

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge Pre-U Certificate

## **MARK SCHEME for the May/June 2015 series**

### **9783 PRINCIPAL COURSE ITALIAN**

**9783/04**

Paper 4 (Topics and Texts), maximum raw mark 60

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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### **Part I: Topics (30 marks)**

Candidates answer one question from Part I: Topics and write their responses in the Target Language.

The texts/films are to be studied primarily in cultural context (historical, political, social) as well as a literary/cinematic one.

Answers are to be marked out of 30 according to the criteria below:

- Content: 20 marks (10 marks: AO3, 10 marks: AO4)
- Language: 10 marks: AO2

This paper is intended to test candidates' knowledge and understanding of a topic and their ability to use it to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (although at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful personal evaluation of what candidates have studied. Candidates may have been encouraged to depend closely on prepared notes and quotations; quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in an answer. This applies to answers about films as well as literary texts.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and especially any signs of understanding and careful organisation. Specific guidelines are given for each question, agreed by the examination team.

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**Part I: Topics – Marking grid for content**

18–20	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive knowledge of both texts/films. Ability to look beyond the immediate material and to show good understanding of underlying themes.
15–17	<i>Very good</i>	Thoughtful and well argued response to the question. Thorough knowledge of both texts/films. Detailed understanding and illustration of thematic and comparative issues.
12–14	<i>Good</i>	Well argued response to the question. Equally sound knowledge of both texts/films. Good understanding and illustration of the thematic and comparative issues.
9–11	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge of texts/films. Some understanding and illustration of the thematic and comparative issues AND/OR good understanding of texts/films, but lacking detail. Stronger on one text/film than the other.
5–8	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the texts/films. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–4	<i>Poor</i>	Little attempt to answer the question. Poor knowledge and understanding of the texts/films. Insubstantial with very little relevance.
0		No rewardable content.

**Part I: Topics – Marking grid for language**

10	<i>Excellent</i>	Almost flawless. Excellent range of vocabulary and complex sentence patterns. Good sense of idiom.
8–9	<i>Very good</i>	Highly accurate. Wide range of vocabulary and complex sentence patterns. Some sense of idiom.
6–7	<i>Good</i>	Generally accurate. Good range of vocabulary and some complex sentence patterns.
4–5	<i>Satisfactory</i>	Predominantly simple patterns correctly used and/or some complex language attempted, but with variable success. Adequate range of vocabulary, but some repetition.
2–3	<i>Weak</i>	Persistent errors. Simple and repetitive sentence patterns. Limited vocabulary.
1	<i>Poor</i>	Little evidence of grammatical awareness. Very limited vocabulary.
0		No rewardable language.

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## Part I Topics: Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

### 1 GLI ANNI DI PIOMBO

#### A

Ideologies, political and religious, are at work in all three texts both consciously and unconsciously.

#### *Il contesto*

The oppressive weight of a baroque, Jansenist, Catholicism is at the core of much of the intellectual meat of the novel. The forces of law and order view mankind as essentially sinful and in need of punishment: the police view suspects as guilty until proven innocent; judge Riches sees judges as the ministering priests of justice which can never err no matter what relation it may bear to the facts (the last things to be considered). Their secular opponents, the revolutionary cells, are similarly theologically driven: revolution is now the *aldilà* and young revolutionaries want to punish and persecute just like their Counter Reformation predecessors. Pascal (ideology) and Voltaire (individual freedom) are the poles between which the novel's debate takes place.

#### *Morte accidentale di un anarchico*

The ideology informing the whole structure of the police force and their methods is clearly indicated by *il matto* to be fascism. People occupying the higher ranks are shown to be ex-fascists, formerly active in guarding the fascist State's enemies, and the idiotic procedures of the police – brutal, inconsistent, irrational – are only possible now, thirty to forty years later, because the old methods and attitudes still prevail. The Church itself is indicted as a collaborator of State brutality by the *matto's* disguise as the bishop detailed by the Pope to be 'osservatore di collegamento presso la polizia italiana'. But the forces of the left are caught in the same ideological trap, according to *il matto*, and in decrying government scandal leftist journalists only minister to its underlying cause – capitalism – and through temporary bouts of rebellious catharsis solidify its grip.

#### *Buongiorno notte*

In spite of espousing a revolutionary ideology the members of the group keeping Moro prisoner cannot escape the incarnate practices of their former faith: at meal times they cross themselves. Their zeal for a revolutionary new order is seen by Moro to be religious in essence: they are prepared to be martyrs for the cause just as many early Christians were. But their religion is more severe than the comforting, consoling Catholicism espoused by Moro and his party, *La Democrazia Cristiana*, which reassures people and recognises the weakness of the flesh. Communists, says Mariano, must recognise no human limits or attachments (a no doubt unconscious reference to Christ's exhortation to forget father and mother, sister and brother in pursuit of God's heaven) in pursuit of their heaven, the annihilation of *la realtà soggettiva*.

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## B

Incarceration is perhaps the overwhelming theme of all three works: a physical presence in *Buongiorno notte*, the metaphorical state in which the representatives of justice would like to keep all mankind in *Il contesto*, and a brutal police technique in *Morte accidentale di un anarchico*.

