



Examiners' Report Principal Examiner Feedback

Summer 2025

Pearson Edexcel GCSE

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 once again 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 series 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 *piu*; 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 *repubblica* rather than *repubblica*, 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 2025 translation related to Theme 2 of the specification, *La cultura politica ed artistica nei Paesi di lingua italiana*, sub-theme: *la musica*. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

Most candidates successfully translated ‘San Marino is one’ although some wrote *e* without the accent. In translating ‘of the smallest states’ most wrote *degli stati più piccoli* or *dei più piccolo stati* and both were acceptable, but many candidates showed a lack of knowledge of articulated prepositions by writing *dei stati più piccoli*. Many also left that accent of *più* but that was acceptable as it is a non-grammatical spelling error. Some candidates translated ‘states’ *ad paesi* but that is not the same this and was not accepted. For the next chunk, ‘but it has always had’, most candidates translated this correctly, but a few wrote *ha* without the *h* and this was wrong as this is a grammatical spelling error. Almost all candidates were successful in their translation of ‘a rich musical tradition’ and ‘the nation participated’. Success was varied in translating ‘in Eurovision’ as some candidates struggled with the correct preposition, *a*. Some tried to use the articulated form, and this is correct, but many wrote *al* instead of *all’*, thereby rendering the translation incorrect. When translating ‘for the first time in 2008’ most candidates were successful, but some wrote *in 2008* as opposed to *nel 2008*. Many candidates did not use the reflexive verb when translating ‘and finally qualified’ and ‘for the final six years later’ was generally translated accurately but some candidates got the gender wrong and wrote *il finale* instead of *la finale*.

A significant number of candidates were able to translate ‘over the years the republic has been represented’, with many showing good knowledge of the passive construction but some lost the marks as they could not translate ‘over the years’, with some writing *tra gli anni* or *durante gl’anni*. The most challenging part of the translation was ‘by both Italian and artists and those from San Marino’, as candidates struggled with *sia...che* and the prepositions *da* and *di*. Many candidates used *entrambi*, but this is not correct in this context. In contrast practically all candidates were correct in translating ‘and the local artist Valentina Monetta’ but a significant number did not know the word for ‘contest’ when translating ‘has sung in the contest four times. Some wrote the English *contest*, and many wrote *contesto* which has a completely different meaning in Italian.

Almost all candidates were successful in translating ‘San Marino has not yet won Eurovision’ but some omitted the word *ancora* and lost the mark as a result. Most candidates also correctly translated ‘but the event is undoubtedly’ but there were a few invented words for ‘undoubtedly’ such as *indubiosamente*. The translation of ‘an excellent opportunity’ did not prove challenging for many candidates but some lost the mark as they left out the apostrophe on *un’opportunità eccellente*. Again, candidates are reminded of the need to pay attention to detail and to check their work carefully. The next chunk, ‘to promote knowledge’ was also challenging as candidates struggled with the word for ‘knowledge’ with many writing *sapienza* but this is not correct in this context. Others lost the mark as they omitted the article when translating *promuovere la conoscenza*. When translating ‘of its unique cultural heritage’, many candidates knew the vocabulary but some lost marks as they left out the word *unico* or they tried to paraphrase by writing *storia e cultura* for ‘cultural heritage. Candidates are reminded to read the text carefully and to translate exactly what is written, as paraphrasing can often lead to an incorrect answer.

In the penultimate chunk, ‘and to develop links’, while most candidates knew the verb *sviluppare* many struggled with the word for links. Some used the English and others used words like *rapporti* and *collegamenti* which are not correct in this context. While most candidates were able to translate ‘with other European countries’, and agreement was generally correct, a few candidates surprisingly did not know how to translate ‘European’, and some wrote *europeani* instead of *europei*.

Section B

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

This novel continues to be the most popular of the literary works and there were many high-quality answers. This question attracted a large number of responses, and it was much more popular than 2(b). Here candidates were required to examine the importance of the relationship between Michele and Filippo. Candidates mentioned how the relationship that develops between the characters allows Michele to evolve and become aware of the realities of life in this world where nothing is quite as it seems. They also mentioned how the relationship is important as it illustrates the complexities of the north-south divide in Italy at this time. However, there were many responses that were overly narrative, where candidates described the relationship between the boys but did not analyse the importance of this. These responses were often too narrative and therefore limited in terms of critical and analytical response.

