

2005 Italian

Advanced Higher – Reading and Translation

Finalised Marking Instructions

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments.

A General Procedure

- 1 Before marking proper begins, it is the responsibility of the marking team to fix appropriate standards. The marking process will therefore be divided into two stages: a **preliminary** stage which will be exploratory and aimed at establishing the standards to be applied, and the **marking** stage when scripts will be marked according to an agreed scheme, on the basis of photostat scripts.

- 2 **Preliminary Stage**

This covers the period from the time the markers receive their scripts and photocopies to the Markers' Meeting.

When you receive the first batches of scripts, you should read a sufficient number to feel you have a reasonable impression of the general level of the candidate's work, then mark **provisionally** and in pencil only, as many as you can before the Markers' Meeting with the purpose of testing how the Marking Instructions work in practice. While carrying out this provisional marking, any points which have not been covered by the key, and any other points which may help with the process of standardisation, should be entered on one of the copies of the Marking Key.

The photostat copies should also be marked and brought to the Markers' Meeting, where they will serve as a basis for comparison of standards and general discussion on marking.

- 3 **Markers' Meeting**

In discussion of these Instructions and the photostat scripts, you will have the opportunity of discussing any points of difficulty or any doubt on matters of procedure or marking. You should bring both copies of the Marking Instructions to the meeting, the one with the preliminary notes, the other for the insertion of any amendments made at the meeting. The second, revised copy should be used as the basis for the marking proper. The decisions made at the Markers' Meeting will be binding on markers, and the Marking Instructions, as revised, must be followed closely. Should any reservations occur to you during the course of marking proper, you should mention them in your report, but if the preliminary stage is carried out thoroughly, such reservations should be very infrequent.

You may also bring selected scripts with you to the Markers' Meeting if you have encountered any particular points of difficulty which may warrant the examination of complete scripts. However you must scrupulously observe the Scottish Qualification Authority's ruling that scripts may not be read or marked in public places or on public transport. In general, you must observe the highest standards of caution when carrying scripts about with you. (See Terms and Conditions of Employment of Markers on Form Ex51(a) sent with your letter of invitation to serve as a marker.)

4 **Marking Stage**

This covers the period from the Markers' Meeting until the final date for the return of scripts to the Authority. By that date all marked scripts, Mark Sheets and Reports should be returned to the Authority.

Marking should be carried out according to the scheme which follows, taking into account any modifications which may be decided on at the Markers' Meeting.

The mark for this Paper is out of 50.

In the case of serious doubt about an assessment, you must award a mark and then refer the piece of work to the Principal Assessor. To do this, write "PA Referral" underneath the "For Official Use" section on the front of the script and complete a Principal Assessor Referral form (copies of which are enclosed in your marker's pack). (Also see 'Entries on the Mark Sheets' sub-para 3). **Do not write the reasons on the script itself. Do not make an entry on the outside of the envelope.**

General criteria for marking

Translation:

The translation into English is allocated 20 marks. The text for translation will be divided into a number of sense units. Each sense unit is worth 2 marks, which will be awarded according to the quality and accuracy of the translation into English. In assessing the candidate's performance, the descriptions detailed below will be used. Each sense unit will be awarded one of the marks shown. The total number of marks gained will, where necessary, be converted to a score out of 20.

<i>Category</i>	<i>Mark</i>	<i>Description</i>
Good	2	Essential information and relevant details are understood and conveyed clearly and accurately, with appropriate use of English.
Satisfactory	1	Essential information is understood and conveyed clearly and comprehensibly, although some of the details may be translated in an imprecise or inaccurate manner. The key message is conveyed in spite of inaccuracies and weaknesses in the use of English.
Unsatisfactory	0	The candidate fails to demonstrate sufficient understanding of the essential information and relevant details. Errors may include mistranslation and/or the failure to translate relevant details.

B Detailed Marking Key

See attached sheets for detailed notes on each question.

