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## Mark Scheme (Results)

November 2021

Pearson Edexcel GCE  
In Italian (9INO\_02)

Paper 02: Written response to works and translation

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

## 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 mis-spellings 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	Recently, new laws have been introduced	Recentemente, nuove leggi sono state introdotte	hanno introdotto nuove leggi		<b>(1)</b>
2	in some Italian cities	in alcune città italiane			<b>(1)</b>
3	to preserve	per conservare	preservare		<b>(1)</b>
4	historical and artistic attractions.	le attrazioni storiche e artistiche.			<b>(1)</b>
5	The aim of these laws is	Lo scopo di queste leggi è			<b>(1)</b>
6	to put an end to anti-social behaviour,	(quello di) porre fine al comportamento antisociale,	mettere fine al comportament o antisociale/ ai comportamenti antisociali		<b>(1)</b>

7	and the rules have already been enforced	e le regole sono già state applicate	sono già state fatte rispettare		(1)
8	at many different monuments.	in molti monumenti diversi.	a molti monumenti diversi		(1)
9	In Rome, it is no longer possible to sit,	A Roma, non è più possibile sedersi,			(1)
10	eat or drink	mangiare o bere			(1)
11	on the famous steps in Piazza di Spagna,	sui famosi gradini di Piazza di Spagna,			(1)
12	which were built in 1720,	che sono stati costruiti nel 1720,			(1)
13	restored a few years ago	restaurati alcuni anni fa			(1)
14	and remain a popular meeting place for tourists.	e rimangono un popolare luogo di incontro per i turisti.			(1)
15	In Venice, it is forbidden to swim in the canals	A Venezia, è vietato nuotare nei canali	è proibito		(1)
16	and soon, large cruise ships	e presto, le grandi navi da crociera			(1)
17	will not be able	non potranno			(1)
18	to enter the historic centre	entrare nel centro storico			(1)
19	following years of protest	dopo anni di proteste			(1)
20	by the city's inhabitants.	da parte degli abitanti della città.	dagli abitanti		(1)
<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 (AO4)

- 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>
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 (AO3)

- 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 (AO3)

- 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="448 483 975 517"><b>Io non ho paura - Niccolò Ammaniti</b></p> <p data-bbox="448 562 1166 595">Students may refer to the following in their answers.</p> <p data-bbox="448 640 1422 707">Teresa Amitrano has a predominant role within her family and her character changes in relation to the events that take place in the novel.</p> <ul data-bbox="496 763 1445 1581" style="list-style-type: none"><li data-bbox="496 763 1445 965">• She is a strong woman who is left looking after her two children as her husband is away working. She dislikes him being away and is affected by his absence. She takes good care of the home and is always doing housework and generally being subservient to her husband.</li><li data-bbox="496 1021 1445 1178">• She is a good role model and as such, she instils a moral compass within her children and this has a very strong influence on their actions. She is protective of her children and she is also authoritarian.</li><li data-bbox="496 1245 1445 1581">• At the beginning she is happy, she laughs and plays with her children but subsequently the burden of the malicious actions surrounding the kidnap of Filippo and the feelings of anguish and regret that this engenders leads to a change in her personality and she becomes a violent, sad, anxious and tense person. She becomes more of a victim, as she is subject to the decisions and orders of her husband and his accomplices and is restricted by their actions.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="448 280 975 315"><b>Io non ho paura - Niccolò Ammaniti</b></p> <p data-bbox="448 360 1166 396">Students may refer to the following in their answers.</p> <p data-bbox="448 441 1442 517">As the action develops, we see a changing concept of morality and some moral dilemmas.</p> <ul data-bbox="499 562 1442 1323" style="list-style-type: none"> <li data-bbox="499 562 1442 808">• At the beginning of the novel, it appears that there is a strong sense of morality in the novel, as the children seem to know the difference between right and wrong when they are out playing. They know the sort of things they should and should not do. This implies that they have been instilled with some moral values, and by extension, that such values exist in society.</li> <li data-bbox="499 853 1442 1099">• This is, however, an isolated community suffering from the poverty of the <i>anni di piombo</i>. As such, the inhabitants find themselves with different motivations, as they become involved in the kidnap of Filippo. As the plot develops, they become more desperate and fearful and this fear is able to alter their moral instincts and distort their interpretations of what is right.</li> <li data-bbox="499 1144 1442 1323">• Michele is also very fearful but he uses this fear to do what is morally right. Unlike the adults, and some of the other children, he has not lost his moral compass and goes against his parents to save Filippo as this is the morally correct thing to do.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="448 320 927 353"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="448 378 1169 412">Students may refer to the following in their answers.</p> <p data-bbox="448 479 1422 591">There are several events in the novel that may have an effect on the reader and candidates are free to choose the event that they feel to be most moving.</p> <ul data-bbox="507 658 1442 1615" style="list-style-type: none"> <li data-bbox="507 658 1442 972">• When Annetta goes to the convent and finally manages to speak to one of the nuns, she realises that nuns do not wear trousers. This scene is moving as it represents a barrier to Annetta realising her dream as the trousers are a symbol of freedom for her. This is also moving as this scene is the first of many impossible obstacles that she tries to overcome in her quest to break free from the constraints of society. The reader becomes aware that it will not be an easy journey for Annetta.</li> <li data-bbox="507 1016 1442 1240">• When Annetta goes to Angelina’s house, she has a chance to taste some freedom and to see how Angelina lives. However, Angelina makes her wash and treats her as her inferior and this makes Annetta acutely aware of the social standing of her family and her background and it is moving to see how this makes her feel.</li> <li data-bbox="507 1285 1442 1615">• The scene in which Annetta is caught kissing Nicola is moving in terms of the repercussions that it has for her. As a result, she is treated in an appalling manner by her parents, she experiences violence and ostracisation and is then sent to live with her uncle, who has sexually abused her in the past. This episode is also moving as it highlights the lack of care and affection shown to her by her parents, as they are merely obsessed with the potential damage this could do to the family’s reputation.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="448 320 927 353"><b><i>Volevo i pantaloni</i> (Lara Cardella)</b></p> <p data-bbox="448 378 1169 412">Students may refer to the following in their answers.</p> <p data-bbox="448 481 1422 555">Angelina is an important character in the novel as she helps Annetta to pursue her quest for freedom.</p> <ul data-bbox="499 584 1437 1395" style="list-style-type: none"><li data-bbox="499 584 1437 898">• Annetta is in some ways naïve and lacking in self-esteem due to her upbringing. She is socially awkward and does not have many friends. She is introspective and dreams of breaking free of the strict gender codes in society. Angelina is much more self-assured, again due to her upbringing. She is liberated and has the confidence to do what she wants, including wearing trousers. She has many of the traits that Annetta wishes to have and as such is important as she offers Annetta a different vision of life.</li><li data-bbox="499 943 1437 1133">• Angelina’s family life is in stark contrast to that of Annetta. She is an only child and lives with her parents who treat her very well. They trust her and give her the freedom to make her own decisions and do what she wants. Hence, she shows Annetta a different dimension to family life.</li><li data-bbox="499 1200 1437 1395">• While Angelina does not always treat Annetta well, she does act as a friend as she supports Annetta at the end when she decides to go to the police to report the abuse at the hands of her uncle. She is someone Annetta can rely on as opposed to the members of her family, many of whom have not given her any support.</li></ul>