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

This question was not as popular as Q2a but there was still a large number of responses. Here candidates were asked to explain how tension is created in the novel. Candidates generally showed a good knowledge of the text and most mentioned how tension is created when Michele discovers Filippo and how he has to overcome his fears as he tries to save Filippo. They also mentioned how the behaviour of the adults creates tension as we do not know what they are going to do to Filippo. Better responses explained how the tension affects the reader and how it illustrates the theme of violence and highlights the complexities of the north-south divide and the difficulties of life for many people in the south of Italy at this time. They also mentioned how it provides a contrast between the world of the children and that of the adults. 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 remains a popular choice for candidates and both options were evenly matched in terms of number of responses. Here candidates were required to explain why Annetta's parents refuse to let her live as she would like. There were some very well-structured and balanced answers detailing how the parents are a product of their time and how they therefore reflect the retrograde attitudes towards female emancipation. More successful candidates mentioned how her parents follow the societal norms and propagate the defined gender roles. There were good examples of how tradition and honour are more important to them than Annetta's happiness.

Annetta's desire for freedom leads to behaviours that contravene societal codes, and the parents cannot allow this. They live in a society in which family honour is paramount. They have little in the way of material possessions, so the family name is essential. While more successful candidates linked their points to an evaluation of why Annetta's parents act as they do, some simply described what Annetta's parents do in the novel and responses lacked the analysis that is required for higher marks.

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

This question was also chosen by a significant number of candidates who were required to analyse the representation of the male characters in the novel. Candidates mentioned how the male characters are on the whole depicted in a negative way. Most focused their discussion on Annetta's father and uncle. In terms of the father, they mentioned how he represents the patriarchal society in which the novel is set. He is a violent man who believes that females should follow certain rules. Candidates mentioned how Annetta's uncle is able to get away with sexual abuse as those who know about this turn a blind eye. The structure and nature of society allows men to behave as they wish. Some candidates also mentioned Annetta's brother who is treated with affection and warmth, even though he has been unsuccessful in life. A few candidates mentioned that Nicola is a different type of male character, one who represents a more modern outlook and as such he can be seen as a symbol of hope for change, even if this does not actually happen by the end of the novel. While more successful candidates explained why the male characters behave as they do, and the impact of this on the female characters, some simply gave a description of the characters and produced responses that were too descriptive or narrative.

Question 4(a) *Marcovaldo* by Italo Calvino

This text remains reasonably popular and both questions were evenly matched in terms of the number of responses. Here candidates had to evaluate the extent to which they agree that Marcovaldo is a sensitive and naïve man who does not manage to adapt to city life. 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, he naively believes that this will lead to an improvement in his circumstances. However, nature often deceives him, further adding to his woes. Some mentioned the

consumerism of society in which Marcovaldo is unable to partake and the negative impact of industrialisation.

Question 4(b) Marcovaldo by Italo Calvino

This question attracted a significant number of responses and candidates had to examine the impact of industrialisation in the novel. Candidates mentioned how the city environment is dominated by factories, concrete, and pollution, as a result of the industrialisation caused by the economic boom. Most mentioned the negative effects of industrialisation on nature as it turns this into a resource to be exploited for economic gain. They mentioned how the environmental impact of industrialisation is evident throughout the narrative and how pollution, deforestation, and the depletion of natural resources are depicted as consequences of unchecked industrial growth. More successful candidates examined the impact of industrialisation on Marcovaldo himself as the industrialised city represents a harsh reality for him and his family. The quest for warmth, food, and shelter becomes a constant battle against the dehumanising forces of industrialisation which only serve to alienate Marcovaldo from the natural world. Most candidates showed very good knowledge of the novel but while some were able to reference relevant material from the text, they did not always develop their points to a logical conclusion and produced responses that were overly narrative. A small number of candidates produced an almost discursive-style essay on industrialisation with little reference to the text. Candidates are reminded that questions are to be answered in the context of the set text.

