



National
Qualifications
EXEMPLAR PAPER ONLY

EP20/AH/01

**Italian
Reading and Translation**

Date — Not applicable

Duration — 1 hour 30 minutes

Total marks — 50

SECTION 1 — READING — 30 marks

Attempt ALL questions.

Write your answers clearly, **in English**, in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

SECTION 2 — TRANSLATION — 20 marks

Attempt to translate the whole extract.

Write your translation clearly, **in English**, in the answer booklet provided. In the answer booklet, you must clearly identify the Section number you are attempting.

You may use an Italian dictionary.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* EP20AH01 *

SECTION 1 — READING — 30 marks

Attempt ALL questions

Read the whole article carefully and then answer, in English, ALL the questions that follow.

This article is about the growing popularity in Italy of classic songs from the 1970s and 80s.

Canzoni senza rughe

Canzoni senza tempo e senza rughe. Le cantano tutti, senza distinzione di età, sono canzoni che gettano un ponte tra le generazioni. È un fenomeno attuale che coinvolge un pubblico vasto e indifferenziato, dai 9 ai 99 anni. Un pubblico che conosce tutti i successi di Luciano Ligabue, di Vasco Rossi o di Franco Battiato. E parliamo, qui, solo di musica italiana, quella che da sempre
5 racconta la storia del nostro paese, testimonia l'evoluzione del gusto nella nostra società, lancia messaggi di amore e di dolore, di tenerezza e di speranza.

Sul proprio computer i più giovani «scaricano» le canzoni navigando nello sconfinato oceano di internet, andando alla ricerca dei «classici» che resistono al logorio del tempo: «canzoni vecchie ancora buone da cantare», dice Claudio Baglioni in *Notti*, contenuta nell'album *Strada facendo*,
10 anno 1981. Quelle canzoni indimenticabili che la televisione ripropone a ogni ora, a volte incontrando il successo degli indici di ascolto con milioni e milioni di spettatori. Due esempi su tutti vengono dalla Rai: i programmi *Ti lascio una canzone* e *I migliori anni*, animati nel primo caso da giovani interpreti talentuosi e, nel secondo, da vecchi cantanti richiamati in servizio per l'occasione.

Ma che cosa decreta il successo eterno di Volare, che fece vincere a Domenico Modugno il Festival di Sanremo del 1958, o di *Azzurro*, diventata parte della nostra memoria collettiva grazie alla voce di Adriano Celentano? Secondo Vincenzo Mollica del Tg1, Celentano è uno dei pochi cantanti che ci raccontano la storia d'Italia dal boom economico d'inizio anni Sessanta ai nostri giorni. Per Mollica i segreti del successo di Celentano stanno nel fatto che «ha vissuto le varie epoche della
15 sua carriera sempre con grande modernità: è una qualità insita nel suo Dna artistico. Ha influenzato non solo la musica italiana, ma anche il nostro modo di comunicare e di vivere, è stato sempre dalla parte delle persone svantaggiate. Tutto questo Celentano lo ha trasferito in maniera originale nelle sue canzoni che continuano a essere una parte importante della colonna sonora della nostra vita. La sua qualità fondamentale è che canta e parla solo quando ha qualcosa da dire. Per lui è stata sempre la direzione giusta».
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Per il discografico Michele Mondella l'esempio più notevole di longevità artistica è un altro «grande» degli anni Settanta: Rino Gaetano. Mondella l'ha conosciuto di persona perché per anni ha diretto l'ufficio promozionale della casa discografica RCA. «Io provo un affetto particolare per Rino Gaetano. Lavorando per lui, sono diventato uno dei suoi amici più stretti, fino a quella
25 tragica mattina del 1981 in cui morì in seguito a un incidente stradale. Rino era un personaggio speciale sia come uomo che come artista. La sua fama in realtà si è diffusa un po' per volta, specie dopo la sua morte prematura; da vivo, fu abbastanza sottovalutato. Non a caso oggi le sue canzoni risultano attualissime, quasi profetiche, sia nella musica che nei testi. Rino lanciava la sua satira contro le convenzioni vuote, i pregiudizi ed i falsi valori; parlava delle persone umiliate e offese, esprimeva quel bisogno di verità che oggi i giovani colgono benissimo, perché ne hanno disperatamente bisogno. Ma, nello stesso tempo, era un ragazzo che non voleva atteggiarsi a divo, rimase fino all'ultimo molto attaccato ai valori della famiglia, era veramente orgoglioso delle sue radici».
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Rimanendo agli anni Settanta, la memoria va a canzoni eternamente giovani come *Roma Capoccia* di Antonello Venditti e *Rimmel* di Francesco De Gregori. Tanto che il sospetto viene: non è che la leva dell'eterno successo sia proprio il marketing della nostalgia? Susan Smith, un altro nome celebre della promozione discografica italiana, non pensa che la nostalgia sia il segreto della longevità di queste belle canzoni italiane. «Sono molto legata agli anni Settanta per motivi
35