Question number	Indicative content
4(a)	<p data-bbox="448 277 826 311"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="448 356 1169 389">Students may refer to the following in their answers.</p> <p data-bbox="448 436 1425 510">Marcovaldo is an unskilled labourer who works in an industrial city and is faced with many challenges.</p> <ul data-bbox="507 557 1445 1839" style="list-style-type: none"> <li data-bbox="507 557 1445 891">• The city is seen in a negative way and described as a combination of “cement and pollution”; Marcovaldo feels trapped by the greyness, the misery and the dreariness of the city he is forced to live in. He is restless at night as he feels that the ugliness and the noise of the city do not give him the chance to sleep properly as he would if living in the countryside and in touch with nature. The desolation of the ugly buildings makes him feel claustrophobic.</li> <li data-bbox="507 943 1445 1534">• Marcovaldo does notice the presence of nature in the city and while this fills him with hope, he often ends up being disappointed. In <i>La villeggiatura in panchina</i>, for example, he tries to escape the frustration of his own house and he hopes to get a bit of comfort by being in touch with nature, he hopes to rest on a bench near the park, next to the flowerbed and the trees, but he is disappointed to hear “all around trams were clamouring, trucks going to market, hand-carts, pickup and workers on motorbikes rushing to factories...” and in <i>Fumo, vento e bolle di sapone</i>, he highlights the pollution caused by the factories “from their smoke stacks the factories had begun belching forth black smoke...and the swarms of bubbles encountered the smoke-clouds and the sky was divided between currents of black smoke and current of rainbow foam ...”</li> <li data-bbox="507 1585 1445 1839">• While the city does present challenges, it also presents opportunities for Marcovaldo. However, again he is often disappointed, as he is a bystander unable to participate in life, e.g. in <i>Marcovaldo al supermarket</i>, where he has to leave the items that he has put into the shopping trolley as he is unable to pay for them.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="485 280 863 315"><b>Marcovaldo (Italo Calvino)</b></p> <p data-bbox="485 360 1206 396">Students may refer to the following in their answers.</p> <p data-bbox="485 441 1441 517">Through the stories of Marcovaldo, we learn some key characteristics of the society in which he lives.</p> <ul data-bbox="536 539 1441 1570" style="list-style-type: none"> <li data-bbox="536 539 1441 969">• This is a society characterised by social inequality. Marcovaldo is a manual labourer and barely earns enough to feed his family. Many stories are centred around his need to make money or find food. For example, in <i>Il coniglio velenoso</i> he takes home a poisonous rabbit planning to eat it or even better use it for breeding purposes. While Marcovaldo is poor, there is clear evidence that other people are much better-off than him. Secondary characters are often from a higher social class. For example, in <i>I figli di Babbo Natale</i>, Marcovaldo meets a rich child who is trying to keep track of the countless presents he has received.</li> <li data-bbox="536 1003 1441 1312">• The society is one in which consumerism is dominant, as people enjoy the fruits of the industrial boom. Marcovaldo cannot however partake of this as he is financially constrained. Consumerism causes people in general to behave in a way that is in stark contrast to Marcovaldo's life, for example in <i>Marcovaldo al supermarket</i>, Marcovaldo goes shopping and people have huge trolleys full of food but he cannot afford the items so he can only pretend to be shopping.</li> <li data-bbox="536 1346 1441 1570">• This is a society in which there is a general disregard for nature and where people are more interested in 'progress'. As a result nature often suffers due to human interference. An example of this is <i>Dov'è più azzurro il fiume</i>, where all the fish are inedible due to industrial waste being emptied into the river.</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="443 280 1145 315"><b><i>Jack Frusciante è uscito dal gruppo (Enrico Brizzi)</i></b></p> <p data-bbox="443 356 1171 392">Students may refer to the following in their answers.</p> <p data-bbox="443 439 1437 512">Friendship is an important theme in the novel, as Alex is deeply affected by his relationship with his friends.</p> <ul data-bbox="496 557 1449 1290" style="list-style-type: none"> <li data-bbox="496 557 1449 792">• Alex's friendship with Aidi is the most important of his friendships in the novel. Aidi is able to break down the wall that Alex has put up around himself and she can see the real Alex. She sees beyond the attitude of indifference and arrogance. She becomes a central point of reference and their relationship helps steer Alex towards maturity.</li> <li data-bbox="496 819 1449 1010">• Aidi is a constant in Alex's otherwise chaotic life. She is someone he can talk to as he struggles to communicate with his family and he can express his emotions with her and as such the relationship is important in terms of helping Alex to deal with these emotions.</li> <li data-bbox="496 1059 1449 1290">• Alex's friendship with Martino is important as he influences Alex with his anarchic attitude. Like Alex, Martino has rejected the usual social conventions and is somewhat of an outsider. Alex spends a lot of time with him and is deeply affected by his death. It is as a result of this that Alex then re-evaluates his life and the direction he has been taking.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="485 280 1182 315"><b><i>Jack Frusciante è uscito dal gruppo</i> (Enrico Brizzi)</b></p> <p data-bbox="485 360 1209 396">Students may refer to the following in their answers.</p> <p data-bbox="485 461 1442 573">The narrative style of the novel has many distinctive features and this allows the reader to understand events and Alex's thought processes more clearly.</p> <ul data-bbox="536 602 1430 1317" style="list-style-type: none"><li data-bbox="536 602 1430 875">• The novel is written with a lack of punctuation, use of slang and local dialect. There are also misspellings and a stream of consciousness as well as sporadic episodes from Alex's <i>archivio magnetico</i>. All of this may confuse the reader but at the same time it sheds light on Alex's thought processes and the random nature of his actions at times. It adds an air of authenticity to the novel.</li><li data-bbox="536 902 1430 1176">• The narrative is told from the point of view of a generally omniscient third party and as such enables the reader to witness many facets of Alex's personality, e.g. the fact that he can be kind and thoughtful, but also sceptical and it allows us to compare his uncommunicative and dismissive behaviour towards his family with his more sensitive side in his relationship with Aidi.</li><li data-bbox="536 1202 1430 1317">• The shifts in perspective and the tone of narration allow the reader to see Alex as a more multi-faceted character and to get to know him better.</li></ul>