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 seeks to help the reader understand the mindset of young people, exploring both positive and negative aspects. While a small number of candidates simply recounted the plot, there were many high-quality responses here and most candidates showed a good knowledge of the text. Some mentioned how Alex's search for identity is a positive as it represents a process of growth and a transition to adulthood. Many felt that the relationship with Aidi is important as it shows a more caring, sensitive and even vulnerable side of Alex and it portrays young people in a more positive way. Candidates mentioned how Alex's rebellion represents a negative aspect of the teenage mindset as he decides to rebel against society and challenge its norms. In terms of this negative mindset most candidates mentioned that this is best illustrated by the character of Martino, who

represents young people who are inclined towards seeking instant gratification and this ultimately leads to his downfall.

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 examine in what way the work is a coming-of-age novel. Here candidates felt that there were several key aspects that make the work a coming-of-age novel. They mentioned how Alex goes through a period of rebellion which they felt to be typical teenage behaviour as teenagers often struggle to find their identity. They also mentioned the importance of friendship in the novel and how this has an impact on Alex. Candidates felt that a key element of the story is Alex's relationship with Aidi as we see Alex falling in love for the first time. However, although this love is unrequited their relationship is very emotionally intense. They have a platonic relationship based on love and Alex changes, as he can be himself and express his feelings in a more mature way.

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 less popular of the two. Here candidates had to analyse the function of the stage directions in the work. Responses to this question were very narrative with basic analysis as candidates mentioned how the stage directions help the characters to follow instructions. Opportunities were missed to explore the question in depth as candidates could have mentioned functions of the stage directions such as how they to help convey the complex emotions of the characters and how they are crucial in delineating the transition between 'real' life and the drama that unfolds on the stage.

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

This was the more popular of the questions on the play and there were a few responses to the question in which candidates were asked to analyse the theme of identity in the play. Candidates who attempted this question tended to focus on the characters' struggle with their identity. They are characters from an unfinished play seeking completion, stuck in an immutable reality, yet they also assert a sense of independent existence beyond the author's creation. Better responses examined how this multiplicity blurs the lines between the characters' scripted roles and their perceived "real" selves. However, while candidates generally showed good knowledge of the

play, most answers tended to focus only on some aspects of the question and opportunities were missed to develop points and arguments to a logical conclusion.

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

There was a significant increase in the number of responses to this work this series and both questions were equally as popular. Here, candidates were asked to examine the extent to which the novel can be considered to be a true historical document and there were many good responses. Candidates mentioned how the novel presents the historical period in which the novel is set through its impact on the family and as such it cannot be a truly historical document as the focus is not as factual as a true historical document would be. They also felt that the series of vignettes, the non-chronological sequencing and the use of anecdotes further add to the lack of realism in terms of the work being a historical document in its true sense. However, many felt that the fact that the novel depicts family life in such extraordinary times means that it is of value in terms of historical authenticity. On the whole, candidates showed good knowledge of the text and were able to draw conclusions and substantiate their points with appropriate textual reference.

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

In this question candidates were asked to examine the importance of language and communication in the novel. Although candidates generally showed good knowledge of the text, some of the responses tended to be very narrative, without focusing on the importance of language and communication. Better responses discussed how the theme of language and communication within the family context is central to the exploration of relationships and identity. They mentioned how language characterises the interactions among family members, and this contributes to the authenticity and intimacy of the narrative, conveying a sense of shared history and understanding among family members. Some candidates discussed how language shapes and reflects individual and collective identity and while language is a key element of communication in the novel, Ginzburg uses the unsaid to capture the minutiae of daily life and the unspoken understanding that exists among family members.

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

This novel was once again a popular choice, and both questions were evenly matched in terms of popularity. Here candidates were required to evaluate the extent to which they agree that the novel is more than just a detective novel. There were many good responses and more successful

candidates focused clearly on the question and provided critical analysis as well as appropriate textual reference in their response. Most candidates believed that the novel is indeed more than just a detective novel as there are other important themes. Many candidates examined the depiction of society in Sicily at the time, a society that is completely dominated by the Mafia. Candidates also mentioned how adherence to the code of *omertà* also means that justice cannot be done and the *mafiosi* remain in charge as the local people are too scared to speak out against the Mafia. Some candidates felt that the novel is essentially about the struggle between good and evil as Bellodi attempts to achieve justice but is thwarted by the Mafia's entrenched power in the society. Some candidates mentioned that the novel is not in fact a typical detective novel as the perpetrators of the crime are never brought to justice in this case.

