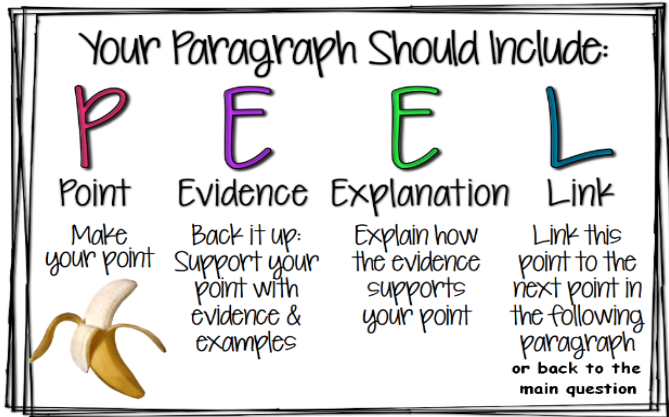


## How to write an essay:

1. Always plan.
2. **Paper 2 Written examination: 2 hours and 40 minutes**
3. **30% of the qualification**
4. **120 marks in total**
5. No word limit but aim at 300 words.
6. Choose about 3 points/sentences that answer your essay question.
7. Each point becomes a paragraph.



8. How to maximise your word count:

- a. Introduction = 50 words
- b. Paragraph 1 = 70 words
- c. Paragraph 2 = 70 words
- d. Paragraph 3 = 70 words
- e. Conclusion = 50 words

9. **A good opener:**

Nel film *Nuovo Cinema Paradiso*, ✓ diretto da ✓ Giuseppe Tornatore ✓ nel 1988 ✓, il tema di/del/della/dell' ..... e' molto importante. ✓/ il personaggio di .... Ha un ruolo fondamentale/centrale.....

10. **The body of your essay:**

- a. **Each paragraph should answer the title question** in its own right – check that it does – you will not get any marks for an excellent piece of writing that does not answer the question. Use or paraphrase words from the title – try to do this in each paragraph, let your examiner know you are referring back to the title.
- b. Try to present the opposite/ contrary point of view to your own at some point – and explain why you do not think that it is right.
- c. Before you write your conclusion, give yourself time to re-read what you have written and jot down the main points of your essay. Your conclusion should summarise all that you have said and state your ultimate opinion.



**11. Tense usage:** You should write your essay in the present tense; there may be the odd exception where other tenses are grammatically appropriate, but in general, this is the accepted format.

**12. Remember,** you are not recounting the story, but giving a critical analysis of the text in relation to the question asked. As such, it might be worth revising common present tense endings; several examples are given later.

**13. Quoting from a text or film:** Quotations should be used sparingly – if used skilfully, they will enhance the quality of your answer; if, however, they are over-used, you are very likely to score little. There are two methods of quoting from the text:

- a. **In-line quotations:** quote directly from the text and incorporate the quotation within your sentence. This type of quote should only be used if you are using very short quotes, nouns or adjectives. Longer sentences containing verbs should not be quoted in-line.
- b. **Summary quotations:** make your point and then back it up as a summary by quoting from the text. This is useful if you want to quote a complete sentence. These types of quotations **MUST** add to what you've written and clarify the point you are making, they should not be more than a line or so and should be accurate – if you're not sure of the exact phrase, leave it out since no quotation is better than an incorrect one!

### **Essay titles: Nuovo Cinema Paradiso**

#### **Sample Papers AS**

(a) Spiega quale tra i vari personaggi ha più influenza su Salvatore.  
Nella tua risposta puoi considerare:

- La madre di Salvatore
- Alfredo
- Elena.

(b) Spiega quale degli avvenimenti principali del film è il più importante.  
Nella tua risposta puoi considerare:

- L'incendio del cinema
- L'incontro con Elena
- Il funerale di Alfredo.

#### **Sample Papers A2**

##### **EITHER**

(a) Analizza il tema dell'amore nel film.

##### **OR**

(b) Analizza le tecniche cinematografiche che usa il regista per mostrare l'evoluzione di Salvatore.