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Reading and Translation

1. **What striking example is given of the recent trend towards comic-book characters in the cinema?** 2
- Spider Man drew in 350 million euros during its first four weeks in USA
 - beat record held by Titanic.
2. **Why have film-makers been attracted to this type of film? Give any three reasons.** 3
- film-makers are short on original ideas
 - comic strips offer fantastic characters, enchanted worlds and sensational adventures
 - comic strip fans will buy products featuring their heroes
 - great special effects now possible with computer graphics.
- (any 3)
3. (a) **Why did the man in the street feel insecure during the 1920s and 1930s?** 1
- there was a rise in the level of crime.
- (b) **How did the creation of superheroes help to counter this?** 2
- they replaced the traditional hero, (ie the sheriff and cowboy of the old West)
 - they had extraordinary powers
 - they were capable of superhuman feats.
- (any 2)
- (c) **What made these superheroes even more credible?** 2
- they were normal people
 - who changed their everyday clothes for superhero outfits.
4. **What similarities between comic strips and films are mentioned? Give any three similarities.** 3
- they both appeal to the masses
 - they appeal to all ages, both sexes and all cultural backgrounds
 - the language they speak is immediate and easily understood
 - they tell a story in a familiar, repetitive and linear fashion
 - the storyboard of a film is very similar to a comic strip.
- (any 3)

5. (a) **What did the Lumière brothers do on 28th December 1895?** 1
- they showed the first film in the history of the cinema.
- (b) **Why is Joseph Pulitzer referred to as *il papà dei fumetti*?** 1
- he was the inventor of the comic strip.
- (c) **According to Pulitzer, what was the great advantage shared by both the cinema and the comic strip?** 2
- they could be immediately understood
 - by immigrants who didn't know any English.
6. **How have the cinema and the comic strip influenced each other? Give three ways in which this has happened.** 3
- films have been influenced by the fast pace of comic strips
 - as well as by their rhythm
 - comic strips have been influenced by the more intricate plots of films.
7. **How well, in your opinion, does the author use historical fact to underline key points in the passage? Support your answer with detailed references to the text.** 5
- author shows that the social problems created by Prohibition and the Great Depression of 1920's and 1930's
 - directly led to the creation of comic strip superheroes
 - as these reassured people faced with increasing levels of crime
 - events of 11 September 2001 are mentioned to show how this process is now happening again
 - inclusion of such a recent historical event makes it easier for the reader to grasp the point being made
 - exact historical dating of projection of first ever film and appearance of first cartoon strip
 - brings home point that both developed in tandem
 - which in turn emphasises similarities they share
 - historical fact of immigration explains why both art forms developed so quickly (ie language difficulties of immigrants).

NB This question requires the candidate to display appropriate critical and analytical skills. Points given above **illustrate** some possible responses. Marker(s) should use their professional judgement regarding the appropriateness of any additional responses not listed above. **5 marks** should be awarded for a clear, concise answer showing appropriate critical and analytical skills with no misreading of the text. **3 marks** should be awarded for an answer which, in spite of error or some misreading of the text, provides some evidence of critical and analytical skills. **0 marks** should be awarded for an answer which supplies information from the text with no attempt at any kind of critical analysis.

8. *È chiaro che il fumetto non è più il fratello minore del mondo cinematografico; ora è meglio considerarlo come il figlio prodigo che torna a casa e viene accolto con allegria.* (lines 7-9)

Why does the author refer to the comic strip in this way?

How effective do you find the comparison?

5

- he does it to show, to emphasise the close relationship between the comic strip and the cinema, ie they are part of the same family
- by referring to the comic strip as having once been the *younger brother* he shows that it was once considered to be of less importance
- but now it is more the *prodigal son*, ie it has gained respectability and has been accepted by the cinema
- comparison is effective as most people know the New Testament story and can therefore identify with it
- personification of comic strip and cinema makes the author's point more forcibly
- much more vivid and striking than just a normal simile
- reference to comic strip *returning home* emphasises once again affinity between it and the cinema.

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9. **10 sense units = 20 points**

20

Each unit marked 2, 1 or 0

2 = acceptable translation

1 = key information communicated despite awkward English and/or minor inaccuracy

0 = serious inaccuracy in translation

Suggested translation (other versions are acceptable):

Americans were very soon introduced to the Yellow Kid,/a little boy with no hair, ears which stuck out,/yellow as a lemon and wearing a vest/which stretched down to his feet./Yellow Kid soon became a favourite of the public,/familiar to everyone because of the realism of the stories,/which were set in suburban blocks of flats,/with yards full of shouting children,/cats and dogs, sheets hung up to dry/and dustbins overflowing with rubbish.

[END OF MARKING INSTRUCTIONS]