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Examiners' Report
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Summer 2023

Pearson Edexcel GCE
In Italian (9IN0)
Paper 2: Written response to works and
translation

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This paper was set as per the GCE 2017 Specification and is consistent with the format of the specimen paper. Section A is a translation into Italian, Section B is response to literary works and section C is response to films. Candidates are given a prescriptive list of texts and films from which they must choose two options, either a literary text and a film or two literary texts.

It was evident that centres prepared their candidates well for the examination as there was much evidence of good practice in teaching translation skills and in writing essays showing critical analysis of texts and films.

In sections B and C, candidates generally showed some level of critical analysis; most of them were able to understand the question properly and link their responses to the questions. There were some examples that were mostly descriptive, but candidates were generally able to draw some conclusions from appropriate evidence. In a few instances these were irrelevant, but the majority were relevant. Candidates' responses generally showed a good degree of knowledge of the text or film, but some answers lacked in-depth analysis. Some candidates carefully linked their points back to the title, thereby maintaining a good degree of focus on the question set.

Overarching advice for candidates in future sessions is to ensure that they focus carefully on all elements of the translation, looking out for key grammatical points, such as verb tenses, use of articulated prepositions and adjectival agreement. Spelling should also be checked, especially where errors are of a grammatical nature.

In Sections B and C students are advised to read the question carefully and ensure the answer fully covers each aspect of it. When writing an essay, students should clearly plan how they are going to structure their answer, this should be reflected in effective introductions and conclusions with arguments that link well together. There is guidance in this report, which can be viewed in comments on individual questions, and teachers are, therefore, advised to read and digest the report in full.

Section A

Section A is the Translation. Candidates are required to translate a text of approximately 100 words from English into Italian. This task is marked using a points-based mark scheme in which 1 mark is given for each correct individual section of language. The translation text is divided into 20 assessable items and up to 20 marks are awarded for this section. All candidates must answer Section A.

A correct translation is provided in a grid that also outlines the alternative translations that will be accepted or the translations to be rejected.

Non-grammatical accent errors are tolerated, for example *technologie*; however, *e* would be rejected as a translation for 'is' as the accent is part of the verb conjugation. Non-grammatical misspellings are tolerated, for example *lengua* rather than *lingua*, as long as they are not ambiguous or in the wrong language or constitute a different word. Verb endings and adjective endings must be correct and are classed as grammatical errors, not spelling errors. There were many good responses in the translation section this year but many candidates lost marks through insufficient attention to detail, often making basic errors with adjectival agreement and verb conjugation and some omitted words, thereby failing to fully translate the entire section in question.

The summer 2023 translation related to Theme 2 of the specification, *La cultura politica ed artistica nei Paesi di lingua italiana*, sub-theme: *Il patrimonio culturale*. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

In the first sentence a surprising number of candidates did not know the Italian word for Florence. Most candidates positioned the adjective *belli* after the noun but some placed it in front of the noun but did not use the correct form *bei*. Some candidates did not translate what they were asked for but instead wrote sentences such as *Firenze è una delle città piú belli*. In the second sentence most candidates were able to render 'the Tuscan city' correctly but some lost credit through incorrect adjectival agreement, writing *pieno di* instead of *piena di*. The majority of candidates were able to correctly translate 'art and history' although there were some issues with spelling. Most candidates correctly translated 'is visited by' although some wrote *visitato* instead of *visitata* and most candidates correctly used the preposition *da* for 'by' in this sentence.

In the second paragraph, many candidates opted for *anche se* for a translation of 'although' and this was perfectly acceptable. Those who used *nonostante* or *sebbene* often did so without following it with a subjunctive. More ambitious candidates attempted to translate this using the impersonal *si* but some lost marks as they wrote *si può* instead of *si possono*. Some candidates also lost marks in this part as they omitted the word *già*. Most were able to translate 'some of the most famous art collections' correctly but some

translated this as masculine instead of feminine and lost the mark, even though they were able to use the correct structure. While most candidates were able to correctly translate 'in the world in Florence', a significant number were unable to use the correct prepositions. Most candidates were successful in translating 'a new museum dedicated to the Italian language' and 'has recently been built' correctly.