## Useful vocabulary

### L'INTRODUZIONE

Si tratta di/parla di ...	Is about/concerning....
In primo/secondo/terzo luogo	In the first/ second /third place
Di che si tratta/di che parla?	What is it all about?
Prima i fatti	First the facts
E' un tema/argomento molto interessante	It is a very interesting theme/ topic
Sara' utile esaminare gli elementi pro e contro	It will be useful to establish the arguments for and against.
Sottolinea/supporta/rinforza il tema principale/l'idea	It highlights the question/ the main theme ...
Pertanto in questo tema e' necessario esaminare....	Therefore, it is necessary to examine how .... In this essay
Questa opinione/caratteristica si nota nel personaggio di....	Such an opinion is noticed in the character of ...
Non si puo' negare che...	You can't deny that ...
E il testo/l'opera/il film offre numerosi esempi di...	And the text/ the play/ the film offers numerous examples of ...
Una citazione che vale la pena investigare piu' da vicino e' ...	A quote that we need to investigate more closely is ...
Si potrebbe indirizzare/ considerare questa questione/ questo tema...	We could address/ consider this question/ this theme
L'autore/ il regista/ <b>ci mostra/mostra</b>	The author/ the director/ the playwright shows
L'autore/ il regista/ <b>ci presenta</b>	The author/ the director/ the playwright presents to us
L'autore/ il regista/ <b>descrive</b>	The author/ the director/ the playwright describes
L'autore/ il regista/ <b>sottolinea/enfatizza</b>	The author/ the director/ the playwright highlights, underlines
L'autore/ il regista/ <b>stabilisce</b>	The author/ the director/ the playwright establishes
Gli avvenimenti/eventi rivelano	The events reveal
La storia illustra in modo efficace	The story effectively illustrates





## LO SVILUPPO DELL'ARGOMENTO

A prima vista	At first sight
Dopo tutto	After all
Di conseguenza/quindi	Consequently, therefore
Così come	likewise
In teoria	In principle
D'altra parte/per di più	On the other hand/ what's more
Inoltre	Besides, moreover
Per aggiungere	Moreover
difatti	In Fac.
Non solo... ma ...	Not only ... but ...
Cioè /in altre parole	Or to put it another way ...
C'è da dire che...	That is to say
In aggiunta	In addition
Sia ... che ...	Both ... and ...
Considerando il fatto che	Bearing in mind the fact that
Dato che	Given that
Cio spiega perché ...	This explains why ...
Sarebbe importante/utile investigare/ analizzare ...	It would be essential / useful to investigate/ analyse
Prima di tutto è necessario avvicinarsi all'argomento...	Before anything else it is necessary to approach ...
Secondo l'autore/ il regista/ ... il (la) protagonista ...	According to the author/ the director/ the playwright ... the protagonist ...
Dopo aver analizzato i fatti, possiamo dedurre che....	After having analysed the facts, we can assume that ...
Si deve presupporre / considerare che...	One must assume/ consider that ...
Mi sembra ragionevole pensare che l'autore/ il regista/ esprima le sue idee attraverso il personaggio di...perché ...	It seems reasonable to think that the author/ the director/ the playwright expresses his/her opinions through the character of .. because ...
Tuttavia/si deve dire che anche il contrario potrebbe essere vero...	However, / That is to say, it could be that the opposite be true ...
È possibile che + congiuntivo	It is possible that ...
Un altro aspetto che non può essere negato è che...	Another argument that cannot be denied is that ...
Ci dobbiamo rendere conto che...	One should realise ...
Sebbene...(+congiuntivo)	Although ...
Rispetto a/ Paragonato a/ per quel che si riferisce a...	Regarding ...





Adesso possiamo menzionare altri esempi che confermano questa idea/opinione...	Now other examples can be mentioned, that confirm this idea
Sottolinea/ identifica...	It highlights/ identifies ...
Pertanto, il fatto che (+congiuntivo)...	Therefore, the fact that ...
E' necessario menzionare/ notare che...	It is necessary to mention/ notice that ...
Basta menzionare come.....	It is enough to give / mention how ....
Uno degli esempi piu' importante e'..	One of the most important examples is ..
Una citazione (letteraria) che avvalora questa idea e'...	The literary example that can be valued is that....
Queste immagini permettono al lettore/spettatore di prevedere	These images allow the reader/viewer to foresee
Mediante i simboli impiegati dall'autore/regista, capiamo che	By means of the symbolism used by the author, we realise that...
Questi eventi <b>simbolizzano</b> ...	These events symbolise...
Cio' rappresenta metaforicamente	This represents metaphorically
Man mano che la storia si sviluppa	As the story unfolds, ...
Gli evento presagiscono	The events foreshadow

### COME ESPRIMERE IL PROPRIO PUNTO DI VISTA

Naturalmente/ovviamente	Of course
Dal punto di vista di...	From the point of view of...
Secondo me....	According to
A mio parere	In my opinion
Cio' mi porta a pensare	This brings me to think that
Da un lato	On the one hand
Dall'altro lato	On the other hand
Al contrario	On the contrary
Nonostante questo	In spite of this
Mentre...	Whereas
Non si puo' negare che....	There is no denying that
Per quanto riguarda...	As for

### CONCLUSIONE

Ritornando alla mia prima affermazione	I return to my first statement
Abbiamo gia` constatato che ...	We have already stated that ...
Per riassumere	In brief, to sum up
Insomma	Finally
Per concludere	In conclusion
L'inevitabile conclusione e' che	The inevitable conclusion has to be...
I diversi argomenti menzionati prima mostrano/provano che	The different arguments that I have mentioned previously, show that ...
E' evidente, secondo quanto menzionato che...	It is evident, according to what I have mentioned that ...