### *Il contesto*

The desirability of prison for some people is shown to be not so paradoxical: guilty suspects, once in prison, can set about their defence in court where even confessions cannot be accepted without supporting evidence which is usually missing; Cres, the avenging pharmacist, had arranged his life like a prison, Rogas notes, and was thus enraged to be taken from its safety and thrown into a real one. Rogas too is seen as the prisoner, just like the State, of its corrupt officials. But these references are the prelude to the vision of mankind elaborated by judge Riches. For him there are no longer individuals, just one humanity that needs to be kept suppressed by an arbitrary but absolute justice that through its workings establishes its truth.

### *Morte accidentale di un anarchico*

The absolute nature of the repressive power of custody seen in the novel. *Il contesto* is to be seen too, in comic guise, in this play right at the start when *il matto* remarks that an unblemished police record is like a red rag to the 'carabinieri'. Further savage satire follows when he shows that police ignorance and linguistic incompetence (their neglect of commas in a document, for example) would send an innocent man to prison. Prison is what they understand best and where they feel happiest (they were prison warders in Mussolini's internment camps). But *il matto* turns the tables on them when he threatens to throw himself out of the window or down the stairs and so they bolt the window and lock the door. Once in custody a suspect is abused with impunity in order to obtain a confession. The occasional scandals that rock the State system allow people to vent their anger but capitalism and its servants remain in post as the prison of social democracy continues to stand.

### *Buongiorno notte*

Prison is the setting for the film: the early scenes show the group building a cell for Moro in the apartment they have just rented. This apartment is their prison too: they (attempt to) control who comes in and goes out and stay there for long periods. The canary in its cage in the garden visually echoes their situation. Their imprisonment of Moro is a tactic to negotiate with the Italian government to step back from the disaster, as they see it, of *il compromesso storico*. In his reply to Moro's plea for his intervention the Pope reveals himself to be the unwilling prisoner of the Italian government, told only to communicate in platitudes to Moro. When their efforts at negotiation fail they have to kill their captive, as the straight jacket of their ideology demands even though they know the people they are fighting for will fail to understand. The doubting Chiara's dreams of a free Moro are no more than that.

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## 2 LA LIBERAZIONE D'ITALIA 1943–1944

### A

The courage/heroism of the non-combatant population is evident in the works but is generally expressed in a passive way and is accompanied at times by less than altruistic motives and behaviour.

#### *Uomini e no*

The partisans in Milan need the support of the general population to provide them with safe houses (e.g. Selva) and moral support. They contend that as they are fighting for happiness they should live with their families and not hide away. The butchered dead of Largo Augusto silently but resolutely speak of the purpose of their suffering: to liberate all peoples everywhere from all bonds, not just those of the *nazifascisti*. Thus they are not to be mourned. The prisoners being taken away to be shot in reprisal for Germans killed in the partisan attacks cry out a joyous 'Viva!'. We see in Lorena the idea that resistance is necessary as an end in itself, almost regardless of the outcome; it is an existential choice. Hence the 'operaio', witnessing N2's death at the end, decides to become a partisan.

#### *I ventitré giorni della città d'Alba*

In a similar vein the eighteen year-old student Sergio in Fenoglio's text (*Gli inizi del partigiano Raoul*) decides to become a partisan in spite of his fears and inexperience. In view of his anxieties and dreams of being shot by *la Repubblica*, as well as his prudish distaste for the partisans' vulgarity, he can hardly be seen as heroic but he nevertheless stays with his newly chosen comrades. In other stories (*I ventitré giorni della città di Alba*, *L'andata*) the non-combatants might help the partisans and generally support them but they are usually too preoccupied with their own well-being and safety and are fearful of fascist reprisals.

#### *Paisà*

Although rather reluctant at first to show some liberating Americans the way through mined country, Carmela, the Sicilian girl, guides them safely and then tries to hide Joe from patrolling Germans. She fails and tries courageously to kill the Germans who instead throw her down a cliff. In Rome, Francesca, reduced to whoring six months after being liberated by the Allies, rediscovers the American she befriended on that heady day of liberation and tells him, in his drunken disdain of all Italian girls, that Francesca is a good girl, like so many who, with great patience and courage, have had to endure hunger and poverty during their captivity. Her hopes of a bright future are cruelly disappointed as Joe, moving north, leaves her waiting by 'their' tree. The uncertain future that awaits the liberated Italians, as well as some of their liberators, is poignantly indicated too in the brief encounter between the black American military policeman, Joe, and the orphaned *scugnizzo* in Naples. The possibility of peace and a return to prosperity through patience and faith is shown in the simple lives of the monks in the Appenines.

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## B

The business of fighting or enduring the war of liberation, apart from imposing the non-negotiable event of one's death, sometimes creates other shadows to darken the future

### *Uomini e no*

The main character, N2, fully committed though he is to the partisan cause, is unhopeful for his future because of his uncertain relationship with Berta. Happiness, the only reason for fighting according to his friend Selva, eludes him and his death at the hands of Cane Nero is a ferocious suicide. Vittorini reflects too on the possibility of an eternity of suffering: partisans are fighting the *nazifascisti* and their cruelty but how can their actions be excluded from the full range of human activity and thus within the purview of the partisans themselves?