Question number	Indicative content
6(a)	<p data-bbox="448 280 1150 315"><b><i>Sei personaggi in cerca d'autore</i> (Luigi Pirandello)</b></p> <p data-bbox="448 378 1302 454">Conflict is a central theme in the work and it manifests itself in different ways.</p> <ul data-bbox="499 521 1398 1352" style="list-style-type: none"> <li data-bbox="499 521 1398 792">• There is conflict between the characters themselves, particularly between the Stepdaughter and the Father, as they are eager to project their immutable reality in the realm of drama. The situation that took place in Madama Pace's brothel has led to an immutable reality in which these two characters remain at odds with each other, and in so doing they highlight the fixed nature of reality for the characters.</li> <li data-bbox="499 819 1398 1055">• There is a conflict between the characters and the Director as they debate over the nature of illusion and reality. In the view of the characters the stage should be divested of its conventional restraints. They argue that in the conventionally constrained atmosphere of a stage, the reality of the characters cannot be captured.</li> <li data-bbox="499 1081 1398 1352">• The conflict between illusion and reality causes confusion and debate between the characters and the Director becomes so overwhelming that they are even confused about the suicidal death of the Boy and the Child. It is clearly seen that the Boy and Child die by shooting themselves but the Director, the Stepdaughter and the Father debate whether the demise of the Boy and child is actually a pretence of reality.</li> </ul>

