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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 *nascità*; 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 *l'immagine* rather than *l'immagine*, 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 2024 translation related to Theme 1 of the specification, *I cambiamenti della società italiana*, sub-theme: *l'evoluzione della famiglia italiana*. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

Most candidates successfully translated 'The traditional image of the large family' although some put the adjective *tradizionale* with *famiglia* and this was not correct as it changed the sense of the statement. Almost all candidates wrote *non è più* for 'is no longer' but some lost the mark as they wrote *e* instead of *è* and this is a grammatical spelling error. Success was varied in translating 'a reality in contemporary Italy' as some candidates struggled with the articulated preposition in *nell'Italia* and some did not know the word *contemporanea* or they missed the agreement at the end of the word. Most candidates correctly translated 'where numerous social and legal changes' accurately although a few paraphrased the word 'numerous' and lost the point. Candidates are advised to translate exactly what is written in the text. When translating 'have had a significant impact on family life' most candidates were successful but some write *hanno* as opposed to *hanno avuto* and a significant number wrote *un'impatto*, thus rendering their response incorrect.

Almost all candidates knew the word for 'divorce' but some omitted the article when translating 'divorce was legalised in 1970'. Most candidates successfully translated 'but the Church was against' and 'this law' correctly although a few lost marks as they wrote *la legge* instead of *questa legge*. Again, candidates are reminded to read the text very carefully and think about exactly what needs to be translated. This also applied to the start of the next sentence, 'however, in a referendum four years later' as some candidates wrote *nel referendum* but this was not what they were asked to translate. Surprisingly a few candidates did not know how to translate 'however' and some wrote *nonostante* which is not acceptable without *ciò*. Almost all candidates could translate 'almost 60% of Italians' but some struggled with *degli* and wrote *di italiani* and therefore lost the mark. The most challenging part of the entire translation task for candidates was with 'supported it', with many using the verb *supportare* when they should have used *sostenere*. The candidates who chose the correct verb often used the imperfect tense when they should have used the *passato prossimo* and when they did this, they generally failed to make the correct agreement with the past participle, i.e. *l'hanno sostenuta*. Only a small number of candidates managed to translate this correctly.

Most candidates were able to translate 'the number of marriages' correctly but many struggled with 'has been declining for decades' as they did not know to use the present tense with *da* here. In 'and nowadays more and more people', most knew 'nowadays' but many lost the mark by translating 'more and more' as *più e più* instead of using *sempre più*. A lot of candidates lost marks when translating 'are getting divorced' as they thought this was a reflexive verb when in fact it is not.

In translating 'many Italian couples now live together' and 'instead of getting married' almost all candidates were successful but this was not the case with 'and choose not to have children', as some used the verb *decidono* instead of *scelgono* and this is not quite the same. In addition, *scegliere* is a common verb and knowledge of how to conjugate it is expected at this level.

In the final sentence many candidates did not know the Italian for 'the birth rate', with many instances of invented words being used. Some also struggled with the adjectival agreement in *uno dei più bassi al mondo*.

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 although it was not quite as popular as question 2(b). Here candidates they were required to examine the most important characteristics of the society in which the novel is set. Most candidates wrote about the poverty in the village and the lack of opportunities in the south and how this reflects the north-south divide. Candidates mentioned the contrast between the north and south of Italy and how this is represented by Filippo and Michele. Many also described the patriarchal nature of society and the role of women in the south. Less successful responses gave generic descriptions of Italy during

gli anni di piombo, while better responses examined the relevance of the socio-economic conditions on the characters, e.g. how the lack of opportunity in the south led the characters into organised crime. 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.

This question was the more popular of the two choices on the novel and there were a large number of responses. Here candidates were asked to explain the significance of the title. Candidates showed a good knowledge of the text here. Most candidates mentioned how Michele has to overcome his fears as he tries to save Filippo and that the title therefore relates to his journey towards adulthood. Better candidates linked their arguments to the question and explained how the different stages of Michele's evolution are relevant to the title of the work. Some candidates focused most of their response on Michele's courage and while this was relevant, they often did not link their points well to the title but seemed to be answering a question on the theme of courage alone, thereby losing focus on the actual question. There were also some responses where candidates simply retold the plot without any relevant critical analysis.