### *I ventitré giorni della città d'Alba*

In one or two stories future problems seem to be brewing. In *Il trucco* the execution and burying of a fascist too near to a village suggest recriminations to come. In *Gli inizi del partigiano Raoul* the ideological and political differences between the various groups of partisans point to a turbulent post-war peace. These differences lead to the death of one partisan and the sparing of another in *Un altro muro* where we see the uncompromising view held by *la Repubblica* of the partisans: they are all traitors to Italy. In *Ettore va al lavoro* a more invidious blight eats away at Ettore. Now the fighting is over, at the age of twenty-two and having been the leader of his own group of partisans, Ettore cannot bear the thought of having to spend the rest of his life working for a living. He drifts into a life of crime as a hit-man. More poignantly in *L'acqua verde* we see the devastating effects of war on a susceptible soul: quietly and hesitantly a young man says goodbye to the world that continues to delight him as he walks, laden with stones, into the deeper water.

### *Paisà*

The two stories which indicate a long road to recovery after the war are those set in Naples and Rome. Naples, once liberated, is administered by the allies. Life is chaotic and everyone is desperate to eke out some sort of living, including the swarms of street urchins, many of whom are orphans and so adult before their time. Their only chance to survive, and possibly thrive, is to indulge in petty crime. They live, along with many others, in the ruins of houses destroyed by allied bombing. A similar hustling to survive, involving criminality and immorality, is the dominant note in the story of Francesca, the pretty Roman girl reduced to prostitution to make end meet. She is left waiting for her ticket to happiness, G.I. Fred, who will never come. Will her life ever be repaired?

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### 3 LA MALAVITA IN ITALIA

#### A

*I malviventi* exploit people around them but need their cooperation in order to prosper.

#### *Gomorra*

It is clear that the factional leaders of the Camorra have the power of life and death over their associates but organised crime is aided and abetted by commerce, industry, and local government. The auctions organised by the fashion houses, where bidding undercuts any reasonable cheap deal, will keep seamstresses in work but it will amount to slave labour. Business (Italian and foreign) as well as local government (Venice) are happy, in spite of their reservations (the insistence on *massima trasparenza* in Venice indicates an uneasy conscience), to hand over their toxic waste because of the cheap rates being quoted. Don Ciro, the 'family fund' paymaster, flees a bloody killing on the estate and runs away down the dual carriageway, with police cars going by, to join a world only a stone's throw away and oblivious of what's going on. Some individuals take a stand, for example the tailor Pasquale and the young associate of the environmentally very unfriendly waste disposal man, but they don't affect the figures given to us at the end.

#### *Romanzo criminale*

The symbiosis of criminal gang and those who exploit them for 'higher' purposes is a fundamental theme of the film. Firstly organised crime itself, in the figure of the Sicilian zio Carlo, exploits and controls their untutored, raw violence. More nebulous and sinister, but equally efficient, are the state fixers (the secret services) who contact and help the gang so that they carry out their dirty business: the Bologna station attack. The shadowy brains behind this manipulation retire from the scene once the Berlin wall (and the need to protect Italy against communism) crumbles. Police, judges, nurses, all can be bought as we see when *il Freddo* walks out of prison hospital. The possibility of redemption for *il Freddo*, in the figure of Roberta, gleams for a while but not long.

#### *A ciascuno il suo*

*La malavita* is represented here principally by the senator, *l'onorevole Abello*, and his clients, especially *l'avvocato Rosello*, who fix things so that the murders of the husband of Rosello's mistress, *il farmacista Manno*, and of the inconvenient *professore Laurana*, innocently digging into the case and getting too close to the truth, are sufficiently obfuscated. They are able to do this because of family connections who, like the *arciprete Rosello*, while not obstructing justice try to deflect its course by proffering the age-old hypothesis of *il delitto passionale*. However, in this society everyone seems to know everyone else's business and people either use this knowledge to feed their spleen, like Manno's widow, or to confirm their fatalistic, ironic world view, like the men of Laurana's *circolo*, regularly meeting on the chemist's porch. The thought of using their knowledge to bring malefactors to justice seems culturally unthinkable. Finally the police are of no use in pursuing the guilty not only because of their unimaginative working methods but also because of the nexus of relations guaranteeing silence and thus impunity to the criminals.



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## B

Although the popular classes, barely literate in some cases, seem to be the main breeding ground of the *malviventi*, their ranks include representatives from most walks of life.

### *Gomorra*

The beginning and the end of the film deal with the gang rivalries associated with the sprawling housing complex in the suburbs of Naples. In spite of an unlikely presence of normality in people's lives we see that the whole fabric of their society is impregnated with Camorra activity. The fate of young girls, hardly dealt with, would seem to become the wives of members of *il sistema* and then their mothers. The boys and young men, with no culture it would seem other than that of looking out for the police, witnessing raids, and delivering groceries, see association with one of the various gangs, or setting up independently, as the only alternatives in the choice of a career. Elsewhere we see that artisans and accountants are part of the system, as are unscrupulous business men. Getting out is difficult and is done at some personal cost: Pasquale has to give up the craft he loves and earns his living as a lorry driver.

### *Romanzo criminale*

The background of the gang is one of social and familial deprivation. They are hoodlums. They become criminalised through a wild adolescence and turn to a larger enterprise because they feel they have nothing to lose and are dead already. However, *il Freddo* and Patrizia seem to be alive to other possibilities: *il Freddo's* brother has a tutor, Roberta, and Patrizia, although a whore, is definitely 'high class'. *Il Freddo* tries to lead a normal life with Roberta. The gang become involved with people in the professions, educated but venal.

