' main points/ideas.</li><li>Gives a personal response with limited justification, loses focus on the Italian written sources, straying into general opinion.</li></ul> <p><i>Responses that refer to just one single Italian written source can be awarded a maximum of 3 marks only.</i></p>
4-6	<ul style="list-style-type: none"><li>Summary refers to named Italian written sources but lacks clarity or is uneven in its coverage of authors' main points/ideas.</li><li>Gives a mostly relevant personal response with occasional justification, some loss of focus on the Italian written sources.</li></ul>
7-9	<ul style="list-style-type: none"><li>Presents a mostly clear summary of named Italian written sources, generally clear outline of authors' main points/ideas.</li><li>Gives a relevant personal response to the Italian written sources supported with some justification.</li></ul>
10-12	<ul style="list-style-type: none"><li>Presents a clear summary of named Italian written sources, giving a clear outline of authors' main points/ideas.</li><li>Gives a convincing personal response to the Italian written sources supported with clear justification.</li></ul>

### Additional guidance

**Personal response:** this is considered to be giving justified opinions, demonstrating engagement with the Italian written sources by making focused comments, giving a reaction to/expressing feelings and thoughts about the Italian written sources.

## Task 2, Part 2 – discussion on independent research

Three mark grids are applied to this part of the task:

- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

**The knowledge and understanding of society and culture mark grid** assesses students' ability to communicate information about, and demonstrate appreciation of, different aspects of **Italian-speaking** culture and society. They are also assessed on their ability to respond critically and analytically to different aspects of the Italian-speaking culture and society by selecting relevant material, presenting and justifying points of view, developing arguments, drawing conclusions based on understanding and evaluating issues.

### Knowledge and understanding of society and culture (AO4)

Marks	Description
	No rewardable material
1–3	<ul style="list-style-type: none"> <li>• Occasionally relevant, straightforward ideas, mostly generalised, occasionally supported by information/examples/references; frequent loss of focus on the Italian-speaking cultural and social context.</li> <li>• Occasional evidence of analysis of the Italian-speaking cultural and social context; points of view are given with limited justification, arguments may be made but not developed, occasionally, leading to straightforward conclusions which may be contradictory; mainly relies on description rather than analysis.</li> </ul>
4–6	<ul style="list-style-type: none"> <li>• Relevant, straightforward ideas sometimes supported by information/examples/references; some loss of focus on the Italian-speaking cultural and social context,</li> <li>• Some analysis of the Italian-speaking cultural and social context is evident, with straightforward arguments and points of view that are sometimes developed and justified, sometimes drawing straightforward conclusions; relies on description rather than analysis in places.</li> </ul>
7–9	<ul style="list-style-type: none"> <li>• Relevant, occasionally perceptive ideas frequently supported by pertinent information/examples/references; focus predominantly maintained on the Italian-speaking cultural and social context.</li> <li>• Analysis of the Italian-speaking cultural and social context demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions.</li> </ul>
10–12	<ul style="list-style-type: none"> <li>• Relevant, perceptive ideas consistently supported by pertinent information/examples/references; consistently focussed on the Italian-speaking cultural and social context.</li> <li>• Analysis of the Italian-speaking cultural and social context demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions.</li> </ul>

### **Additional guidance**

**Perceptive:** demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

**Ideas** include thoughts, feelings, impressions, opinions.

**Straightforward ideas, conclusions, arguments** are deemed to be those that give the standard, predictable response.

## Task 2, Part 2 (discussion on independent research (contd.))

### Accuracy and range of language mark grid

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate communication with a range of expression. It also assesses students' ability to apply grammar and syntax accurately and accuracy of pronunciation.