The third paragraph started with a sentence requiring candidates to use an infinitive at the start of the sentence and many were unable to do so, although many did know the verbs *rendere* and *creare*. A lot of candidates knew *sia...che* for 'both' although many wrote *entrambi* and this is not acceptable here. Almost all candidates were able to translate 'is certainly not easy' although some lost the mark by writing *e* instead of *è*. Again, almost all candidates correctly translated 'however' correctly with *però* and *comunque* being the most common choices. Translation of 'the new space' was generally accurate although some candidates who positioned the adjective *nuovo* after the noun did not then use the correct definite article *lo* in front of *spazio*.

Most candidates successfully translated 'will include', although some lost marks by leaving the accent off *includerà* and this is an example of a grammatical spelling error which is not tolerated. Most candidates knew *una varietà di tecnologie interattive* but some translated 'interactive technologies' as a singular. This does not have the same meaning and is therefore incorrect. The vast majority of candidates were able to correctly translate 'to illustrate the history of this language' although some missed out the word 'this'. Most were also successful in translating 'which is spoken, studied and loved' although some used the masculine form of the adjectives which is not correct. 'So many people' was often mistranslated as *molte persone* instead of *tante persone* but most candidates were able to correctly render 'all over the world' in Italian.

Section B

Question 2(a) *Io non ho paura* by Niccolò Ammaniti.

This novel continues to be the most popular of the literary works. This question attracted a large number of responses and was significantly more popular than question 2(b). Here candidates they were required to analyse the theme of courage in the novel. Most candidates felt that the first sign of courage was Michel offering to do the *penitenza* for Barbara and that his courage grows as the novel progresses as he has to be courageous in deciding to ignore his father and to continue helping Filippo. Many candidates also mentioned that Filippo needs courage to survive his ordeal. The theme of courage was

often linked to fear and the courage required to overcome fears, such as the monsters in Michele's imagination and the fear of the group killing Filippo. This is certainly valid, but many candidates lost sight of the question and focused more on the theme of fear rather than on courage. Better responses explored the theme of courage in depth and drew conclusions based on appropriately selected evidence. However there were many responses that were overly narrative and limited in terms of critical and analytical response.

Question 2(b) *Io non ho paura* by Niccolò Ammaniti.

There were a large number of responses to this question in which candidates were asked to analyse the importance of Michele's father in the work. Candidates showed a good knowledge of the text. Most felt that Pino initially comes across as a good character who is loved by his children and who works hard to support the family in difficult times but who ultimately becomes the *uomo nero*. Some responses were very descriptive while in better answers candidates explored the motivation behind Pino's actions, such as desperation due to the family's precarious financial situation. Some candidates felt that Pino is used to highlight the north-south divide and this is a good point but was not always explained well. Some candidates stated that Pino is used as a catalyst in Michele's journey towards adulthood and as such he is a central character in the work.

Question 3(a) *Volevo i pantaloni* by Lara Cardella.

This novel was more popular this year than in previous years. Question 3(a) was chosen by a significant number of candidates, and it was the more popular of the two options. Here they were required to examine the most important characteristics of the society in which the novel is set. analyse the theme of honour in the novel. Most candidates wrote about the traditional nature of the society where there are clearly defined gender roles and societal expectations. Honour and the good name of a family are essential here, especially for those who do not have much in terms of material wealth. Many candidates looked at the impact of societal expectations on Annetta in particular and the serious repercussions for those who deviate from the expectations. Candidates showed a good knowledge of the work, but some responses simply outlined the plot without linking it to the question and these candidates lost marks as a result.

Question 3(b) *Volevo i pantaloni* by Lara Cardella.

This question was also chosen by a significant number of candidates who were required to evaluate what they considered to be the most important event in the novel. Candidates were free to choose whichever event they felt to be the most important, as long as they could justify their choice with relevant and appropriate reference to the novel.

Most felt that the most important event is when Annetta is sent to her uncle's house after being caught with Nicola. They mentioned how this allows Annetta to learn about zia Vannina's story but how it also puts her in danger. They mentioned how being sent to live with her abusive uncle shows her parents' preoccupation with family honour and highlights the treatment of women in this patriarchal society. Some candidates felt that the most important event is Annetta starting to spend time with Angelina as by doing so, she sees a different way of life and this gives her a sense of freedom, albeit short-lived. They also mentioned that it is this that ultimately leads to Annetta being caught with Nicola and this has negative consequences for her. Some candidates mentioned different events, and this is acceptable as long as they reach a conclusion as to which event is the most important. Unfortunately some candidates who mentioned several themes lost sight of the question and produced answers that were overly narrative.