45 personali e professionali, anche perché in quel periodo ho visto debuttare e crescere
artisticamente tante stelle della nostra canzone. Credo nella forza innata della melodia italiana,
erede della nostra grande tradizione dell'opera lirica e della canzone napoletana, e nel potere del
cinema: molti film lanciano canzoni che appena giungono sul mercato diventano parte integrante
dell'immaginario collettivo».

50 Tra le canzoni che Susan Smith ama di più, quelle di Lucio Battisti contenute in *Una donna per
amico* e *Una giornata uggiosa*, «due album storici ai quali ho avuto l'onore di dare il mio
contributo professionale. Direi che le grandi canzoni sono quelle più semplici. Sono anche quelle
che in tre minuti riescono a racchiudere un microcosmo di storie e di memorie. In loro c'è già
molto del nostro passato e del nostro futuro. Devono contenere una forte semplicità popolare e,
55 soprattutto, trasmettere emozioni vere. Tuttavia, il fatto che musica e testi siano semplici da
ascoltare non significa affatto che siano anche semplici da scrivere. Sono le canzoni che ci
portiamo nel cuore, perché ciascuno di noi le associa agli eventi e alle cose più particolari della
propria vita, spesso ci ricordiamo il momento e il luogo preciso in cui le abbiamo ascoltate per la
prima volta.»

Questions

Re-read lines 1–14

1. The writer discusses classic songs.

- | | |
|--|---|
| (a) According to the writer, what social functions do classic songs have within Italian society? State any three functions. | 3 |
| (b) What definition of classic songs does Claudio Baglioni give? | 1 |
| (c) In what ways do the television shows <i>Ti lascio una canzone</i> and <i>I migliori anni</i> differ in their approach to presenting classic songs? | 2 |

Re-read lines 15–25

2. The writer gives examples of what makes a successful classic song.

- | | |
|---|---|
| (a) Which period of recent Italian history is reflected in Adriano Celentano's early songs? | 1 |
| (b) What, according to Vincenzo Mollica, have been the secrets of Celentano's success? State any three things. | 3 |
| (c) Which fundamental quality does Mollica identify in Celentano? | 1 |

Re-read lines 26–38

3. Michele Mondella describes the music and songs of another “great” musician, Rino Gaetano.

- | | |
|---|---|
| (a) What do we learn about the popular appreciation of Rino Gaetano's music before and after his death? | 2 |
| (b) What did he talk about in his songs? State any two things. | 2 |
| (c) Why was Gaetano unwilling to act like a star? | 2 |

Re-read lines 49–58

4. Susan Smith gives her thoughts on what makes for great classic songs.
- (a) What features does she say great songs possess? State **any four** features. 4
- (b) What effect do these songs often have on us? 2
5. Now consider the article as a whole.
- What is the writer's overall purpose in writing about this subject? Justify your response with close reference to the points made and the language used. 7

SECTION 2 — TRANSLATION — 20 marks

6. Translate the underlined section into English: (lines 41–48)

“Susan Smith, un altro nome celebre . . . parte integrante dell’immaginario collettivo.”