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

This novel continues to increase in popularity and both options were evenly matched in terms of number of responses. Here candidates were required to evaluate the extent to which the relationship between Annetta and Angelina is a real friendship. More successful candidates mentioned how Angelina helps Annetta in her quest for freedom, which is something a friend would do, but they also mentioned that fact that she treats her badly at the time of the party as not being the actions of a true friend. They also discussed how Angelina is there for Annetta at the end and that his support is representative of a true

friendship. While better candidates linked their points to an evaluation of the veracity of their relationship, some simply described the two characters without much analysis of their relationship.

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

This question was also chosen by a significant number of candidates who were required to examine why zia Vannina is so important for Annetta in the novel. Candidates mentioned how Annetta and Vannina have similar desires and experiences in life and this links the characters. Some candidates simply gave a description of the characters but more successful responses were those in which the candidates discussed how Vannina is important for Annetta as she is the only member of the family who Annetta can trust and confide in. She also supports Annetta and actually listens to her as she understands what she is going through. Many candidates mentioned that Annetta reading Vannina's diary is a key event in the novel as it shows the trust between the two characters and the closeness of their relationship. Vannina is like a mother figure for Annetta while her own mother is devoid of affection for her daughter as she is so concerned with maintaining the family honour.

Question 4(a) *Marcovaldo* by Italo Calvino

This question attracted a significant number of responses. Here candidates had to examine the theme of solitude in the novel. Many candidates showed good knowledge of the text and were able to illustrate their points with appropriate textual reference. A few candidates produced responses that were overly narrative and not well linked to the question but more successful candidates provided critical analysis and mentioned how Marcovaldo does not

adapt to the urban environment and when he finds nature in the city it often deceives him, further adding to his sense of loneliness. Better responses also mentioned the fact that Marcovaldo is unable to partake of the consumerism of society and this increases his alienation.

Question 4(b) *Marcovaldo* by Italo Calvino

This question was equally as popular as question 4(a) and candidates had to analyse the theme of social inequality in the novel. Candidates mentioned how Marcovaldo's life is juxtaposed with that of the wealthier members of society and this contrast emphasises the disparity between the rich and the poor. Marcovaldo has a constant battle with poverty as he struggles to feed his family and keep them warm and he cannot afford to shop at the supermarket while others are able to partake in the rampant consumerism that pervades the society. Most candidates showed very good knowledge of the novel but while some were able to reference relevant material from the text, they did not develop their points to a logical conclusion and produced responses that were overly narrative.

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

There were a few responses to this question and this was the more popular of the two options. Candidates had to evaluate the extent to which they agree that the novel is no longer relevant to young people nowadays. Most candidates showed a good knowledge of the text here. Some mentioned how the cultural references date the novel and young people do not necessarily relate to these references but at the same time the novel explores many universal themes such as friendship, love and identity and therefore they felt that the novel is still relevant to a large extent. A few candidates wrote about the fact that modern technology hinders young people from relating to the book but while this could be relevant to a certain extent, some candidates lost focus on the question and produced an almost

discursive-style essay on technology. Candidates are reminded to link their points and arguments closely to the question set to ensure that their response is wholly relevant.

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 analyse the narrative techniques of the novel. They referred to first person narration that helps the reader to develop a closer connection to Alex as we see his emotions and thoughts from his perspective. They also mentioned the use of language and slang which give the novel a more authentic and realistic feeling and some mentioned the stream of consciousness and unconventional use of punctuation as a means to express the complexities of youth and search for identity.