Question 4(a) *Marcovaldo* by Italo Calvino

This question attracted a significant number of responses, many of which were very good in terms of critical and analytical response. Here candidates had to evaluate the extent to which they agree with the statement that nature seems to help Marcovaldo but ultimately deceives him. Many candidates showed good knowledge of the text and were able to illustrate their points with appropriate textual reference. They mentioned how Marcovaldo is an outsider in the urban environment and how he looks for solutions in nature but how nature usually deceives him and lets him down, for example in *Funghi in città* and *Dov'è più azzurro il fiume*, Marcovaldo sees an opportunity to feed his family, but this is thwarted by nature. Many candidates mentioned the impact of human activity on nature as a reason behind the deception.

Question 4(b) *Marcovaldo* by Italo Calvino

There was a significant number of responses to this question, in which candidates had to examine Marcovaldo's attitude towards the city in the novel. Most candidates felt that Marcovaldo was an outsider in the city, mentioning how he does not have money and is therefore partake in the consumerism that characterises city life at the time. They also

mention how he is not suited to city life and yearns for a life in nature but when he does come across nature in the city he is ultimately disappointed as nature has been tarnished by human activity and it does not provide him with the solutions that he is searching for.

Question 5(a) *Jack Frusciante è uscito dal gruppo* by Enrico Brizzi.

There were a few responses to this question. Candidates had to examine what they felt to be the most important theme of the novel. Most candidates showed good knowledge of the text and there were many good responses. The themes chosen by most candidates were those of friendship and rebellion. In terms of friendships, candidates focused on Alex's friendships with Aidi and Martino and how these impacted on him. They felt that the relationship with Aidi allows him to develop as a person and to become more mature, while Martino is essential in Alex's rebellion, but his suicide affects him greatly and also helps him to become more mature. Candidates who chose the theme of rebellion described how Alex makes a conscious decision to leave behind the conventions of his middle-class life and enter a phase of rebellion. Some felt that this is a phase which many teenagers go through and therefore considered it to be standard teenage behaviour as Alex tries to work out who he is as a person.

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

There was a small number of responses to this question, in which candidates had to evaluate the extent to which the novel gives a negative portrayal of young people. They referred to Alex's rebellion and how his and Martino's behaviour is negative. However, they felt that the change in Alex as the novel progresses shows a different side to young people as they become more mature and therefore it was felt that the novel does not give a completely negative portrayal of young people.

Question 6(a) *Sei personaggi in cerca d'autore* by Luigi Pirandello

There were a few more responses on this work than in previous series and both questions were equally as popular. In this question candidates had to explain the which of the characters they felt to be the most important in the work. Candidates chose either *il Padre*, *la Madre* or *la Figliastr*. Those who chose *il Padre* stated that he is a central character in the work as he frequently takes on the role of spokesperson for the six characters and how he explains the characters' unusual fate and family history. He is key in presenting and exploring the idea of what 'reality' is for the characters. Those who chose *la Madre* discussed how she is the consummate figure of grief, mourning the characters' inexorable

fate. She suffers the torture of what has befallen the family and exemplifies nature according to Pirandello. Candidates who chose *la Figliastr* discussed how she seeks the realisation of the characters so that she can take revenge on *il Padre* and that she is an important character in revealing to the audience the story of what happened in the brothel. She is important in terms of her complexity. While most candidates attempted to link their ideas and draw conclusions a few simply described their chosen character without examining their importance in the work.

Question 6(b) *Sei personaggi in cerca d'autore* by Luigi Pirandello

In this question candidates had to analyse the conflict between illusion and reality. Candidates who attempted this question tended to write high quality answers in which they discussed the difficulty of communication and lack of understanding between the actors and the characters. They described the conflict between the two groups and the conflict between reality and illusion. They discussed how the characters are eager to project their immutable reality in the realm of drama and how the actors are, on the contrary, expert in creating the illusion of reality.

Question 7(a) *Lessico familiare* by Natalia Ginzburg.