### *A ciascuno il suo*

Whereas the social background of the *malviventi* in the films is generally highly impoverished the social milieu of those involved in criminal activity in the novel is that of *la borghesia*, of varying degrees. We are in the realm of lawyers, doctors, priests, senators, teachers. The fatalistic view of people allows criminal activity to continue unchecked, as everyone expects the worst of everybody else, and the scale of corruption is vast as private, financial, and political motives encourage the well-connected to indulge their positions of influence. Society is like a cheese riddled with worms.

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#### 4 IL CINEMA DI NANNI MORETTI

##### A

The theme of the influence of authority of all kinds – political, scientific, religious, mediatic – on Italian life is particularly important in *Caro diario* and *Il Caimano*. The candidate will need to examine how these are treated by Moretti, the means he chooses to ironize and criticize those who use authority and the media in order to manipulate people and those who passively suffer this manipulation, and must decide whether there is more in these treatments than just entertainment. The sentencing of ‘*il caimano*’ (Berlusconi) to a prison term of seven years was audacious at the time and was later shown to be prophetic. The influence of the professionals, in the case of *La stanza del figlio* that of the psychiatrist and in *Caro Diario* that of the medics, is also a central concern. Both professions have a profound effect upon many people. What is the basis of their authority? Furthermore we must ask ourselves whether Moretti’s analyses simply lead us to a disabused resignation or whether they suggest ways to challenge such all-powerful authority both in our own lives and in collective action.

##### B

The chapters of Moretti’s *Caro diario* offer plenty of material for his satirical and critical eye to observe and ironise, concentrating especially on what he sees as the superficiality and inauthenticity of modern life and its adulation of the trite and the vulgar: the parvenu, mass media, political correctness. Certain topics are more serious, however, in particular the chaos (and corruption?) within the medical profession.

The topics of corruption, inauthenticity, and the trivialisation of society are to be seen equally well in *Il caimano*. Moretti’s targets, particularly Berlusconi, are clear. While there are no such obviously ironized targets in *La stanza del figlio*, apart perhaps from religion, there is a poignant analysis of the effect of grief on people and their relationships.

The candidate will need to identify some of Moretti’s political and social messages, including that of the role the individual can play in resisting the manipulative and trivializing aspects of Italian society and show the means, including cinematographic, that Moretti uses to get these across to his audience.

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## 5 L'EPOCA FASCISTA

### A

Examples abound in the works, especially *Fontamara* and *Un giorno particolare*, of the exploitation and repression exercised by the regime with regard to vulnerable, disadvantaged, and dissident individuals. The 'contadini' in *Fontamara* are shamefully abused by the 'sindaco', losing their supply of irrigation for their sparse crops, as well as by many other representatives of social, religious, and political authority and their dissent at the end is violently put down. Gabriele in *Un giorno particolare* is sent into internal exile for being both a dissident and a homosexual. Quadri flees to Paris to be able to continue his struggle against the regime in relative safety. Fascism represses but also corrupts its repressive agents. Sexual licence characterises the lives of ministers and intelligence agents in *Il conformista*. Spying on fellow citizens and admonishing them to behave in a proper fascist manner is evident in *Un giorno particolare* as is the imposition of highly conservative gender roles.

However, fascism is shown to fill its devotees with something approaching the loyalty and fervour of a religious cult, as we see in the fascist piety of Antonietta in *Un giorno particolare*, and the craving for immersion in the body politic of Marcello in *Il conformista*. The scenes of mass deployment of Rome's citizens to welcome Hitler to the capital in *Un giorno particolare* and the abundant joy they share indicate the profound satisfaction many Italians felt in such conformity to a bellicose state ideology.

### B

Although the general tenor of all three works is one of criticism of the fascist regime's indifference and cruelty to ordinary people, disadvantaged by lack of education, poverty, and political and sexual persuasion, there are many examples of people who found good reason to support, and profit from, fascism. The representatives of civil and religious authority in *Fontamara* exercise, in their different ways and for their particular gains, the callous indifference and brutal power of the fascist regime towards the dispossessed. The hero of *Il conformista*, Marcello, illustrates the personal pay-off a pact with fascism can offer those in need of a matrix in which to take shelter, find meaning, and establish their lives. The populace of Rome too, in *Un giorno particolare*, shows how at the social level fascism offered a narrative which, while exploiting pre-established mental structures, particularly Catholicism, gave Italians pride in their new nation and an outlet for their desire to count in Europe.

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## **Part II: Texts (30 marks)**

Candidates answer one question from Part II: Texts and write their responses in English. The texts are to be studied primarily from a literary point of view.

Answers are marked out of 30 according to the criteria below:

Content: 25 marks (10 marks: AO3, 15 marks: AO4)

Structure: 5 marks: AO3

Examiners will look for a candidate's ability to engage with literary texts and to produce answers which show knowledge, understanding and close analysis of the text. A more sophisticated literary approach is expected than for answers to Part I. Great value is placed on detailed knowledge and understanding of the text; on the construction of an argument which engages the terms of the question; and on a close and sophisticated analysis of sections of the text pertinent to the terms of the question. Candidates may have been encouraged to depend closely on prepared notes and quotation; quotation for its own sake is not useful, although it will gain credit if used appropriately to illustrate a point in an answer.

Texts and notes may not be taken into the examination.

Candidates will not tend to show all the qualities or weaknesses described in any one mark-band. Examiners will attempt to weigh all these up at every borderline to see whether the work can be considered for the higher mark band.