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

There were very few responses on this work this year and this question was the more popular of the two. Here candidates had to analyse the importance of the *Capocomico* in the work. Candidates mentioned how he is essential to the work as he is the chief mediator between the characters and the actors and that he is therefore central to the exploration of the play's key themes, such as the nature of reality and identity, and the relationship between art and life. Some also mentioned that he is also used to highlight the tension between conventional theatre and Pirandello's vision. Candidates who chose this question generally showed a very good knowledge of the work and an understanding of the question.

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

There were only a couple of responses to this question in which candidates were asked to examine the impact of the humorous elements in the play. Candidates

who attempted this question tended to focus on the role of laughter as a means to break the tension in the play and highlight the absurdity of the situation in which the characters and actors find themselves.

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 evaluate the extent to which the war impacts on the life of the characters. Responses tended to be very narrative, with candidates clearly knowing what happens in the novel but without focusing on the impact of these events on the characters.

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

There was a small number of responses to this question. Here, candidates were asked to examine the narrative style of the novel. Candidates generally showed a good knowledge of the text and were able to draw conclusions based on evidence from the work. Most concentrated on the importance of the family sayings and the oral tradition as this gives the reader a sense of family life and the relative normality of this at an extraordinary time in history. They also mentioned the nonchronological sequencing of the novel and how use of fragmented *vignettes* mirrors the way memories are recalled and highlight the episodic nature of family life. Some candidates also mentioned the simplicity of the language used by Ginzburg as this allows the reader to engage more profoundly with the family's experiences.

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 analyse the struggle between good and evil in the novel. Candidates

generally showed a good knowledge of the work and while some simply recounted the plot many candidates were able to analyse the struggle between good and evil. Candidates generally felt that Bellodi represents good as he tries to solve the mystery surrounding the murder of Colasberna and that the Mafia represents evil as they dictate what happens in society. Candidates also mentioned that adherence to the Mafia 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* and that the forces of evil prevail, aided by corruption at local and state level.

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

There were a few responses to this question. Here candidates were asked to explain how tension is created in the novel. Most mentioned how the tension is introduced at the very start when Colasberna is murdered and how this immediately engages the reader and heightens the drama. Others felt that the pervasiveness of the code of *omertà* creates and maintains tension throughout as people are scared to speak out and cooperate with Bellodi for fear of retribution. Candidates who answered this question generally had a good knowledge of the novel and were able to refer to this in substantiating their points.

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

This work was once again fairly popular this series. This question was the less popular of the two options and candidates were required to evaluate the extent to which the reader feels compassion for Nina. Some candidates simply described the key events in Nina's life without a discussion of whether or not these cause the reader to feel compassion. Better responses were those in which candidates linked their knowledge of the text to the question. Many referred to the opening

events at Mato Rujo and the terrible things Nina witnesses as a child and they felt that this evokes compassion in the reader. While some candidates felt that her quest for revenge does not have the same effect as violence is not the answer, some felt that this shows Nina to be a victim of circumstances and that it does therefore cause the reader to feel compassion. Some candidates discussed how the unexpected ending of the novel also causes the reader to feel compassion for Nina as she herself shows compassion, despite what she has had to endure, and she breaks the cycle of violence.

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

There was a significant number of responses to this question and candidates were required to examine what they felt to be the most important theme of the novel. Candidates were free to choose any theme they wished as long as they could justify their choice. For some candidates the most important theme is revenge as this permeates the entire narrative and is a driving force for the perpetuation of violence and the cycle of revenge that shapes the lives of the characters and determines their destiny. Others felt that the impact of war is the most important theme the war as its repercussions and related violence are a backdrop to everything that happens in the novel. Some candidates felt that forgiveness is the most important theme as Nina forgives Tito and breaks the cycle of revenge and violence. This also allows her to achieve some inner peace and eventually move on from the past. They felt that this is also representative of society which eventually moves on after the atrocities of war. 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 film was slightly more popular this year than it was last year. Question 10(a) was the less popular of the two options. Here candidates were asked to explain the most important cinematographic techniques in the film. Most candidates mentioned the use of flashback as this transports us to Salvatore's youth. It is through this flashback that we learn what the world was like after the war in a small village in rural Sicily. It is through this that we learn of Salvatore's love for cinema, his relationship with Alfredo and his love for Elena and this evokes a sense of nostalgia. Some candidates also mentioned that the colours are brighter during the flashback sequences, further highlighting the joy of his period. Many candidates discussed the music as a key cinematographic technique as it provokes emotions and highlights key events in the film and it helps the viewer to engage with the film on a more personal level. Candidates who chose this questions generally had a very good knowledge of the cinematographic techniques and were able to explain their importance in the film.