### Accuracy and range of language (A03)

Marks	Description
0	No rewardable language
1-3	<ul style="list-style-type: none"><li>Limited variation in the use of grammatical structures and vocabulary, limited or repetitive use of complex and idiomatic language, occasional variation of expression; communication is sometimes restricted/stilted.</li><li>Limited sequences of accurate language; often errors occur that hinder clarity of communication and occasionally prevent meaning being conveyed.</li><li>Pronunciation and intonation are inconsistent, leading to occasional impairment in communication.</li></ul>
4-6	<ul style="list-style-type: none"><li>Some variation in the use of grammatical structures and vocabulary, with use of some repetitive complex and idiomatic language, resulting in some variation of expression; some sequences of articulate communication.</li><li>Accurate sequences of language, resulting in some coherent speech; sometimes errors occur that hinder clarity of communication.</li><li>Pronunciation and intonation are intelligible though sometimes inaccurate.</li></ul>
7-9	<ul style="list-style-type: none"><li>Frequent variation in use of grammatical structures and vocabulary, including examples of complex and idiomatic language, resulting in frequent variation of expression and frequent sequences of articulate communication.</li><li>Accurate language throughout most of the conversation, resulting in generally coherent speech; errors occur but rarely hinder clarity of communication.</li><li>Pronunciation and intonation are intelligible and mostly accurate.</li></ul>
10-12	<ul style="list-style-type: none"><li>Consistent variation in use of grammatical structures and vocabulary, including different types of complex structures and idiomatic language, expressing ideas in a variety of ways, resulting in articulate communication.</li><li>Accurate language throughout resulting in coherent speech that is immediately understandable; any errors do not hinder clarity of communication.</li><li>Pronunciation and intonation are accurate, intelligible and authentic-sounding.</li></ul>

## Additional guidance

**Complex language** is considered to include the following:

- appropriate sequence of tenses in reported speech/indirect statements
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures; for example: conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- any grammar and structures included in the grammar list that are specific to A Level.

**Variation in use of grammatical structures/varied use of vocabulary:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to express with some ease what they want to say for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Errors:** students are not expected to produce perfect, error-free speech in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the listener from the content of what is being said.

Errors that **hinder clarity:**

- errors that make speech difficult to understand immediately (even if the meaning is eventually understood) or errors that force listeners to strain to understand what is meant, for example inappropriate tense formation, mismatch of subject and possessive adjective
- frequent errors hinder clarity as they distract the listener from the content of what is being said.

Errors that **prevent meaning being conveyed**:

- errors that mean the listener cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is doing the action, i.e. using the incorrect person or the verb
- mother-tongue interference.

**NB:** these are provided as examples only and do not constitute a finite list.

## Task 2, Part 2 (discussion on independent research (contd.))

### Interaction mark grid

This mark grid assesses students' ability to interact with the examiner by giving relevant responses based on what they have heard, by initiating communication and eliciting points of view.

### Interaction (AO1)

Marks	Description
0	No rewardable material.
1-2	<ul style="list-style-type: none"><li>• Interacts with occasional spontaneity to some questions and statements, but requires frequent prompting; occasionally able to sustain the conversation, using communication strategies if necessary; frequent hesitation.</li><li>• Occasionally initiates communication but development often relies on the examiner's lead; may elicit points of view/check for understanding, though this may appear contrived.</li></ul>
3-4	<ul style="list-style-type: none"><li>• Interacts spontaneously for extended sections of the conversation, responding mostly with assurance but needing occasional prompting; able to sustain most of the conversation, using communication strategies if necessary; occasional hesitation.</li><li>• Initiates communication by frequently taking the lead to develop the conversation; elicits points of view/checks for understanding although occasionally at an inappropriate moment.</li></ul>
5-6	<ul style="list-style-type: none"><li>• Interacts spontaneously throughout, responding with assurance to questions and statements; able to sustain conversation throughout, using communication strategies if necessary; minimal hesitation.</li><li>• Initiates communication by consistently taking the lead to develop the conversation; elicits points of view/checks for understanding naturally and appropriately at different points in the conversation.</li></ul>

### Additional guidance

**Interacts spontaneously:** responds to questions and statements that arise as a natural part of the conversation; gives a relevant, impromptu response based on what they have heard.

**Communication strategies:** strategies that aid communication and allow the conversation to be sustained, for example rephrasing, circumlocution, adjusting the message, asking for clarification/repetition, repair strategies such as self-correction; these strategies enable students to deliver the message when exact vocabulary or expressions are not known.

**Elicit points of view/check for understanding:** as part of the language of genuine discourse, students are required to engage the examiner in the conversation by asking for their points of view and checking that their own point of view has been understood. They are expected to do this throughout the oral assessment at appropriate points during the conversation.

This constitutes questions such as:

- *'Capisce quello che voglio dire?'*
- *'Che cosa pensa di...?'*
- *'È d'accordo con me?'*
- *'Capisce il mio punto di vista?'*

(The constraints of the assessment mean that the TE should contribute only brief opinions in response to these types of questions, in order to give students the maximum length of assessment time.)