Examiners will take a positive and flexible approach and will look to reward evidence of knowledge and understanding and especially any signs of analysis and organisation. Specific guidelines are given for each essay, agreed by the examination team.

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### Part II: Texts – Marking grid for content

23–25	<i>Excellent</i>	Excellent ability to organise material in relation to the question. Comprehensive response with an extensive number of relevant points targeting the terms of the question with precision. Displays detailed knowledge and sustained analysis.
19–22	<i>Very good</i>	Thoughtful and well argued response to the question. Includes a large number of relevant points, well illustrated. Displays thorough knowledge, good understanding and analysis of the text.
15–18	<i>Good</i>	Well argued response to the question. Includes a good number of relevant points, most of which are developed and illustrated. Some limitations of insight, but a coherent approach.
11–14	<i>Satisfactory</i>	Mainly relevant response to the question. Shows fair knowledge and understanding of the text. Includes a fair number of relevant points not always linked and/or developed.
6–10	<i>Weak</i>	Uneven OR basic response to the question. Shows some knowledge and understanding of the text. Includes some relevant points, but development and illustration are limited. Contains padding AND/OR has some obvious omissions OR is largely narrative.
1–5	<i>Poor</i>	Little attempt to answer the question. Only elementary knowledge and understanding of the text. Makes very few relevant points and even these are largely undeveloped and unsubstantiated. OR a response which makes hardly any attempt to address the terms of the question but which displays a basic general knowledge of the text.
0		No rewardable content.

### Part II: Texts – Marking grid for structure

5	<i>Very Good</i>	Well structured and coherent piece of writing, with ideas and arguments clearly linked throughout. All paragraphs well constructed. Includes a comprehensive introduction and conclusion.
4	<i>Good</i>	Clear structure, with logical presentation of ideas. Most paragraphs well constructed. Includes an adequate introduction and conclusion.
3	<i>Satisfactory</i>	Some success in organising material and ideas into a structured piece of writing. A reasonable attempt to paragraph but weakness in introduction and conclusion.
2	<i>Weak</i>	Some attempt to organise material and ideas into a structured piece of writing. Many single-sentence paragraphs or no attempt at paragraphing. Organisation of ideas not always logical.
1	<i>Poor</i>	No attempt to organise material and ideas into a structured piece of writing. Incoherent. Ideas introduced in no apparent order.
0		No rewardable structure.

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## Part II Texts: Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points which could be made in response to each question. They are by no means exhaustive.

### 6 Dante Alighieri, *Inferno*

#### A

Location within text / topography of Hell: canto I, outside Hell – *la selva oscura*; D's encounter with Virgil (accept 'Virgil').

Candidates may consider a selection of the following considerations, or any further plausible comment:

- I.1 – *in basso loco* – D is indeed in a 'low place' spiritually and metaphorically speaking, cf *la diritta via era smarrita, tant'era pien di sonno* earlier in canto
- I.2 – *offerto* – an offering, a timely gift; kindness / salvation coming from elsewhere
- I.3 – *fioco* – indistinct / weak? hinting at physical manifestation of shades / sinners; D does not recognise Virgil – indeed why would he? it will take Virgil's self-presentation of lines 7–18 for the penny to drop
- I.6–7 – play with words *ombra* and *omo*, elegant way of approaching the issue of earthly vs other-worldly bodies
- I.7–15 – candidates may consider V's classical self-exposition; mention of Rome and emperors evoking earthly power and grandeur (D maximising V's kudos and associations although will soon highlight his limitations – inability to know God and God's workings); *li dèi falsi e bugiardi* – Christian teaching held that the pagan gods led humanity astray; *poeta fui* – and reference to Aeneid
- I.19–30 – D's response – candidates should consider tone (*vergognosa fronte* – deference, humility on part of D – for being found at such a low?); D acknowledging debts to V as author and inspiration, formative influence – *maestro, autore, famoso saggio* – cf other forms of address that D uses with V throughout; imploring – *aiutami da lei*
- Candidates may comment briefly on how relationship between D & V develops, how V's inability to know God will impose limitations on his ability to guide D, how student will finally overtake teacher (and what this says about D's pride / self-representation; how sincere his praise of V really is when considered in conjunction with their ultimate positions in text)
- I.30 *le vene e i polsi* – D's physicality, still in earthly body as opposed to V (soul separated from body and therefore lighter)

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## B

Candidates are free to choose any of the episodes they have studied and may conclude that Dante's treatment of them is similar or not, depending on the characters chosen. All arguments must be fully supported by close reference to the text however.

## C

Candidates should broadly grasp the idea that Dante's opinion of the church and clergy is low and pessimistic, yet that he purports to hold God and his faith in the highest esteem – indeed the whole of his major work, the *Comedia*, is bound up with the nature of salvation and life after death. In other words he is able to see a distinction between the two, and is challenging the 'exclusive right' of the clergy to mediate an individual's relationship with God. Candidates must support their arguments with examples from the cantos they have studied, e.g.:

- canto XIX – in which Dante denounces the corruption of the clergy and encounters the simoniacs – those who saw fit to buy and sell the sacramental powers of priesthood; and also nepotism in the awarding of church positions – i.e. portrays religion as akin to a commodity, to be bought and sold and made profit from
- mentions misplaced obsession of corrupt clergy with *oro e argento*; Nicholas III's description of Boniface's cold-blooded exploitation of *la bella donna* of the church
- Stronger candidates may be able to discuss Dante's view of the future state of affairs – cf Nicholas III's prediction: *dopo lui verrà... un pastor senza legge*; or the fact that Dante still ultimately hopes the church will find the *diritta via* - still has theoretical respect for the institution of the papacy: *'la reverenza de le somme chiavi*
- However, for the time being Dante seems to propose that an individual's path to salvation is his own personal affair, more or less separate from church; although Canto I is very much anchored in the first person, in Dante's own spiritual confusion, it can also be read as an appeal to everybody who finds themselves in a similar situation to undertake their own 'journey' of spiritual self-discovery and renewal before it is too late.