Question Number	Indicative content
Move6(b)	<p data-bbox="485 280 1190 315"><b><i>Sei personaggi in cerca d'autore (Luigi Pirandello)</i></b></p> <p data-bbox="485 380 1206 416">Students may refer to the following in their answers.</p> <p data-bbox="485 481 1445 557">The <i>Padre</i>, the Father, is a central character in the work, both in terms of his history and in presenting some key ideas.</p> <ul data-bbox="536 584 1445 1458" style="list-style-type: none"> <li data-bbox="536 584 1445 898">• The Father has a serene, gentle temperament most of the time but he can become angry and violent quickly. He frequently takes on the role of spokesperson for the six Characters. His monologues explain the Characters' unusual fate and family history. He sent the Mother away to marry another man but followed her new family from afar. He nearly slept with the Stepdaughter in a brothel. He expresses regret for his actions, although he claims he meant well.</li> <li data-bbox="536 925 1445 1117">• Though the Father ostensibly seeks remorse, Pirandello intimates a number of times that a "deal" has perhaps been struck between the Father and Manager, the play's two authorial figures. Thus, the Son and Stepdaughter warn against reading the play according to his word alone.</li> <li data-bbox="536 1144 1445 1458">• The Father is key in presenting and exploring the idea of the 'reality' for the characters as he insists on the 'reality' of the Characters, a reality he poses over and against that of the company. Unlike the Actors, the Characters are 'real' because their reality—the reality of both their drama and role—remains fixed and independent of the vagaries of time. Thus, both he and the Stepdaughter relate the sense of estrangement in seeing their reality rendered by the actors.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="448 280 979 315"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="448 338 1251 374">Students may refer to the following points in their answer.</p> <p data-bbox="448 400 1334 477">In the novel, family is a key theme but there are other important themes, although these are often linked to family.</p> <ul data-bbox="499 504 1430 1294" style="list-style-type: none"><li data-bbox="499 504 1430 734">• We see how the family is affected by events that take place in the society throughout the novel and the historical context is narrated in terms of this. Events are told in terms of how they affect the family. Relationships between family members are central in the novel also and the family dynamic is explored in the work.</li><li data-bbox="499 763 1430 1077">• Language is also a key theme in the work and it is used to express emotions and narrate events. Each character has their own style of speaking and their own jargon. The language is more informal when describing events within the family. 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><li data-bbox="499 1106 1430 1294">• Historical events of the period are also a key theme in the novel, as we learn about key events in the period covered. We learn how these events affect the family but also about what was happening in Italy at the time and therefore the historical context is important.</li></ul>

Question number	Indicative content
7(b)	<p data-bbox="448 280 979 315"><b><i>Lessico familiare</i> (Natalia Ginzburg)</b></p> <p data-bbox="448 338 1251 374">Students may refer to the following points in their answer.</p> <p data-bbox="448 400 1422 517">This is a semi-biographical description of aspects of the daily life of a family. The use of language is key in allowing the reader to understand events and their context.</p> <ul data-bbox="499 544 1430 1335" style="list-style-type: none"> <li data-bbox="499 544 1430 813">• 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. The family sayings help the reader to understand the dynamics within the family and to develop an understanding of the characters.</li> <li data-bbox="499 864 1430 1055">• 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 1106 1430 1335">• 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 which helps the reader to differentiate between events within the family and those in society in general.</li> </ul>

Question Number	Indicative content
8(a)	<p data-bbox="485 280 1075 315"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="485 383 1209 418">Students may refer to the following in their answers.</p> <p data-bbox="485 461 1410 539">The novel is ostensibly a detective novel in which a murder is being investigated but it is essentially a novel that exposes the Mafia.</p> <ul data-bbox="536 580 1410 1167" style="list-style-type: none"> <li data-bbox="536 580 1410 792">• The novel exposes the climate of fear, intimidation and violence that pervades the society, as Bellodi's attempts to investigate the murder are thwarted due to the fact that the locals live in fear of potential repercussions should they divulge any information.</li> <li data-bbox="536 835 1410 958">• The novel exposes the pervasive nature of the code of <i>Omertà</i> and the impact of this on daily life. This also helps to explain how the Mafia is able to thrive in this society.</li> <li data-bbox="536 1001 1410 1167">• The novel also exposes the corruption within the political sphere, as politicians are complicit with the Mafia for their own personal gain. They are not interested in changing the status quo as they currently benefit from this.</li> </ul>