## AL speaking task 1: indicative content

In their responses, while presenting and justifying points of view, developing arguments and drawing conclusions based on understanding, students may refer critically and analytically to the following points. However, the indicative content is not exhaustive, and students should be rewarded for any valid response.

### Task 1 Stimulus IN1

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"><li>• Italian women no longer consider themselves in need of male protection certified in society by means of a marriage contract.</li><li>• The idea of cohabitation is no longer considered a taboo due to the many difficulties encountered following a divorce, both financial and practical, e.g. custody of the children.</li><li>• For many practising Catholics, cohabitation is morally acceptable and it is seen as an alternative to marriage, especially among young people.</li><li>• Some Catholics consider cohabitation an offense to the dignity of marriage. They believe that couples who live together before getting married are more likely to divorce.</li></ul>
<b>B</b>	<ul style="list-style-type: none"><li>• In Italy, church weddings constitute the only form of marriage validated by the Catholic Church and are therefore the only ones that it approves.</li><li>• Many Italians decide to get married in church because civil ceremonies are seen as a less than ideal experiences.</li><li>• Society is changing, with more marriages ending in divorce since the introduction of the divorce law.</li><li>• Italian society has changed in recent years and consequently so has the concept of family. Divorce is therefore seen as more 'normal' and is no longer the stigma that it once was.</li></ul>

## Task 1 Stimulus IN2

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"> <li>• Italian teachers give a lot of homework on account of poor results in international tests. Homework consolidates what students learn at school; the Italian system delegates part of a student’s learning to homework.</li> <li>• Schools assign homework because it supports work done in class. More hours spent studying at home deliver better results, e.g. every extra hour of homework can give Italian students 15 points in the Maths competence scale.</li> <li>• Italian students think that homework is a punishment and resent it. There are too many subjects to study and there is insufficient coordination amongst teachers.</li> <li>• More and more parents complain about the excessive workload of students. On the other hand, many parents consider homework essential to academic success.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Italian students have to study for an average of three hours every evening, often covering new topics which are difficult to understand without any teaching.</li> <li>• The excessive amount of homework does not allow Italian students to participate in sports or recreational activities which encourage socialisation.</li> <li>• Italian teachers think that teaching time in the classroom is not always sufficient and there are too many demands, e.g. very large classes, foreign students needing literacy support and students with learning difficulties.</li> <li>• Some Italian teachers think that students should study only at school, not at home. Almost all teachers agree on the need not to overload students with homework.</li> </ul>

### Task 1 Stimulus IN3

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"><li>• Youth unemployment is triggered by a weak economy, poor links between schools and business, and organised crime.</li><li>• Many full time jobs require significant and relevant experience in the field or in the tasks to be performed.</li><li>• Young Italians believe that opportunities in Italy are fewer compared to other countries and say they are willing to move abroad permanently.</li><li>• The principal concern for young Italians is the need to get a job: they do not hesitate to accept to work long hours for the same salary or to accept a lower wage for the same job.</li></ul>
<b>B</b>	<ul style="list-style-type: none"><li>• Some young Italians do not really want to work. They want an easy job close to their home that is full time, highly paid, with few hours and several months of holidays.</li><li>• Many young people do not make the most the job opportunities that are offered to them because they are too comfortable at home or because they have few ambitions.</li><li>• For a part of Italian society, unemployed young people do not want to work. According to many Italians, these young people cannot find work because they prefer not to look for it.</li><li>• Italy has a high number of NEETs and the majority of Italians believe that young unemployed people contribute towards the impoverishment of the country.</li></ul>

### Task 1 Stimulus IN4

Statement	Indicative content
A	<ul style="list-style-type: none"> <li>• Young Italians like the music of some rap artists for its emotional and poetic power, as their lyrics are often about love, fame and the desire for redemption.</li> <li>• Italian artists deal with feelings and stories of everyday life; the lyrics speak of the reality that surrounds them in the street, e.g. " Nto ' and Luche" are the voice of street life in Naples.</li> <li>• Often parents are quick to criticise the tastes of their children because they do not understand them.</li> <li>• Sometimes parents share musical tastes with their children but in general, they tend not to like the musical tastes of young people when it comes to Techno, Metal and other subgenres.</li> </ul>
B	<ul style="list-style-type: none"> <li>• The lyrics of some rappers provide harsh criticism of politicians, the church and television and can be seen as a rebellion against society and power. This can arouse feelings of contempt in young people towards everything around them.</li> <li>• Some artists are considered idols, but the lyrics of their songs appear to be deliberate in creating controversy and scandal, influencing the minds of young people who are already disillusioned by society, e.g. Fabri Fibra, "<i>100 modi per morire</i>".</li> <li>• Music in other languages is relatively popular in Italy, especially music in English and Spanish. It is popular with young people and its strong share of the market is underpinned by advertising and publicity.</li> <li>• Although young Italians are very open to foreign music, there is always a place in their heart for simple melodies and a more poetic approach.</li> </ul>