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## 7 Machiavelli, *Il Principe*

### A

Candidates should be able to identify the extract as coming from chapter XX, *AN ARCES ET MULTA ALIA QUAE COTIDIE A PRINCIPIBUS FIUNT UTILIA AN INUTILIA SINT*. Candidates may also choose to mention some of the following:

- The extract focusses on the use of fortresses, however, the broader context of the chapter puts this discussion alongside a discussion of other expedients such as whether princes should arm or disarm their subjects.
- Candidates may argue that the advice given is pragmatic and realistic. It is valid and based on historical examples.
- As Machiavelli suggests in the final lines, one could also argue that fortresses have limited use for princes whose people are against them and are allied to external powers. Candidates could argue, therefore, that fortresses alone will not suffice in saving a prince who is under threat.
- Candidates may comment on Machiavelli's style and whether the popular perception of him is confirmed or not by this extract.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

### B

Candidates may discuss some of the following:

- *Il principe* does not lose any of its importance as it was not supposed to be a faithful record of past events.
- It was written as a response to the political crises in the Italian states of its time, and as a handbook for contemporary princes.
- In *Il principe* (VI and XIV) Machiavelli states his view on the importance of learning from great historical figures of the past.
- He admits to interpreting events "*largamente*" (XX) and avoiding unnecessary qualifications of his conclusions.
- He gives simple historical analysis of the events he describes and he frequently uses generic terms without giving greater detail.
- He does not make critical comparisons of his evidence and he allows an emotional response to colour certain examples used in evidence.



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- However, in doing this he is looking for patterns that are fundamental and lasting in their significance.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

## C

Candidates may discuss some of the following:

- The work was written as a response to the contemporary political situation, and it concludes with a call for a single leader to rise up and liberate the Italian peninsula of foreign rulers. The book has noble aims.
- It is of a different time when the view of morality was different.
- While he advocates extreme measures, Machiavelli does not advocate wanton ruthlessness. He even defines when cruelty might be used well or badly.
- Cruelty should be used sparingly and ultimately be turned to the good of ones subjects.
- He is clear in his mind what makes a good prince. *Il principe* details this at length, and Machiavelli gives advice on topics such as how a prince should act to win honour and the need to avoid contempt and hatred. Candidates could explore these points at length to show that while the advice given might seem brutal, it is in fact pragmatic.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

## 8 Carlo Goldoni, *La bottega del caffè*

### A

Candidates should be able to identify the scene in which we are introduced to Don Marzio. Don Marzio is seated at Ridolfo's café and the two men argue over the time and the quality of Don Marzio's watch. Candidates may also choose to mention:

- The perceived social differences between the two men and how these manifest themselves.
- We already know something about Ridolfo, who seems to be a decent man. The picture we have here of Don Marzio -both stubborn and vain- can be contrasted with this.
- Don Marzio threatens Ridolfo with physical violence, but Ridolfo remains composed and overtly respectful of Don Marzio. Through asides we have a clearer picture of how he perceives him.
- Candidates could comment on the author's style here and how this might come across on stage.

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- Comments as to the nature of comedy in this scene and the play would be relevant.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

## B

Candidates may discuss some of the following:

- Eugenio is keen on women, but not necessarily his wife!
- He has many vices and is a seducer, gossip and gambler.
- He rarely seems to be at home, rather he is about town and, through his actions and gossiping, contributes to driving the plot forward.
- Candidates might discuss how Goldoni uses Eugenio to comic effect
- Equally one might discuss how he is used as a device to make certain social critiques.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

## C

Candidates may discuss some of the following:

- Many of the characters in *La bottega del caffè* are of dubious morality –they are gamblers, drinkers and many of the men seem to be unfaithful to their wives.
- There is little tranquillity in Venice. The speed of the dialogue and the pace of the story create the impression of a frenetic city where life is lived at a high tempo and slightly on the edge.
- Several of Goldoni's middle class and aristocratic characters appear indifferent towards society as a whole.
- Certain characters seem to relish in, and profit from, the misfortune of others.
- However, Venice does appear to be quite a liberal society in which individuals from a broad range of social backgrounds successfully live cheek by jowl with one another.
- Characters do enjoy a good degree of freedom.
- Some characters, such as Ridolfo, are more honourable and clearly have the interests of others at heart, at least at times.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

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## 9 Giovanni Verga, *Mastro-don Gesualdo*

### A

This is part of the extended auction at which MDG is bidding for the ‘terre comunali’; heightened realism, almost cinematic in quality; heated exchanges as locals protest against MDG’s wishes to own all the land, despite his ability to pay; open revolt and displeasure – “ve le faremo pagare il doppio”

MDG stands firm; cool, with a clear agenda; hard-headed businessman (will own all the land and thus be in control of prices), not afraid to drive bidding up but then would ultimately have last laugh if pulled out; ruffles feathers of aristocracy that he can afford to even without title

Goading ‘eh eh, vi piace?’ – knows the strength of his position, not affected by open distaste of those around him.