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

In this question candidates were asked to analyse the theme of corruption in the novel. Most mentioned how the Mafia is a key source of corruption in the novel due to its ubiquitous presence and the control it exerts over all aspects of life. A few candidates referred to the title and how this symbolically refers to the time of day when the Mafia operates, suggesting the covert and predatory nature of Mafia corruption. Many candidates also mentioned how the police force are depicted as either actively participating in corrupt practices or turning a blind eye to the criminal activities of the Mafia, thereby allowing this to continue and failing in their duty of care to protect the citizens. Some felt that the adherence to the code of *omertà* by the villagers reveals a kind of moral corruption that lies at the centre of society, whereby everyone is complicit in the corruption. Candidates who answered this question generally had a good knowledge of the novel and were able to refer to this to substantiate their points.

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

This work was once again fairly popular this series. This question was the slightly more popular of the two options and candidates were required to evaluate the extent to which the novel is unpredictable. Most candidates focused on the unpredictable events in the plot, such as when Tito spares Nina at the beginning of the novel and then when Nina does not exact revenge on Tito at the very end. A couple of very good responses also looked at the unpredictable aspects of the narrative style, such as how the novel unfolds in a non-linear fashion, thereby keeping the reader on their toes, as they must piece together the story gradually.

Better responses were those in which candidates linked their knowledge of the text to the question, but many candidates wrote responses that were too narrative and lacking in analysis.

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

There was a significant number of responses to this question and candidates were required to examine the narrative style of the novel. Some candidates were able to provide some critical analysis but here most candidates simply told the story of what happened without linking this to the question. More successful candidates wrote about how the narrative structure is fragmented, unfolding in a non-linear fashion that mirrors the complex and fractured nature of the characters' lives, particularly in the aftermath of war. The narrative is shrouded in suspense and moral ambiguity. Baricco deliberately withholds information, keeping readers in a state of uncertainty. Some mentioned how the dialogue is sparse, yet at times charged with emotional intensity, contributing to the overall sense of mystery and unpredictability.

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 more popular of the two options. Here candidates were asked to analyse the theme of love in the film. Most candidates mentioned the father-son relationship between Salvatore and Alfredo, an insightful man who guides the young Salvatore and makes difficult decisions with Salvatore's best interests at heart. Most also mentioned the relationship with Elena as she is Salvatore's first love and how this relationship with Elena is fundamental in Salvatore's development. Elena is a significant influence as she is the only woman Salvatore ever really loves. Some candidates also referred to Salvatore's love for cinema and film, a fascination with film shapes his life and the thing which brings him most happiness in life. Candidates generally showed good knowledge of the film and an ability to develop their ideas effectively with appropriate reference to the film.

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

In this question candidates were required to analyse the importance of the past for Salvatore. Better responses explained how the majority of the film is a long flashback to Salvatore's youth, and this highlights the importance of the past. We learn about life during Salvatore's formative years through his memories of the village in Sicily where he first fell in love with film. Some candidates simply described what happened in the film without analysing the importance of this. Candidates are reminded to read the question properly.

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

There were only a few responses to this question. Candidates were asked to analyse the significance of the title of the film. They mentioned how Olga has made mistakes in her life as she did not follow her heart and instead conformed to expectations, and this leads suffering for other people and has serious consequences. Candidates felt that the key message is expressed in the title of the film, i.e. we should follow our heart, which will take us the right way through life, as opposed to doing what others want and being unhappy.

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 explain why Olga's letter-diary is so important in the film. Candidates mentioned that this is important as it is how we learn about what has happened in the past and how Olga's decisions have had negative consequences for her and her family. Some candidates also discussed how this diary is an attempt by Olga to atone for her past mistakes and to give her a sense of freedom as she reaches the end of her life. It is her chance to explain her choices and to express her feelings to Marta. Answers tended to be very narrative with candidates simply writing about the plot and not explaining the importance of the letter-diary. Critical analysis is required in order to access higher marks.

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

As in previous series this was the most popular of the films and both questions were equally as popular, attracting a large number of responses. Here candidates were asked to analyse the theme of injustice in the film and there was a large range in terms of quality of response. Candidates mentioned how injustice is a key theme in the film, although some answers did not express this clearly. More successful responses gave appropriate examples of injustice and explained these in relation to the historical context of the film, e.g. the *leggi razziali* and explained the impact of this on the characters in the film. Most candidates mentioned the very obvious injustice towards the Jews in the concentration camp during the second part of the film. Candidates also made frequent reference to the death of Guido at the end being unjust after all his efforts throughout to maintain a positive attitude in the face of such adversity.