Mi sembra che...(congiuntivo)	It seems to me ...
Risulta che... (congiuntivo)	It turns out that ...
In fin dei conti/tutto considerato ...	At the end of the day/ all points considered, definitely ...
Personalmente, per cio` che mi riguarda, sostengo che...	Personally, as far as I am concerned, I argue that ...

### MISCELLANEOUS LITERARY PHRASES

The following could be used, where appropriate, in your essay:

Il conflitto	The conflict
Il/la protagonista	The protagonist/main character
L' antagonista	The antagonist
Il punto della storia	The subject matter
Interpretare il ruolo di	To play the role of
Il carattere/la personalita`	The personality
Il personaggio	The character
La caratterizzazione	The development of characters
Il punto culminante/il momento chiave	The key moment
La scena chiave	The key scene
Il finale	The final outcome
Il monologo interiore	The inner thoughts
I pensieri del personaggio	The thoughts of the character
Il distacco del regista/autore dai personaggi/eventi	Distancing of the author from the characters, events...
Il punto centrale	The focus
Lo stile	The style
L'immagine/le immagini	The image
La narrazione/presentazione degli eventi	The presentation of events, action
La tecnica usata	Device, technique
Il simbolismo	Symbolism
Il tema portante	The underlying theme
La strategia narrativa	The narrative technique
Il flashback	The flashback
Il punto di svolta	The event marking an abrupt change in the fortune of a character



**Paper 2: Written response to works and translation (\*Paper code: 9IN0/02)****Written examination: 2 hours and 40 minutes****30% of the qualification****120 marks****Content overview**

This paper requires students to translate a previously unseen passage from English into Italian.

This paper draws on the study of two discrete Italian works: either two literary texts or one literary text and one film. The works must be taken from the list provided in *Appendix 2: Prescribed literary texts and films*. The literary texts listed include novels, a play and short stories. The six films are all feature length.

**Assessment overview**

This paper includes a translation exercise and two essays on either two literary texts **or** one literary text and one film (students must **not** answer questions on two films).

Students are not permitted access to a dictionary or any documentation relating to the works during the examination.

**Section A: Translation (20 marks)**

Students translate an unseen passage from English into Italian.

**Section B: Written response to works (literary texts) (50 marks)**

Students must write an extended response on either one **or** two of the literary texts listed in *Appendix 2: Prescribed literary texts and films*.

Students select **one** question from a choice of two for each of their chosen literary text(s). If a student answers questions on two literary texts then they **do not** complete Section C.

**Section C: Written response to works (films) (50 marks)**

Students who answer only one question from a literary text in Section B must now write an extended response on **one** of the films listed in *Appendix 2: Prescribed literary texts and films*.

Students select **one** question from a choice of two for their chosen film.

**Marking grid for critical and analytical response in writing**

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (A04)
- Range of grammatical structures and vocabulary (A03)
- Accuracy of language (A03).







### **Critical and analytical response (A04)**

• ***This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.***

Marks	Description
0	No rewardable material.
1–4	<ul style="list-style-type: none"><li>• Response relates to the work but limited focus on the question.</li><li>• Points of view relating to issues/themes/cultural or social contexts are presented, with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li><li>• Limited ability to form arguments or draw conclusions.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Response relates to the work but often loses focus on the question.</li><li>• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li><li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li><li>• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li><li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Predominantly relevant response to the question.</li><li>• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li><li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Relevant response to the question throughout.</li><li>• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li><li>• Detailed, logical arguments and conclusions are made that consistently link together.</li></ul>







**Range of grammatical structures and vocabulary (AO3)**

- ***This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.***

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</li></ul>





### Additional guidance

**Examples of a variety of grammatical structures and vocabulary are:** a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Terminology for literary and cinematic analysis:** vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held

camera', 'use of black and white', 'first person narrative.'

**Complex language is considered to include the following:**

- appropriate sequence of tenses in reported speech/indirect statements
- passive voice
- subjunctive mood
- use of relative pronouns
- using synonyms and a variety of expressions to say things in different ways
- any grammar and structures included in the grammar list that are specific

to A Level.

**Straightforward language is considered to be:**

- simple sentences with limited linking of sentences and clauses
- high-frequency grammatical structures and vocabulary.





**Accuracy of language (A03)**

- *This mark grid assesses students' ability to apply grammar and syntax accurately.*

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3–4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5–6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication.</li></ul>
7–8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9–10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>