### B

Candidates should discuss how the desperate need of certain characters to hold onto their material possession proves an obstacle to human affection and connection. They may cite the relationship between the Baronessa and Don Ninì, and the latter’s arranged marriage to Donna Fifi, in the interests of keeping ‘la roba’ in the family. He of course rebels against this predetermined fate with his affairs and unsuitable choices but ultimately does not wish to be cut off from his inheritance: his interests lie with material things too. MDG’s attachment to wealth and material success do nothing to improve his chances of a happy marriage, and he ultimately dies alone, without even the pity of his servants. The health of both the Baroness and MDG’s family suffers, and of course, money can’t buy a remedy for their particular ills. Religion may at least provide some psychological comfort, although candidates may of course argue that money provides more practical, physical comfort.

Candidates may take issue with the assertion that religion unites at all, but must avoid straying too far from the text when discussing this issue. Catholicism not strongly present in narrative, doesn’t seem to feature heavily in characters’ decisions?

### C

Answers must be fully supported by close reference to the text. Candidates may consider one or more characters, and may indeed conclude that sympathy is justified, or that all misfortunes are in fact of the character’s own making and therefore not worthy of sympathy (or only insofar as short-sightedness of any kind is worthy of the same).

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## 10 Italo Svevo, *La coscienza di Zeno*

### A

- very revealing with regard to Zeno's 'inettitudine' and 'malattia'
- weak-willed: 'senz'esitazione' – abandons all responsibility for actions, acts impulsively, as a child, puppy
- physical reaction to own infidelity: duplicitous nature of outward action – being extra kind to his wife – vs internal response to guilt (unable to kiss daughter or eat – but only for a few hours, so not actually that remorseful...?)
- melodramatic internal monologue – 'fosco presente... luminoso avvenire'; seeking sympathy?
- Augusta's words – every day a new man – more perceptive than she is aware: he has little constant sense of self, fragile identity due to insecurities and obsessive over-analysing
- comforts self with bargaining, 'making it all better' in his head
- infantile – inability to grow up, assume responsibility for actions, live in here and now rather than bargaining with present and examining past

### B

- desire for approval, wanting to please and be seen in a positive light
- idea that father can still see him holds powerful sway – Z feels remorse over death of father, that he never got to prove himself as a son, father didn't wait for him to improve
- seeks to re-enact relationship with Giovanni Malfenti, eg accepts his criticism because believes he deserves it, marries into family in hope that some of perceived 'health' will rub off on him
- refuses to accept agency, see his own part in poor behaviour of 'la donna imbellettata', cheating on wife

### C

- Candidates may choose to discuss issues of health/ 'sickness, with Augusta representing the image of health in contrast to Zeno's 'inettitudine'. Augusta is not the initially desired wife, not his first choice among the daughters, which allows Zeno to continue indulging his 'what if' scenarios: he would be healthier, more committed, more successful if only...
- Highlights Zeno's inadequacies – as parent, husband
- Almost antithesis of Zeno, which serves to make his character seem all the more intensely entrenched: she is light-hearted, to his constant self-scrutiny; she is busy, a 'doer', he by his own admission is 'inerte'...
- Other attributes and conclusions are possible, as long as all answers reference the text closely.

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## 11 Enrico Brizzi, *Jack Frusciante è uscito dal gruppo*

### A

- at Rinaldi's house, bunking school as not studied for test
- drinking vodka, probably an element of mild discomfort/ awkwardness at illicit nature of activity versus what they should be doing, trying to 'get into it', play the part
- football = catalyst for breaking the ice between the three teenagers as in countless other situations
- function: differentiate oneself, position oneself socially, also by way of what one is not subscribing to – not bourgeois, not tennis, not skiing – seen as more preserves of the wealthy/spoilt and privileged; football belongs to the underclass, requires more effort and commitment, etc.
- ie football serves as necessary bond for these three, while serving to distinguish them from 'other'; importance of belonging and yet boundary-drawing - identity
- seen as going hand in hand with other 'manly' attributes, sign of independence and knowing how to be in the world on one's own two feet: how to behave in a bar, at barber's, how to get home, etc.
- link to Alex's own search for identity, define self more anarchically, definitively other; thinks of self as 'isolato' with other 'amici red catholic punk'
- comment on use of word 'tardoadolescenziiali' – and its recurrence throughout book
- then tone of indulgence on part of author – conversation 'naturally' turns to girls

### B

- Candidates may discuss the idea that limitations seem to have the effect of heightening enjoyment, add a certain bittersweet tension to the relationship.
- Candidates may discuss the function of Alex and Aidi's relationship regardless of the 'grande volo': 'per certi versi siamo ben oltre lo stare insieme' – they are helping to shape each other's experience of life, becoming a fundamental part of each other's way of being, a vital sounding board and place of understanding, security; eventually once 'grande volo' has come to pass it is to be hoped that each will continue to be able to fulfil this function for self, ie the relationship will have enforced their respective self-esteem/ self-image, will form part of self-history and provide positive associations, etc.