Question Number	Indicative content
8(b)	<p data-bbox="486 280 1077 313"><b><i>Il giorno della civetta</i> (Leonardo Sciascia)</b></p> <p data-bbox="486 380 1209 414">Students may refer to the following in their answers.</p> <p data-bbox="486 459 1433 616">In this thriller, society is controlled by the Mafia and the <i>padrino</i>, don Mariano Arena is a central figure. There is a direct contrast between him and Captain Bellodi, the northern police investigator as they represent ideologies that are diametrically opposed.</p> <ul data-bbox="534 694 1449 1590" style="list-style-type: none"> <li data-bbox="534 694 1449 952">• Don Mariano Arena is the emblematic figure of the Mafia, proud and confident and a staunch supporter of his own mafia vision of the world. He believes that the fight against the Mafia is futile because the Mafia's power is unassailable as it uses and will always take advantage of the <i>omertà</i> of the population and high-level political connivance.</li> <li data-bbox="534 996 1449 1198">• Captain Bellodi represents the man who believes and defends human reason and justice without compromise. He represents a democratic and anti-fascist ideology that believes in the rule of law. As a result of this the relationship between the two characters is a complex one.</li> <li data-bbox="534 1243 1449 1590">• Don Mariano Arena shows Bellodi his respect as a man by acknowledging him to be a worthy opponent for his honesty and consistency. In turn, the Captain also acknowledges to Don Mariano that he is certainly a better man than certain politicians with whom he has had to deal. This mutual recognition heightens the contrast between the two characters, as they represent two different and opposite worlds in terms of morals, ideals, values and mentality.</li> </ul>

Question Number	Indicative content
9(a)	<p data-bbox="485 280 986 315"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="485 383 1209 418">Students may refer to the following in their answers.</p> <p data-bbox="485 486 1433 557">Tito is a central character who has a significant presence in the novel at the beginning and the end.</p> <ul data-bbox="536 584 1449 1216" style="list-style-type: none"><li data-bbox="536 584 1449 777">• When Nina’s family is killed for revenge at the beginning of the novel, Tito discovers her hiding but instead of killing her, he allows her to live. He is therefore significant as it is thanks to him that Nina can live her life and seek revenge for what happened to her family.</li><li data-bbox="536 804 1449 1037">• Tito is also important as his actions raise questions about the human condition, as the reader tries to understand the way he acts. Perhaps his kind actions towards Nina represent a desire to leave behind the horrors of the war and show that even in this society, which has been ravaged and dehumanised by recent events, there is still an element of goodness and hope.</li><li data-bbox="536 1064 1449 1216">• At the end we expect Nina to enact her revenge on Tito. This however does not take place and she decides to forgive Tito. Tito is therefore important as he allows Nina to reject violence and revenge so that she can achieve some inner peace.</li></ul>

Question Number	Indicative content
9(b)	<p data-bbox="486 280 986 315"><b><i>Senza sangue</i> (Alessandro Baricco)</b></p> <p data-bbox="486 376 1209 412">Students may refer to the following in their answers.</p> <p data-bbox="486 479 1417 555">The title of the novel is significant as it alludes to the ending, as well as the events that lead to this.</p> <ul data-bbox="536 577 1449 1272" style="list-style-type: none"><li data-bbox="536 577 1449 779">• The novel begins with the murder of Nina’s father and brother and the desire to avenge the deaths is what motivates Nina throughout the rest of the story. It is a scene of bloodshed that emerges from the atrocities that have taken place during the war.</li><li data-bbox="536 824 1449 1025">• The war has created a climate in which the desire for revenge is widespread. Nina is clearly traumatised by what she witnesses as a child and her life thereafter is one that is centred on violence. However, violence will not change the past and is therefore futile.</li><li data-bbox="536 1048 1449 1272">• At the end we expect Nina to enact her revenge on Tito. This, however, does not take place and she decides to forgive Tito. This can be justified as it shows that Nina has turned away from violence and she wants to forgive Tito so that she can achieve some inner peace. Hence, the story ends with an unexpected lack of bloodshed, as alluded to in the title.</li></ul>

Question number	Indicative content
10(a)	<p data-bbox="485 280 1142 315"><b><i>Nuovo Cinema Paradiso (Giuseppe Tornatore)</i></b></p> <p data-bbox="485 378 1209 414">Students may refer to the following in their answers.</p> <p data-bbox="485 459 1449 535">The setting of the film is the small Sicilian village of Giancaldo and this provides an important backdrop for the plot.</p> <ul data-bbox="536 580 1449 1171" style="list-style-type: none"><li data-bbox="536 580 1449 734">• At the beginning of the film, we see life in Giancaldo after the war. It is a remote village where the cinema is the focal point of society and the only real means of entertainment. Through this we learn about the hardship of life at the time.</li><li data-bbox="536 763 1449 952">• We see the influence of the Church in the early part of the film, as the priest insists that clips are removed from films to protect the moral values of the community. We learn that this is a society dominated by the Church and that the locals have limited freedoms.</li><li data-bbox="536 981 1449 1171">• It is in Giancaldo that Salvatore develops his passion for the cinema. However, as he gets older, it becomes clear that Giancaldo is still a relative backwater and that opportunities here are scarce. Hence, Salvatore must leave Giancaldo in order to fulfil his potential and achieve his goals.</li></ul>