There were a few responses on this text this series. In this question candidates were asked to examine if the novel is simply an autobiography. Candidates mentioned that this is a semi-biographical work as it gives a description of aspects of the daily life of the author's family and key events are mentioned, largely within the context of family life. They also mentioned that it is a series of vignettes rather than a strictly chronological work and the fact that there is a lack of Natalia's own presence in the text and that this may be considered as not particularly autobiographical. Candidates who answered this question showed good knowledge of the text and were able to draw upon this to substantiate their points.

Question 7(b) *Lessico familiare* by Natalia Ginzburg.

There was a small number of responses to this question. Here, candidates were asked to evaluate the extent to which they agree that the novel is about a typical family living in

extraordinary times. Candidates referred to events from family life as being typical, such as the family sayings, yet many also felt that the eccentricities within the family make them less than typical. In terms of the extraordinary times, candidates referred to the historical timeframe that the novel spans and how this period is far from ordinary, with better responses commenting on how the family is affected by historical events. Candidates showed a good knowledge of the text and were able to draw conclusions based on evidence from the work.

Question 8(a) *Il giorno della civetta* by Leonardo Sciascia

There was a significant number of responses on this novel this year and this was the more popular of the two questions on this work. Here candidates were required to examine the importance of *omertà*. Candidates were able to explain what *omertà* is and how it pervades the society in which the novel is set. Most mentioned that nobody is willing to speak to Bellodi after Colasberna is murdered as they were too fearful of the mafia. They also mentioned that there are consequences for those who break the code of *omertà*, such as Parrinieddu. This is a code that dictates the daily life of people and they do not want to risk going against this. It is an expectation that all members of society will remain loyal to the code of *omertà*. Candidates also mentioned that adherence to the code of *omertà* also means that justice cannot be done and the mafiosi remain in charge. As a result of this, Bellodi's attempts to solve the case are ultimately thwarted by *omertà*. Most candidates knew the work well and were able to substantiate points with relevant textual reference. However, a few candidates simply recounted the plot and their answers were therefore lacking in terms of critical and analytical response.

Question 8(b) *Il giorno della civetta* by Leonardo Sciascia

There were a few responses to this question. responses. Here candidates were asked to explain the role of Parrinieddu in the novel. Most mentioned that his role as a *confidente*, working with both the police and the mafia. This allows him to survive with dignity and he aspires to a more respectable social position. He is also significant in that he manages, albeit unintentionally, to put Bellodi on the right path. However, he breaks the code of *omertà* and pays with his life. Hence, Parrinieddu is used to highlight the pervasive nature of the mafia and the hold it has on society. Candidates who answered this question generally had a good knowledge of the character and most were able to explain his

behaviour and the significance of his role. A few candidates simply described the character without any analysis of his role in the work.

Question 9(a) *Senza sangue* by Alessandro Baricco.

This work was once again slightly more popular this series than in previous series. This question was more less popular of the two options and candidates were required to examine the impact of the war on the characters and human relationships. Candidates referred to the beginning of the novel with the men arriving at Mato Rujo to seek revenge and kill Nina's father and brother as a result of what had happened during the war. They also referred to the thirst for vengeance in the society and how the war affected the characters and their ability to form relationships for a long time after the end of the war. Many candidates also discussed the ending of the novel where the reader expects Nina to kill Tito, but she decides to forgive him instead. This shows us that people eventually move on from the aftermath of war but the fact that Nina and Tito are now elderly shows how long the scars of war remain with people. Some candidates simply told the story of what happened without linking this back to the question and as a result they produced answers that were overly narrative without much, if any, critical analysis.

Question 9(b) *Senza sangue* by Alessandro Baricco.

There were relatively few responses to this question and candidates were required to analyse the theme of morality in the novel. Candidates discussed how the characters had their own ideas about what was right and wrong, primarily based on what had happened to them in the war and in Nina's case, what happened at Mato Rujo. Her sense of what is right and what is wrong is not based on the same values as those of a civilised society and she is very much a product of her surroundings in that sense. Candidates also referred to the ending of the novel where we see that Nina has turned away from violence and she wants to forgive Tito in order to achieve some inner peace. She has regained a sense of morality and ultimately good triumphs over evil. Most candidates were able to make convincing arguments and substantiate points using evidence from the work but as in part (a) of this question, some candidates simply told the story of what happened without linking this back to the question and as a result

they produced answered that were overly narrative without much, if any, critical analysis.