### Task 1 Stimulus IN5

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"> <li>• There is a relatively high incidence of violence against journalists in Italy: those that investigate corruption and organised crime are the most targeted, e.g. Roberto Saviano.</li> <li>• Oligarchs exert pressure on journalists by means of censorship and control of information. A handful of Italian publishers control almost all the newspapers, TV, radio, publishing companies and Internet portals.</li> <li>• Silvio Berlusconi had indirect control of about 90% of broadcast media in Italy. He now owns TV channels and Mondadori, the largest publisher in the country. This means censorship, lack of press freedom and monopoly of the media.</li> <li>• In the past, RAI journalists, critical of the government, were removed from their positions and RAI channels were excluded from broadcasting political debates before elections.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Journalists should respect the truth about the facts, amend news items that are inaccurate and correct any errors.</li> <li>• Journalists should respect the right to privacy of every citizen and not publish information about their private life, unless they are transparent and the news is of substantial public interest.</li> <li>• Many Italians believe that for as long as individuals are the owners of media companies, there will be limitations and constraints. Journalism should be exclusively in the hands of journalists, e.g. the Italian newspaper "Il Fatto quotidiano", which is actually run by a group of journalists.</li> <li>• Too often, newspaper and television news becomes a means of propaganda for political parties on the right or the left. No one regulates what is being published and broadcast.</li> </ul>

## Task 1 Stimulus IN6

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"> <li>• There are many Christmas traditions in Italy, including Santa Lucia and 'La Befana' both of who bring gifts to children. Italians follow traditional recipes and typical menus at this time, which vary from region to region.</li> <li>• The main elements of Christmas for families in Italian speaking countries are the crib and the Christmas tree.</li> <li>• Popular and religious traditions are linked mainly to the festivities organised in honour of saints worshipped in different communities, with church services and processions through the streets of the town.</li> <li>• Carnival is a popular tradition that goes beyond the religious context.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Some foreign festivals have become part of the tradition of Italian speaking countries over the last few decades, e.g. Halloween.</li> <li>• Some foreign festivals provide an opportunity for fun, and these traditional events are celebrated only in local areas or regions and tend to last only a short time, e.g. Chinese New Year.</li> <li>• Many traditional events have for some time been organised by younger people who want to maintain the traditions of their local area or region and to experience a sense of belonging. However, some may not see it as something in which young people should get involved.</li> <li>• Many traditions are still alive, or have been revived after a period of eclipse, because of the efforts of young people, musicians and local singers.</li> </ul>

### Task 1 Stimulus IN7

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"><li>• The arrival of immigrants has led to a new demand for goods and services and at the same time has encouraged employers to hire more people.</li><li>• Immigrants pay more taxes and social security contributions than they receive from national welfare in the form of unemployment benefits, pensions, the health service.</li><li>• Immigration means maintaining the workforce in those industries that are in decline and ensuring the growth of others, e.g. construction, trade, catering.</li><li>• Italy needs immigrants to counter the decline and aging of its population. It is often the immigrant workers who undertake vital social jobs such as home care assistants and domestic workers.</li></ul>
<b>B</b>	<ul style="list-style-type: none"><li>• The provision of language training, e.g. local organisation of free language courses has helped immigrants to integrate into society.</li><li>• The acquisition of Italian citizenship for immigrants and their children is another positive factor in integration, e.g. Italian citizenship is required for many jobs in the public sector.</li><li>• Many writers of foreign origin, the so-called migrant writers, have introduced new elements into the Italian literary language over the last twenty years.</li><li>• Ethnic cuisine has had a significant influence on the culinary habits of Italians and some restaurants are today managed by Asian or African chefs, whose fusion menus are becoming increasingly popular.</li></ul>