Question number	Indicative content
10(b)	<p data-bbox="486 280 1141 313"><b><i>Nuovo Cinema Paradiso</i> (Giuseppe Tornatore)</b></p> <p data-bbox="486 376 1209 409">Students may refer to the following in their answers.</p> <p data-bbox="486 477 1449 555">The power of dreams is a central theme in the film and can be seen in different ways.</p> <ul data-bbox="534 577 1449 1093" style="list-style-type: none"><li data-bbox="534 577 1449 701">• The people from the village go to the cinema to dream and to escape the harsh realities of life in post-war Italy. They can forget their own problems by enjoying the films.</li><li data-bbox="534 723 1449 846">• Salvatore meets Elena and falls in love with her. Although their relationship ultimately ends, it does provide Salvatore with the dream of being with her and being happy.</li><li data-bbox="534 869 1449 1093">• Salvatore is able to develop his passion for cinema in the village and he eventually takes Alfredo's advice and he leaves for Rome to pursue his career and he does not return until he receives news of Alfredo's funeral. This event is significant as it allows him to follow his dreams, through his love for cinema and become a successful director.</li></ul>

Question number	Indicative content
11(a)	<p data-bbox="488 280 1134 315"><b><i>Va' dove ti porta il cuore</i> (Cristina Comencini)</b></p> <p data-bbox="488 378 1209 414">Students may refer to the following in their answers.</p> <p data-bbox="488 477 1414 557">The film follows events in the lives of three women over a period of time and several different themes are explored throughout the film</p> <ul data-bbox="536 580 1442 1413" style="list-style-type: none"> <li data-bbox="536 580 1442 817">• One key theme is the importance of truth. Olga kept the truth about her past hidden from her daughter, Ilaria and this led to tragic circumstances when she found out. Olga wants Marta to know the truth in the end and so she writes the letter-diary, as she realises the importance of truth and the consequences of keeping the truth hidden.</li> <li data-bbox="536 840 1442 1077">• Atonement for the past is another important theme. Olga's decision to write the letter-diary is a key means for her 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 and to make up for past mistakes.</li> <li data-bbox="536 1099 1442 1413">• The theme of being true to oneself and following your heart is a key theme of the novel. Olga was repressed and had to do what her parents expected of her. She married due to the expectation of her parents and society. However, she had an affair with another man and this led to her becoming pregnant. The fact that she did not follow her heart has meant a lifetime of regret and unhappiness for Olga and she comes to realise this.</li> </ul>

Question number	Indicative content
11(b)	<p data-bbox="448 280 1098 315"><b><i>Va' dove ti porta il cuore (Cristina Comencini)</i></b></p> <p data-bbox="448 383 1169 418">Students may refer to the following in their answers.</p> <p data-bbox="448 461 1374 573">The film centres on the letter-diary of Olga, through which we learn about the past of the main characters, all of whom experience unhappiness, and all three are interlinked.</p> <ul data-bbox="499 620 1449 1491" style="list-style-type: none"> <li data-bbox="499 620 1449 813">• Olga was repressed and had to do what her parents expected of her – she married due to the expectation of her parents and society. However, she had an affair with another man and this led to her becoming pregnant. She was not true to herself and as a result she has had an unhappy existence.</li> <li data-bbox="499 860 1406 1014">• Ilaria was also unhappy in life and experienced problems with drug use as a result of this. Olga chose to keep the truth about Ilaria's father to herself and when Ilaria found out this led to tragic consequences.</li> <li data-bbox="499 1061 1430 1252">• As a result of Ilaria's death, her daughter Marta was raised by Olga. Their relationship was one of love and affection but ultimately this did not endure and they had difficulties which led to Marta leaving to study in America, thereby extending the continuum of unhappiness.</li> <li data-bbox="499 1299 1441 1491">• The tragic events in the novel, such as the death of Ilaria, the fact that Olga is dying, the breakdown of the relationship with Marta and the difficulty of communication mean that there is very little happiness in the work, although this may perhaps change with Olga's attempt to break the cycle with her letter-diary.</li> </ul>

Question number	Indicative content
12(a)	<p data-bbox="448 280 911 315"><b><i>La vita è bella</i> (Roberto Benigni)</b></p> <p data-bbox="448 378 1169 414">Students may refer to the following in their answers.</p> <p data-bbox="448 459 1445 533">The film is set in the period just before, and during the Second World War and there are several key messages that can be taken from the film.</p> <ul data-bbox="499 577 1445 1435" style="list-style-type: none"><li data-bbox="499 577 1445 891">• One key message is that life is as beautiful as we want it to be and as we make it to be. Any challenge or suffering that life presents us with is only as intense as we perceive it to be. The film teaches us that there is always an opportunity to seek moments of pleasure and hope even in the most distressing circumstances. We see this as Guido tries to make the most of the horrendous situation in which he and his family find themselves.</li><li data-bbox="499 936 1445 1167">• Another key message is the importance of family. Guido and Dora try everything to keep the family together in the film. Guido tries to protect Giosuè from the atrocities of life in the concentration camp in order to protect him while Dora decides to go to the camp as she does not want to be without her family and we see her reunited with Giosuè at the end.</li><li data-bbox="499 1234 1445 1435">• Another key message is that Fascism and its associated ideology is a force for evil. It is as a result of this that we see the changing nature of society to one of intolerance and racial prejudice. We see the negative effects of Fascism when people are transported to the concentration camps and the horrors associated with this.</li></ul>