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 role of the female characters in the film. Candidates focused mostly on Elena's role as she is the main romantic interest of the young Salvatore and she is crucial in shaping his emotional journey. Their relationship serves as a catalyst for Salvatore's personal growth and eventual departure from Giancaldo. Some candidates discussed the role of Salvatore's mother as a typical housewife and mother in post-war Italy, trying to provide for her family.

She is pragmatic and representative of many women in Italy at this time whose husbands went to war and did not return, leaving them in a difficult economic situation. Hence, through the character of Salvatore's mother we learn about the impact of the war on society. Better responses explained why the female characters are important to the film while some candidates simply described some of the female characters without analysing their importance.

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

There was a very few responses to this question. Candidates were asked to examine why the relationships between the different generations are difficult 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)

There was a very small number of responses to this question which asked candidates to evaluate the extent to which Olga is responsible for her own unhappiness. Candidates generally felt that she is responsible to a certain extent. They discussed how her parents cause her to be unhappy as she has to marry a man she does not love but she then adds to her own unhappiness by keeping the truth from Ilaria and her secrets contribute to the breakdown of her relationship with Marta, as unresolved issues lead to a lack of effective communication. Some candidates simply told the plot and did not really address the 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 significantly more popular than Q12(b), attracting a large number of responses. Candidates were asked to analyse the importance of the character of Giosuè in the film and there was a large range in terms of quality of response. Candidates mentioned how Giosuè's perspective allows the audience to experience the story through the eyes of a child and how he represents innocence and hope, in contrast with the horrors of the Holocaust. Most discussed how Giosuè provides Guido with a sense of purpose and his paternal love in turn motivates him to carry on while faced with the difficulties of life in the concentration camp in order to protect Giosuè from the harsh reality of their situation. Some candidates felt that Giosuè's role is important in maintaining a comedic element throughout the film and therefore making it more palatable for the viewer. 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. Some candidates seemed to confuse Giosuè with Guido and their response did therefore not have the correct focus. A few candidates simply retold the plot of the film or gave examples of events in which Giosuè is involved without analysing his importance and it is essential that candidates answer fully the question that has been set.

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

This was the less popular of the two questions on the film but it still attracted a large number of responses. Here candidates were asked to evaluate the extent to which they thought the statement that 'it is unacceptable that the film trivialises the Holocaust' can be justified. Most candidates felt that the film gives us a different interpretation of events, rather than trivialise them. Most felt that the other

themes of love, family and human resilience were key and that this is not a typical film on the Holocaust. Some candidates did express that the comic elements detract from the gravity of the situation and for some this was not acceptable. Better responses showed balance in how the comedy aspect of the film does not trivialise the Holocaust but rather highlights the severity of it without the need for upsetting scenes. Some candidates did not seem to understand the word *banalizzare* and their answers were therefore not entirely appropriate. Others gave a general discussion of the Holocaust and lost sight of the question. Candidates are reminded of the need to choose the correct question for them and to plan their work carefully.

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

This film was popular again this series and this question was much more popular than the other question. Here candidates were asked to analyse the evolution of Peppino in the film and most candidates showed a good knowledge of the film. However many simply wrote about the different stages in Peppino's life without analysing the significance of these and responses were therefore overly narrative. Better responses examined the consequences of Peppino's actions for himself and for his family. They discussed how he begins to sense the contradictions and moral ambiguities in his family's lifestyle. The murder of his uncle deeply affects him and sows the seeds of dissent. They discussed his political awakening and how the tension between his desire for justice and his father's allegiance to the Mafia becomes a central conflict in his life, as well as his activism that leads to alienation from his family. They also discussed how his death brings about a change in public attitudes towards the Mafia.