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## C

- Alex: initially assumes Martino immune to such pressures, believes that he has ‘got it right’ in not attaching too much importance to school and authority, in seeming to go his own way, with a certain degree of rebellion etc. Alex mistakes this posturing / mask for underlying confusion as a recipe for contentment at first: Martino ‘aveva presumibilmente trovato la felicità’.
- ironically, this misperception acts as catalyst/ at least partly responsible for Alex’s own ‘revolution’/ awakening – his vision of future self on treadmill not worth sacrificing his present potential happiness for
- Martino, it transpires, was all too painfully aware of the superficiality of his situation. Appears to lack interested/ concerned family member or close friend at crucial time – ‘non si faceva vedere’ at school but not followed up, Alex doesn’t realise he is perhaps one of closest acquaintances, and in any case is wrapped up in Aidi.
- Alex questioning, philosophical – outlook and approach to ‘coming of age’ fundamentally positive, searching; seems to presuppose answers and ultimate success.
- Martino more negative, despairing – there are no answers, him against the world mentality, has no ‘partner in crime’ of Alex and Aidi...
- Question of perception and self-perception? Supportive family or mentor figure? What are the necessary elements for surviving the trials and tribulations of the turbulence of adolescence?

## 12 Natalia Ginzburg, *Lessico familiare*

### A

- candidates should identify that at the crux of this extract lies the issue of language – but not at national level eg Italian vs Spanish etc; the power of language specific to small groups – here the very *lessico* of the title – a shared family vocabulary; words that when spoken in a particular order or context resonate with Ginzburg and her siblings (although would contain no particular significance or meaning for anybody outside of this group) and transport them back to times and places that they have shared
- words to Ginzburg much like the Proustian madeleine – involuntary stimulus to memory
- candidates may also note that it is a rather long exposition on the part of the author – it is relatively unusual for her to examine an element of her childhood in such a concentrated fashion and at such length; insofar as she is a relatively un-emotive writer then, this extract belies an issue that holds great power over her

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## B

- Candidates may discuss the ways in which LF **is** similar to an autobiography or a novel and/or the ways in which it is **not**.
- Ginzburg herself strangely absent from text, although all revolves around her viewpoint, and does treat major episodes of her life as main subject matter; as she herself said, what she wanted to convey was “l’atmosfera di casa mia, e le figure dei miei genitori, dei miei fratelli, dei loro amici, e degli amici miei”
- it is a book full of events that actually took place, facts and so on, yet reads very much like a novel
- weaving together of tenses – imperfect lulls us into comfortable sense of ‘what used to happen’, humdrum of family life, nostalgia for past; and then the perfect erupts into this cosy scene with events such as Leone’s death, conveyed in few words but which cast a long shadow and give us pause for reflection on the author’s experience of such private and emotional matters
- Candidates may conclude that Ginzburg does succeed in directly conveying the essence of human experience, or may take issue with this assertion on the basis that her own interior experience of events is withheld for the most part. Either position must be firmly supported by reference to the text.

## C

- in Ginzburg’s own words: “come testimonianza o cronaca di una epoca passata, il suo valore è dubbio: difatti io mi sono attenuta a rievocare soltanto quello che sapevo e ricordavo con assoluta certezza” – however, tension *sapere/ricordare* – memory fallible and subjective
- historical events are the background, not the main subject matter; only mentioned in so far as they impact on family life; not dealt with with any degree of objectivity
- however, her family’s life is ‘history in the making’; family members caught up in wider political happenings, e.g. Leone’s incarceration
- political stance and critique of time inextricable – Ginzburg not neutral: LF has been described as most antifascist novel written (Giancarlo Vigorelli)

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### 13 Italo Calvino, *Il visconte dimezzato*

#### A

- The novel is building to its climax and the two halves of Medardo are about to fight a duel which will result in them being reunited.
- Nature is inverted or turned on itself, in order to underline the perverse nature of what is happening; two physical halves of the same man fighting themselves
- Nature becomes self-destructive
- The duel is a tense moment in the story – it is closely fought. There is a sense of drama – the language used brings out the physical nature of the fight – leading to some sort of climax.
- The two halves are, quite literally, missing one another in the duel. There is a sense that they must surely come together, and bring back order to nature.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.

#### B

Candidates may discuss some of the following:

- There is much unhappiness brought about by the return of the bad Medardo.
- However, the Huguenots are already unhappy, wracked by their religious complexes.
- Pietrochiodo, who has endless work as a result of the return of the bad Medardo, is wracked by guilt and is profoundly saddened by the nature of his inventions and, philosophically, what that must say about his own inner self.
- People turn to the good Medardo on his arrival, almost for salvation.
- The good Medardo's altruism ultimately makes people feel uneasy and therefore unhappy.
- There is a degree, therefore, to which their unhappiness is due to their inability to accept unconditional generosity and the moral standard that comes with it.
- It is really only the child narrator who does not succumb to unhappiness until the departure of Dr Trelawney, and this is not his fault.

Candidates are expected to give very personal responses to this question, which should be clearly supported with material clearly chosen from the text.



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## C

Candidates may discuss some of the following:

- He wanted to create a story that seemed like a fable.
- A child's eyes are innocent and believing – this has the effect of making the impossible seem more plausible as the narrator does not question what he has seen.
- The child narrator does not have an agenda.
- Equally the child narrator may relate things he cannot understand, leaving the adult reader space for interpretation.
- There is a sense of playfulness and fun that comes from a child narrator.
- This acts as a counter-balance to some of the darker and/or more philosophical elements of the novel.