Section C

Question 10(a) *Nuovo Cinema Paradiso* (Giuseppe Tornatore)

This question was the less popular of the two options on the film. Here candidates were asked to examine the extent to which they agree with the statement that Salvatore never finds true happiness in the film. Most candidates agreed that Salvatore does not find real happiness as he never loves anyone again like he loved Elena and although he has become successful in his professional life he has not been so lucky in his personal life. Some candidates felt that the nostalgia of the film underlines the fact that he has not found true happiness. Other candidates felt that Salvatore does find true happiness at different points throughout the film, such as when he is working at the cinema with Alfredo and when he is with Elena. Knowledge of the film was generally good, and most candidates were able to link arguments to the question. A few responses were overly narrative, focusing almost entirely on the plot without providing critical analysis.

Question 10(b) *Nuovo Cinema Paradiso* (Giuseppe Tornatore)

This was more popular than Q10(a) and in this question candidates were required to analyse the importance of Alfredo in the film. Candidates focused on Alfredo's role as projectionist at the cinema and felt that this is important as Alfredo provides an essential service for the community, but he also teaches Totò how to be a projectionist and he fosters his love of cinema which has a huge impact on his life. Candidates also discussed Alfredo's role as a father-figure for Totò and how he advises him as he grows up. He is an insightful man, and he tells Totò to leave Giancaldo as he knows that this is the only way for Totò to follow his dreams and be successful. Better responses explained why Alfredo is an important character while some candidates simply described his character without analysing its importance.

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

There was a very small number of responses to this question. Candidates were asked to examine why the relationships between the family members are problematic in the film. Answers included the generation gap and consequent lack of communication and understanding as well as the secrets from Olga's past as reasons for these problems. Answers tended to be very narrative with candidates not explaining why their chosen

message is of such importance. Critical analysis is required in order to access higher marks.

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

In this question candidates were asked to analyse the importance of the cinematographic techniques in the film. There were no responses to this question.

Question 12(a) *La vita è bella* (Roberto Benigni)

As in previous series this was the most popular of the films. This question was slightly less popular than Q12(b), but it attracted a large number of responses. Candidates were asked to analyse how the political and social change impact on the life of the characters in the film. Candidates mentioned the growing antisemitism and the introduction of the *leggi razziali* in the first part of the film, but many felt that this does not impact significantly on the characters at this point. They then discussed how the characters are sent to the concentration camp and that this has a much more significant impact on their lives, ultimately leading to Guido's death. Candidates generally showed good knowledge of the film, with many using appropriately selected evidence from the film to substantiate their points. While some candidates were able to provide critical analysis, at times they did not follow points through to their logical conclusion and analysis was therefore lacking in depth. A few candidates simply retold the plot of the film or gave examples of the political and social changes without linking their response to the title and it is essential that candidates answer the actual question that has been set.

Question 12(b) *La vita è bella* (Roberto Benigni)

This was the more popular of the two questions on the film. Here candidates were asked to explain the meaning of the title of the film. Candidates generally showed good knowledge of the film, and most were able to use appropriate evidence from the film to substantiate their points. Candidates generally felt that the title gives us a clear message: that we should live life to the full and make the most of it. They felt that the portrayal of happy and relatively carefree family life in the first part of the film shows that life is beautiful. In the second part, candidates mentioned Guido's efforts in the camp to protect Giosuè from the reality of this situation as an example of trying to overcome adversity. While many candidates focused on the question, a significant number did not follow their points through to a logical conclusion and some simply retold the plot of the film without linking

their response to the title and it is essential that candidates answer the actual question that has been set.

Question 13(a) *I cento passi* (Marco Tullio Giordana)

This film was popular again this series both questions were equally as popular. Here candidates were asked to examine what they felt is the most significant message from the film and most candidates showed a good knowledge of the film. Many felt that the most significant message is not that you should do what you believe is right and not give up your principles or dreams. Peppino is determined to the end to defend his principles. Others felt that the key message is that Peppino's efforts and work were not in vain, and that attitudes and mindsets can change over time. We see this at the end of the film with the reaction to Peppino's death. It is clear that it takes a long time to change hearts and minds, but it is possible with perseverance. Sometimes, however, it takes something as significant as Peppino's killing to bring about change. More successful candidates were able to draw conclusions that linked to the title while less successful candidates focused too much on outlining the plot of the film.

