



2012 Italian

Advanced Higher – Reading and Translation

Finalised Marking Instructions

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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 SQA. By that date all marked scripts, Mark Sheets and Reports should be returned to the SQA.

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.

Category	Mark	Description
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.

Reading and Translation

1. **According to the author, what social functions do classic songs have within Italian society? Give any three functions.** **3**
- They tell the history of Italy
 - They are photographic records of past times
 - They reflect our past lives
 - They link the generations
 - They show how tastes have changed
 - They carry messages of love, sadness, tenderness and hope.
- (Any 3)**
2. **(a) What definition of classic songs is given by Claudio Baglioni?** **1**
- They are old songs which are still good enough to be sung.
- (b) How do the television shows *Ti lascio una canzone* and *I migliore anni* differ in their approach to presenting classic songs.** **2**
- *Ti lascio una canzone* features talented young artists
 - *I migliori anni* brings back older, (once famous) performers (for the occasion).

3. (a) Which period of recent Italian history is reflected in Adriano Celentano's early songs? 1
- The economic boom at the beginning of the 1960's
- (b) What according to Vincenzo Mollica, have been the secrets of Celentano's success? Give any three things he mentions. 3
- He has been very modern at every stage of his career
 - He has influenced our way of communicating and living
 - He has always been on the side of the disadvantaged
 - He has expressed all of this in an original way in his songs
 - His songs continue to be an important part of our lives.
- (Any 3)
- (c) Which fundamental quality does Mollica identify in Celentano? 1
- He sings and speaks only when he has something to say.

4. (a) **What do we learn about Rina Gaetano's career before and after his death?** 2
- Before his death he was undervalued (as a singer)
 - After his death his fame spread slowly.
- (b) **What did he talk about in his songs?** 3
- Worthless conventions
 - Prejudices and false values
 - People who had been humiliated or offended.
- (c) **Why do his songs appeal to young people?** 2
- They express the need for truth
 - Which young people to-day are desperate to have.
- (d) **Why was Gaetano unwilling to act like a star? Give any one thing.** 1
- He was (very) attached to family values
OR
 - He was (really) proud of his roots.

5. (a) **Why does Susan Smith mention the two Lucio Battisti albums? Give any one reason.** **1**
- They contain her favourite songs
 - OR
 - She worked professionally on them.
- (b) **Why, according to Smith, do many songs remain special to us?** **2**
- We relate them to specific things (or times) in our lives
 - such as a dance on the beach, the face of someone we love, the birth of a child, a sad or happy day (any TWO events).
- (c) **What do we often remember about these songs?** **1**
- The time and precise place in which we first heard the song.

6. Examine the way in which the author uses examples of classic songs and their singers to illustrate the article. Why does the author write in this way? How effective do you find this technique?

Why do you think so much attention is given to both Celentano and Gaetano?

- The author mentions a large number of songs and singers to emphasise to the reader the wealth of talent in Italy at the time
- Also to remind older readers of songs and singers they might once have enjoyed
- This technique gives an air of authority to the passage as it demonstrates the author's detailed music knowledge
- He also quotes a line from the song *Notti* in order to illustrate and underline the point that these songs are still valid today
- The mention of *Roma Capoccia* and *Rimmel* has the same function as they are good examples of songs that are *eternamente giovani*
- The mention of *Volare* winning a competition reminds us of the extremely high quality of music produced at this time
- The mention of *Una donna per amico* and *Una giornata uggiosa* reinforces the point being made by Susan Smith that the best of these songs can have a historical significance
- The fact that Susan Smith also worked professionally on these two songs increases her credibility and suitability as an expert in this field
- Thereby reassuring the reader of the validity of her comments and the author's good judgement in quoting her
- Constant mentioning of all these songs and singers has the cumulative effect of encouraging younger readers (who may be unfamiliar with them) to explore for themselves
- Celentano receives much more detailed attention as his output mirrors many of the qualities that have made songs from this era so memorable
- His originality and modernity are qualities which are timeless and which explain his popularity
- Gaetano also receives detailed attention as he is a good example of a singer who was more popular after his death than during his lifetime
- His output, like that of Celentano is timeless in its modernity
- The author probably devotes more time to him because younger people can immediately identify with him
- This strengthens the overall message that many of the songs mentioned in the article are as valid today as they were when they first performed.

There are pegged marks for question 6: 7, 5, 3, 1 or 0

This question requires the candidate to display appropriate inferencing skills. Points given above illustrate inferences which are clearly appropriate. It is not necessary to mention all of them to gain full marks in this question. Markers should use their own professional judgement on the appropriateness of any other inference drawn by the candidate, backed up with reference to the text. Credit should be given for well-developed answers.

Pegged Mark Criteria for Question 6 (inferential question)

- A pegged mark must be awarded only after reference to the specific guidance given above.
- A range of performance is available within each of the criteria.
- A mark of zero will be awarded to a performance which offers no appropriate inferencing skills, as outlined in the criteria for the other pegged marks.

Pegged Marks	Criteria
7 OR 5	The candidate provides a clear, concise and reflective answer, drawing inferences which are entirely appropriate, analytical and which demonstrate a sophisticated and accurate reading of the text. The answer clearly relates to the advice given in the marking instructions.
3 OR 1	The candidate provides an answer which may contain some degree of misreading, but which offers evidence of appropriate inferencing skills. The candidate may, however, tend to supply information from the text with little attempt to draw inferences.
0	The candidate's answer simply provides information to be found in the text with no attempt to draw inferences.

7. Translate into English:

20

Susan Smith, un altro nome celebre...parte integrante dell' immaginario collettivo». (lines 106-123)

10 sense units = 20 marks

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)

Susan Smith, another famous name in Italian record promotion, /doesn't think that nostalgia is the secret of the long life of these beautiful Italian songs. / "I'm very attached to the Seventies for personal and professional reasons, / also because during that period I saw the career debuts and artistic development / of many of our singing stars. / I believe in the innate strength of Italian melody, / which is the product of our great operatic and Neapolitan song traditions, / and in the power of the cinema: many films launch songs / which as soon as they appear on the market / become an integral part of our collective imagination.

Total = 50

[END OF MARKING INSTRUCTIONS]