### Task 1 Stimulus IN8

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"><li>• The concerns which arise from immigration often focus on the issue of security, especially after the terrorist attacks in France and Belgium.</li><li>• Some Italians feel that immigrants pose a threat to their employment.</li><li>• Some immigrants complain of being exploited at work and many have to work longer hours, often for lower wages. Such issues can lead to marginalisation.</li><li>• Immigrants are often stopped and their documents checked. Because of this, immigrants can find it hard to integrate into Italian society.</li></ul>
<b>B</b>	<ul style="list-style-type: none"><li>• There is a wave of migration from Italy. Young people leave the country because they do not want to remain unemployed or do a job that is underpaid and not relevant to their qualifications.</li><li>• Italians emigrate because they are disappointed by a country that has not given them the opportunity to create a future. Many go abroad to carry out research or because they are better paid than in Italy.</li><li>• The most common problem faced by Italian migrants, apart from the language, is homesickness.</li><li>• Adapting to a new life in a new city and a new society is never easy. Emigration can bring improvements in economic and professional terms but can also lead to cultural conflict.</li></ul>

### Task 1 Stimulus IN9

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"> <li>• Possible solutions include obtaining credit for banks in the South of Italy to create investment, attracting investment from abroad and reducing bureaucracy. Environmental and cultural resources could be better used.</li> <li>• The economy of the South needs to help businesses and increase competition in the market place, which means freeing itself from the burden of the public sector.</li> <li>• Many of the problems of the South are due to local ruling classes that have worked to preserve the status quo, exploiting their dominant position in this Southern society.</li> <li>• In the South, there is less investment because the Mafia has created a system that controls many sectors of the economy of the region.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• It is sometimes felt that Northern Italians are cold, boring, and workaholics. On the other hand, the perception is often that Southern Italians are noisy, religious, superstitious and over-protective of family life.</li> <li>• The North of Italy is a more industrial part of the country. There are more universities, jobs, bigger cities, more opportunities and life is faster. The South is more agricultural, with fewer opportunities, smaller towns and a more relaxed way of life. This can lead to stereotyping.</li> <li>• The warmer climate in the South of Italy certainly has a positive influence on the life and the mood of its inhabitants, who seem to be more open and friendly than those in the North.</li> <li>• It is often said that people living in the North are generally more rigid and respectful of the law, while in the South people have a more flexible attitude and are less compliant with rules and regulations.</li> </ul>

### Task 1 Stimulus IN10

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"> <li>• At the end of the war, there was a sharp rise in unemployment and inflation and a sharp fall in wages and salaries. There was also a wave of strikes in factories and widespread discontent at all levels of society.</li> <li>• The farmers, who had been promised improvements in life and regarding distribution of land, returned from the war to find themselves facing the same problems and the same level of poverty.</li> <li>• The ruling classes saw the fascist movement as an opportunity to curb social unrest and limit demands of the unions.</li> <li>• The fascist movement was supported by those who feared a communist revolution along the lines of Russia and Soviet Union.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• The 1919 elections were held for the first time according to the system of proportional representation, but women were still excluded from voting</li> <li>• The "people's parties ", the socialist and populist ones, benefited from this new system to the detriment of the liberal party.</li> <li>• Many Italians supported the populist parties because of a climate of fear akin to civil war created by the violence of the fascist gangs and disappointment in relation to government policy.</li> <li>• Italians voted for the People's Party, formed by Catholics, because it had ideals of freedom and immediately took an interest in labour issues.</li> </ul>

## Task 1 Stimulus IN11

Statement	Indicative content
<p><b>A</b></p>	<ul style="list-style-type: none"> <li>• Propaganda in schools meant above all <b>preparing</b> the new generations to accept the fascist system by making them citizens ready to respond to orders and execute directives from superiors. Schools became a recruiting pool.</li> <li>• With the creation of compulsory organisations, the regime wanted to create future soldiers, men ready to "believe, obey and fight "</li> <li>• Paramilitary education constituted a fundamental part of fascist pedagogy. The ideal fascist male had to have an athletic body and had to practice gymnastics and physical activity so as to gain the appropriate levels of fitness and stamina.</li> <li>• The regime tried to regulate the life of citizens: uniforms, marches and drills were the tools by means of which young people had a sense of discipline instilled in them.</li> </ul>
<p><b>B</b></p>	<ul style="list-style-type: none"> <li>• Those who refused to become party members could be subjected to persecution as anti-fascists (as defined by the secret political police) and/or accused of political crimes.</li> <li>• Hundreds of anti-fascists were beaten up, injured or forced to abandon their jobs and therefore lived in fear of political persecution. To escape this persecution, many politicians, intellectuals and artists went into exile.</li> <li>• Many Italians could not accept the fascist ideology of absolutism, which undermined personal freedom and demanded absolute subordination.</li> <li>• For many intellectuals and politicians, the foundations of political freedom and popular sovereignty had been subverted by the regime through the so-called "fascist laws", which gave the state absolute power.</li> </ul>