Question 13(b) *I cento passi* (Marco Tullio Giordana)

In this question candidates were required to analyse the role of Peppino's parents in the film. In the film. There were many high-quality responses, with candidates using appropriately selected evidence to illustrate their points. In terms of Peppino's father, candidates focused on the fact that he is a *mafioso* and therefore representative of the society in which the film is set and he wants Peppino to conform to expectations. Many also mentioned that he is a protective father who wants the best for his son. In relation to Peppino's mother, candidates mention that she is a typical mafia wife of the time, complicit in silence. She is also a loving and protective mother who will do what she can to make sure her son is safe. Many candidates also mentioned that she is representative of the changing attitude towards the mafia at the end of the film. However, some candidates simply gave a description of the characters instead of examining the importance of their role and lost marks as a result

Question 14(a) *Il postino* (Michael Radford and Massimo Troisi)

This film was popular again this year but there were very few responses to this question, in which candidates were asked to evaluate the extent to which the society in the film is a patriarchal one. Candidates mentioned that gender roles seem to be conventional and the fact that there are very few female characters in the film, which suggests that society is

dominated by men. However, the characters do not always conform to expectations. Donna Rosa is on the one hand the typical Italian *mamma* but at the same time she is a strong woman who is the head of her household and as such takes what may be considered to be a traditional male role, a role for which she is perfectly suited.

Question 14(b) *Il postino* (Michael Radford and Massimo Troisi)

This question was the more popular of the two options. Candidates were required to examine the evolution of the character of Mario in the film. Candidates mentioned how Mario becomes the postman for Pablo Neruda and how this changes the course of his life. As his relationship with Pablo Neruda develops, Mario becomes interested in Pablo's political views and his poetry. This has great implications for Mario's life. Under the influence of Pablo, Mario develops an interest in poetry and is able to better communicate with Beatrice and express his love for her through this medium. This enlightenment brings him happiness but ultimately leads to his downfall as his involvement in politics leads to his untimely death. While most candidates showed good knowledge of the film, some produced answers that were too descriptive and lacking in analysis.

Question 15(a) *La grande bellezza* (Paolo Sorrentino)

There were more answers on this film this year than in previous years and this was the more popular of the two options. Candidates were required to explain what they consider to be the 'great beauty' that is referred to in the title of the film. Many candidates felt that the great beauty is the city of Rome, with its timeless quality and overwhelming beauty. The juxtaposition of this with the ugliness of the bourgeois society in all of its vacuousness and decadence further highlights the beauty of the city itself. Other candidates felt that the great beauty is love. Jep receives bad news about the death of two of his ex-lovers and this makes him take stock of his life and think about the emptiness of not being able to share life with loved ones. Many candidates generally showed good knowledge of the film and produced high-quality answers, although some responses were overly reliant on recounting the plot, without focusing sufficiently on the question.

Question 15(b) *La grande bellezza* (Paolo Sorrentino)

There were a few responses to this question. Candidates were asked to evaluate the extent to which they agreed with the statement that Jep is essentially a superficial character. Some candidates felt that this is true given Jep's lifestyle and the characteristics of his social circle. Most felt that while there is a superficial element to his character, the fact that he starts to take stock of his life and look past the extravagant hedonism of Roman bourgeois society means that there is actually more depth to his character. Most answers were well structured, and arguments were based on appropriately selected evidence from the film, but some answers were overly descriptive and not well developed in terms of critical analysis.

Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- In the translation, candidates should ensure they do not lose credit because of a careless lack of attention to detail. They should check their work carefully and try to ensure that responses address the wording of the task.
- In Sections B and C, candidates should plan their response carefully in order to address the precise requirements of the question. Points should follow logically from one to another with a thread running through the work.
- When selecting topics to be studied in Sections B and C, candidates and teachers should consider carefully whether they have covered enough material to cover all potential questions.
- Candidates must show knowledge of the text or film, but each question also requires candidates to include critical analysis in their response.
- It is not necessary for candidates to quote directly from their chosen work unless the material being quoted is a relevant illustration of the point being made.
- Language does not have to be perfect in order to demonstrate a good critical response. Similarly, there were instances where language was very good, but the question was not answered which led to the opposite effect. The grids are not mutually exhaustive, and this is why each area can be marked on its own merits.

- Candidates should ensure that they correctly indicate which question they are answering in Sections B and C.