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 and a few candidates simply explained what happens in the film and lost focus on the question.

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

Here candidates were asked to examine what the film teaches us about human nature. Most candidates referred to the optimism and resilience of Guido and how he uses his imagination and spirit to cope with the adversity that he faces. In contrast many also discussed the negative side of human nature in terms of how the Nazis treated the Jews, and the personal nature of Dottor Lessing and how he was depicted as being devoid of any human qualities when he does not help Guido. Several candidates referred to the fall of the German guard in front of the uncle in camp, saying how his dignified nature was rebuffed yet he was highlighted as an example of being true to yourself in the worst circumstances. Most candidates who chose this question were able to provide analysis and use appropriate material from the film to substantiate their points. However, a few candidates did not seem to understand the question and answers were not relevant at times.

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

This film was popular once again this series and this question was much more popular than the other question. Here candidates were asked to evaluate the extent to which they agree that Peppino's rebellion in the film is courageous but futile. Most candidates felt that Peppino's actions are not entirely futile as he does denounce the Mafia but ultimately, he pays for this with his life. Many candidates mentioned how Peppino's death leads to a change in attitudes towards the Mafia, so his legacy is important and therefore this justifies his rebellion to an extent. Most candidates showed a good knowledge of the film. However, some simply wrote about what happens in the film without analysing the significance of Peppino's actions.

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 analyse the conflict between modernity and tradition in the film. Unfortunately, many of the responses were overly narrative. Better responses discussed the generational conflict as Peppino represents the new generation that rebels against the conservative, Mafia mentality of his parents' generation. Peppino aligns himself with modernity through his political activism. His progressive vision and his fight for civil rights represent a break from the corrupt tradition of the Mafia, emphasising the aspiration towards a more just and fair society. Some also

mentioned that the film is set during a period of profound social and political change in Italy and the conflict between tradition and modernity reflects the transformations of Italian society during that time.

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

This film was popular again this year, and this was the more popular of the two options. Candidates were asked to examine the most important theme in the film. Many candidates felt that the power of poetry is the most important theme. 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. Mario is able to better communicate with Beatrice and express his love for her through poetry. Others felt that friendship is the most important theme and focused their discussion on the relationship between Mario and Pablo Neruda.

Neruda helps to develop Mario's awareness of the world around him and to express himself and this can be seen as a manifestation of friendship. However, when Neruda leaves, he seems to forget Mario quickly and this leaves Mario feeling abandoned and disappointed. However, Neruda seems remorseful when he comes back to the island years later and discovers what has happened to Mario. This relationship leads us to question the nature and importance of friendship. Most candidates produced good quality answers here, although some did not develop their points fully and arguments were not well-linked to the title. A few wrote about different themes without stating what they felt to be the most important theme, so they did not answer the question fully.

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

There were surprisingly very few responses to this question in which candidates were required to analyse the importance of the setting of the film. While some candidates simply described the setting without explaining the importance of this, more successful responses discussed how the island is a place of stunning beauty, but it is isolated from the rest of the world and the islanders have limited opportunities and most of them make their living from fishing. They mentioned how the lack of education allows the corrupt politicians and the Catholic Church to continue to exert their power over the islanders who do not question the status quo. The setting tells us a lot about the traditional nature of society as the island has a traditional patriarchal society where gender roles seem to be very conventional.

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 evaluate the extent to which Rome is the real protagonist of the film. Candidates mentioned how the timeless beauty of the city raises questions about the search for and nature of beauty as well as about life and death. The timeless beauty of the city is in juxtaposition with the hedonism and vacuity of the lifestyle of the characters we meet. Rome is the constant, the *grande bellezza*. Candidates showed good knowledge of the film although some answers were overly descriptive and did not answer the question fully.

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

This was the less popular of the two choices on the film. Candidates were asked to analyse the role of the female characters in the film. Most centred their discussion on Ramona and Sister Maria. They mentioned how Ramona 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 female characters is Sister Maria. Although her appearance in the film is brief, 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 answer either two questions from Section B or one question from Section B and one from Section C. They must not answer two questions from Section C. If this happened, they will only be given credit for one of the responses.

Candidates must remember to be careful with handwriting and to present their work neatly.