### Task 1 Stimulus IN12

Statement	Indicative content
<b>A</b>	<ul style="list-style-type: none"> <li>• Hitler, who was furious that the Italians had surrendered, occupied the peninsula from the Alps to Naples in order to counter the advance of Anglo–American forces.</li> <li>• Central and Southern regions were under the control of Anglo - American forces and the frontline was established along the Gothic Line.</li> <li>• The German SS continued with its Nazi programme in Italy, rounding up men to work in Germany, killing its opponents, and facilitating the deportation and extermination of Jews.</li> <li>• After the armistice was announced, the German SS, supported by the military fascists, retaliated against all those who were considered traitors, e.g. in 1944 Galeazzo Ciano, Mussolini’s son-in-law, was sentenced to death.</li> </ul>
<b>B</b>	<ul style="list-style-type: none"> <li>• Armed groups had made their bases in the mountains, from where they planned their actions of sabotage and guerrilla warfare against the Germans. Local people brought them food, acted as messengers and provided hiding places for them..</li> <li>• The partisan brigades, helped by locals, ensured the viability of bridges, roads, telegraph and telephone communications, captured German and fascist prisoners, and liberated towns, helping to facilitate the advance of the allies.</li> <li>• The roles that women too on were varied: from participation in acts of social unrest, to the dangerous missions as messengers in an Italy then divided in two by the ' Gothic Line '.</li> <li>• Many women looked after the wounded, collected arms, ammunition and clothing and some took part in the harsh and often bloody struggles in the mountains.</li> </ul>

## Speaking Task 2 part 1, independent research presentation

The example below is presented in written form in order to demonstrate what a student might include in their presentation and how it may be structured. The *Comment* column demonstrates how the presentation meets the requirements of the assessment criteria in the mark grid *Responding to written language in speech*.

**Independent research question or statement:** I numeri degli arrivi di migranti verso l'Italia preoccupano. Il ministro dell'Interno propone degli hotspot galleggianti per identificare i migranti in mare. L'opinione pubblica è divisa.

Student presentation (up to 2 minutes)	Comment
<p>Vorrei parlare dei problemi che riguardano i migranti che arrivano sulle coste italiane. Prenderò spunto da due articoli; 'Migranti, l'allarme Ue sull'Italia: "Bisogna creare nuovi hotspot"', dal sito Web di 'LaStampa. it' e un articolo di Vincenzo Spagnolo dal sito Web di 'L'Avvenire. it' che si intitola 'Galantino: sì ai salvataggi, no hotspot in mare'.</p>	<p>Opening statement indicating topic and names of the two written sources to be summarised in the presentation.</p>
<p>Il primo articolo spiega come le strutture di accoglienza non siano sufficienti per accogliere tutti i migranti e come la situazione preoccupi sia Bruxelles che Roma. La registrazione dei migranti direttamente a bordo delle navi sembra una buona soluzione al problema.</p>	<p>Summary of the first written source.</p>
<p>Nel secondo articolo il segretario della Cei, monsignor Galantino, denuncia gli hotspot galleggianti come una mancanza di tutela dei diritti umani, appoggiato da altre organizzazioni come la Caritas Italiana e la Fondazione Migrantes.</p>	<p>Summary of the second written source.</p>
<p>Capisco la preoccupazione del ministro, espressa nel primo articolo, ma non concordo con l'idea di trattenere in mare migliaia di persone e mi sembra che gli hotspot siano usati per respingere piuttosto che accogliere. Mi preoccupa la visione di alcuni politici, come il segretario della Lega Nord, nel secondo articolo, secondo cui la quota di migranti che l'Italia può accogliere è zero e l'attacco a monsignor Galantino descritto come un nemico dei veri migranti.</p>	<p>Provides a personal reaction to the findings of the two written sources.</p>

Other examples of possible questions/ statements for the Independent Research Project are:

- Il femminicidio: un malessere profondo della società italiana.
- Roberto Saviano: un eroe moderno ?



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