Question number	Indicative content
12(b)	<p data-bbox="448 318 911 353"><b><i>La vita è bella (Roberto Benigni)</i></b></p> <p data-bbox="448 421 1169 456">Students may refer to the following in their answers.</p> <p data-bbox="448 521 1417 598">Love is an important theme in the film and throughout the film we see different manifestations of this, as the true power of love is explored.</p> <ul data-bbox="499 622 1445 1435" style="list-style-type: none"><li data-bbox="499 622 1445 815">• Dora falls in love with Guido as she is charmed by the enchanting situations in which Guido seems to find himself. Here we see the romantic element of love as Guido and Dora fall in love, set up home and have their son, Giosuè. The family is initially happy and the family unit is happy and central to Guido's life.</li><li data-bbox="499 842 1445 1137">• Guido's love keeps Giosuè alive through the harsh days in the concentration camp. As always, Guido makes everything into a story and a game so that the little boy will remain hidden throughout their time there. Even when the other children are murdered, Guido's stories convince Giosuè to remain hidden from the soldiers. Giosuè's desire for his very own tank keeps him focused on winning the game that Guido has created.</li><li data-bbox="499 1184 1445 1435">• Not only does Guido show great love but so does Dora. Since she is not Jewish, Dora is not a target for deportation to the concentration camp. However, when Guido and Giosuè are taken, she demands to go with them. Dora never sees either of the people she loves nor does she have any more time with Guido, but her love brings her to the concentration camp.</li></ul>

Question number	Indicative content
13(a)	<p data-bbox="448 280 979 315"><b><i>I cento passi</i> (Marco Tullio Giordano)</b></p> <p data-bbox="448 338 1169 374">Students may refer to the following in their answers.</p> <p data-bbox="448 443 1313 517">In the film Peppino's mother, Felicia Impastato, is an important character and there are different aspects of her role.</p> <ul data-bbox="499 544 1449 1099" style="list-style-type: none"><li data-bbox="499 544 1449 656">• She is the wife of Luigi, a <i>mafioso</i> and she therefore must accept his choices and actions to a certain extent and conform to what is expected of her.</li><li data-bbox="499 683 1449 920">• She walks a fine line between her husband and her son when the two are not speaking. When Peppino has moved out of the house because of the disagreement between him and his father it is his mother who keeps him updated on the family and helps him to get food and his books and other such things. This shows the maternal aspect of her role in the film.</li><li data-bbox="499 947 1449 1099">• In the end she gets left behind with all of the pain and sorrow from losing her husband and oldest son. She becomes quietly defiant and less willing to accept the status quo of life in this society dominated by the Mafia.</li></ul>

Question number	Indicative content
13(b)	<p data-bbox="448 280 979 315"><b><i>I cento passi</i> (Marco Tullio Giordano)</b></p> <p data-bbox="448 338 1169 374">Students may refer to the following in their answers.</p> <p data-bbox="448 418 1434 454">Throughout the film there is a constant struggle between good and evil.</p> <ul data-bbox="499 499 1442 1355" style="list-style-type: none"> <li data-bbox="499 499 1414 611">• Cinisi is portrayed as a place dominated by the Mafiosi, where daily life is dictated to the inhabitants by the Mafia's ubiquitous presence and their involvement in crime.</li> <li data-bbox="499 656 1422 853">• Peppino attempts to tackle the immorality of the Mafia and rebels against them. He does this in various ways but ultimately none of these is particularly effective. He does succeed in exposing the Mafia and their activities but ultimately this force for good is defeated when Peppino is murdered.</li> <li data-bbox="499 920 1442 1153">• When Peppino is murdered, despite some suspicions, for years many of the policemen upheld the theory that this was a suicide and that the case should be closed. This demonstrates their involvement in supporting the Mafia. Hence, Peppino's struggle has not really affected the Mafia's activities in some ways and the evil in society has prevailed.</li> <li data-bbox="499 1198 1422 1355">• At the end we see large numbers of people walking through the streets, demonstrating at Peppino's funeral. This shows how public attitudes towards the Mafia are beginning to change so some good has come of the struggle.</li> </ul>