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

This question was the less popular of the two choices and here candidates were required to evaluate the extent to which the statement that "this film tells the hopes and disappointments of a generation that tried to change the world" can be justified. Unfortunately many of the responses were overly narrative with candidates pointing out key events without examining their significance or linking them to the question. Better responses discussed the political awakening of Peppino and his generation. Influenced by the social and political movements of the 1960s and 70s, they hoped to be able to end the Mafia's grip on society and promote justice and social change. Their activism reflects their hope for a more equitable society free from Mafia oppression. However, the film also highlights the profound disappointments that come from clashing with entrenched power structures. Peppino's activism leads to intense personal conflicts, especially with his father, representing the generational divide and the difficulties in confronting deeply ingrained cultural norms. Despite their efforts, the persistence and ubiquity of the Mafia present a constant source of disillusionment. Peppino's assassination underscores the tragic reality that challenging such a powerful entity comes with severe consequences.

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

This film was popular again this year but there were surprisingly very few responses to this question, in which candidates were asked to analyse the role of Beatrice in the film. Candidates mostly focused on her role in the development of Mario's character as she inspires him to express his feelings through poetry as her presence ignites his passion for poetry. Beatrice represents the ideal of romantic love for Mario. Through his pursuit of Beatrice, Mario evolves from a shy and unconfident man into someone who is willing to take risks and express his

deepest emotions. His interactions with Beatrice push him to step out of his comfort zone and develop a sense of self-worth.

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 extent to which Pablo Neruda contributed to the evolution of Mario's character in the film. More successful responses looked at how Neruda has a significant impact on Mario. He introduces him to the world of poetry, sparking his intellectual curiosity and this allows him to see the world differently and begins to explore his own thoughts and feelings more deeply. Neruda acts as a mentor to Mario, guiding him through the nuances of poetry and the art of expression. Their conversations often revolve around metaphors, emotions, and the power of words, which significantly impact Mario's understanding and use of language. Neruda's poetry and guidance inspire Mario to pursue his love interest, Beatrice. Neruda's political beliefs and activism also influence Mario. Through their discussions, Mario becomes more aware of the socio-political issues affecting his community and the broader world. 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 only a few answers on this film this year and this was the more popular of the two options. Candidates were required to examine what they felt to be the key message of the film. Many candidates felt that this is that the concern with superficial beauty is pointless as despite his luxurious lifestyle, Jep feels a profound sense of emptiness and disillusionment in the hedonistic society in

which he lives. Others felt that the key message is the importance of making good choices in life. The juxtaposition of past and present highlights the inevitability of aging and the fleeting nature of life. Jep's reflections force the audience to consider their own lives and the choices they make. Here candidates generally showed good knowledge of the film and produced high-quality answers.

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

This was the more popular of the two choices on the film. Candidates were asked to explain the function of the secondary characters in the film. Most centred their discussion on Romano, Ramona and Sister Maria. They mentioned how Romano is important as he mirrors Jep's own sense of unfulfilled potential. His struggles and disappointments highlight the broader theme of unrealised dreams and the passage of time. In terms of Ramona, candidates mentioned how she presents the viewer with a more authentic side of life. Her straightforwardness and acceptance of her own flaws provide a stark contrast to the superficiality of Rome's elite. Many candidates felt that the most important of the secondary characters is Sister Maria as her character stands in stark contrast to the decadence of the other characters. Her presence in the film provides a sense of hope and the possibility of redemption. She encourages Jep to look beyond the superficial and seek deeper, more spiritual fulfilment. Most answers were well structured, and arguments were based on appropriately selected evidence from the film.

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 exact wording of the task.
- In Sections B and C, candidates must write their responses in Italian. There were a few instances this year where candidates wrote their answers in English and this means that they scored zero.
- 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.
- Candidates must remember to be careful with handwriting and to present their work neatly.