Question number	Indicative content
14(a)	<p data-bbox="488 280 1142 315"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="488 338 1209 374">Students may refer to the following in their answers.</p> <p data-bbox="488 418 1422 495">Poetry plays a central role in the film as we see its effects, especially on the character of Mario.</p> <ul data-bbox="536 539 1445 1368" style="list-style-type: none"> <li data-bbox="536 539 1445 808">• Mario develops a love for poetry through his relationship with Pablo Neruda. This shared love of poetry ultimately changes Mario's life and thanks to this he develops a close relationship with Neruda and this changes his life for the better as he benefits from the teacher -pupil relationship both personally and intellectually. Hence, poetry can be seen as a force for good.</li> <li data-bbox="536 853 1406 1010">• Thanks to poetry and Pablo's help, Mario is able to better communicate with Beatrice and express his love for her through poetry. Beatrice is won over by his poems and they get married.</li> <li data-bbox="536 1055 1445 1368">• Poetry is instrumental in making Mario better educated and more inquisitive. After marrying Beatrice, Mario becomes more involved in politics, inspired by Pablo's left-wing ideas. He links up his beloved poetry with politics and goes to a political demonstration to read one of his poems. However, he dies during the demonstration. Poetry can therefore be seen as a somewhat negative force that ultimately leads to Mario's demise.</li> </ul>

Question number	Indicative content
14(b)	<p data-bbox="448 280 1102 315"><b><i>Il postino</i> (Michael Radford e Massimo Troisi)</b></p> <p data-bbox="448 338 1169 374">Students may refer to the following in their answers.</p> <p data-bbox="448 443 1401 517">There are few female characters in the film but Beatrice and her aunt are important in different ways.</p> <ul data-bbox="499 539 1422 1458" style="list-style-type: none"> <li data-bbox="499 539 1422 779">• The island is a place of stunning beauty, but it is isolated from the rest of the world. Female characters are not central in this film and this shows the fact that opportunities for women are limited and it is the men who work, mostly making their living from fishing. The assumption is that women fulfil more traditional roles in society.</li> <li data-bbox="499 801 1422 1160">• Beatrice, like most of the inhabitants on the island, is not very well-educated though she can read and write, unlike many others who are totally illiterate. She falls in love with Mario as a result of the poems she writes for her. She becomes a central figure in Mario's life. She is supportive of his love of poetry and his new-found interest in politics. She is also a strong woman and she comforts Mario when he receives no letters from Pablo Neruda once he has returned to Chile but Pablo does go down in her esteem as a consequence of this.</li> <li data-bbox="499 1182 1422 1458">• Donna Rosa, Beatrice's aunt is important in giving the viewer an insight into the mentality of island life. She is in many ways very traditional and when Beatrice decides to marry Mario, Donna Rosa is not happy as Mario is too poor. She represents the narrow-minded, moralistic attitudes of life on the island and is therefore important in helping the viewer to better understand the nature of society.</li> </ul>

15(a)

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

Students may refer to the following in their answers.

The main character, Jep, is a hedonist who leads a shallow and empty life.

- Jep is not a particularly admirable figure. He squandered his talents after a promising youthful novel and he fell into an intellectually shallow life as a gossip journalist. He is simultaneously a deeply social creature and emotionally distant, with few genuinely close confidant(e)s. Yet there is a more human side to him as we see when he meets the widower of Elisa and is moved when he discovers that his first love has died.
- Jep's character is an innate contradiction. With a simple gesture, he generates conflicting emotions: laughter, melancholy, distress. Sorrentino films Jep with sincere emotional involvement and strong compassion yet he can be openly cruel, like when he callously and publicly dissects the hypocrisy of a rich and hypocritical friend's left-wing pretensions.
- While on the surface, he appears to be successful and wants for nothing, Jep's life is juxtaposed with the timeless beauty of Rome. He is surrounded by the beauty of the city yet his life is one of ugliness and is superficial and meaningless. Jep may no longer waste his time doing things he does not want to do. All that remains for him is to take refuge in the deceptive persistence of beauty, made tangible by means of money and lifestyle, but he never experiences true elegance.

<b>15(b)</b>	<p data-bbox="486 197 1008 235"><b><i>La grande bellezza (Paolo Sorrentino)</i></b></p> <p data-bbox="486 257 1209 295">Students may refer to the following in their answers.</p> <p data-bbox="486 336 1407 414">There are a number of distinctive cinematographic techniques that help the reader to question the meaning of the film.</p> <ul data-bbox="534 459 1444 1366" style="list-style-type: none"><li data-bbox="534 459 1444 649">• Through the cinematography and its meticulously crafted shots, we constantly see the timeless beauty of the city of Rome and this suggests the greatness and power of Rome in the past. This is in direct contrast with the crumbling nature of modern Roman society.</li><li data-bbox="534 694 1444 929">• Famous landmarks in Rome are presented in a fresh way, from unexpected angles. Every shot has been deliberately chosen, with each element in the right position, fulfilling a specific purpose. The timeless beauty of the city raises questions about the search for and nature of beauty as well as about life and death.</li><li data-bbox="534 1008 1444 1366">• The use of art works is another technique that raises questions for the viewer. Classical art is depicted as beautiful, timeless and meaningful whereas Modern art appears deliberately or even forcibly ephemeral, in tune with the times, market-valued and prey to bloated individual egos that have given up on meaning. Faced with these two discordant depictions of art and beauty, viewers are forced to affirm that the great beauty no doubt resides in the ancient city and much less in the production of their contemporaries.</li></ul>
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