[END OF EXEMPLAR QUESTION PAPER]

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Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Exemplar Question Paper.

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General Marking Principles for Advanced Higher Italian: Reading and Translation

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Award a mark to each answer. Marks are not transferable between questions.
- (d) The marks available in this paper are as follows:
 - (i) Questions 1–4 require candidates to provide answers based on comprehension of information from the text. The marks available for each question range between 1–4 marks.
 - (ii) Question 5 is the overall purpose question. For this question candidates must draw meaning from their overall understanding of the text. There is a maximum of 7 marks available for full reference to the text and detailed comment. Pegged marks of 5/3/1 are given for degrees of reference to the text and comment. 0 marks will be given where candidates show little or no inferential skills or understanding of the overall purpose of the text.
 - (iii) Question 6 is the translation. For this question candidates must translate the underlined section of the text. The section for translation will be divided into 10 sense units. For each sense unit, 2, 1 or 0 marks will be awarded: 2 marks for a full translation, 1 for partial translation, and 0 for an unsuccessful attempt.
- (e) For questions that ask candidates to “state” or “give”, candidates must give a brief, accurate response/name.
- (f) We use the term “or any other acceptable answer” to allow for the possible variation in candidate responses. Credit should be given according to the accuracy and relevance of candidate’s answers. Candidates may be awarded marks where the answer is accurate but expressed in their own words.
- (g) For live Reading Marking Instructions, there will be a process of illustrating other acceptable answers.

Detailed Marking Instructions: Section 1 – Reading

Question		Expected Answer(s)	Max mark	Additional Guidance
1	a	<ul style="list-style-type: none"> • 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 <p><i>Any three of the above points for a maximum of 3 marks</i></p>	3	<p>Markers should use their professional judgement, subject knowledge and experience, and understanding to award marks to candidates' responses.</p> <p>Markers should ignore extraneous material that does not contradict the answer.</p>
1	b	<ul style="list-style-type: none"> • they are old songs which are still good enough to be sung 	1	
1	c	<ul style="list-style-type: none"> • <i>Ti lascio una canzone</i> features talented young artists • <i>I migliori anni</i> brings back older (once famous) performers (for the occasion) 	2	
2	a	<ul style="list-style-type: none"> • the economic boom at the beginning of the 1960s 	1	
2	b	<ul style="list-style-type: none"> • 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 <p><i>Any three of the above points for a maximum of 3 marks</i></p>	3	
2	c	<ul style="list-style-type: none"> • he sings and speaks only when he has something to say 	1	
3	a	<ul style="list-style-type: none"> • before his death he was undervalued (as a singer) • after his death his fame spread slowly 	2	

Question		Expected Answer(s)	Max mark	Additional Guidance
3	b	<ul style="list-style-type: none"> worthless conventions prejudices and false values people who had been humiliated or offended <p><i>Any two of the above points for a maximum of 2 marks</i></p>	2	
3	c	<ul style="list-style-type: none"> he was (very) attached to family values he was (really) proud of his roots 	2	
4	a	<ul style="list-style-type: none"> they are the most simple of songs they are a three-minute microcosm of stories and memories they contain much of our past and our future they have a great popular simplicity they convey real emotion the music and lyrics are easy to listen to <p><i>Any four of the above points for a maximum of 4 marks</i></p>	4	
4	b	<ul style="list-style-type: none"> we associate them with the most special events and things in our lives we often remember the time and precise place in which we first heard them 	2	

Question	Expected Answer(s)	Max mark	Additional Guidance									
5	<p>Possible responses include:</p> <ul style="list-style-type: none"> The overall purpose of the article is to show how Italians of all ages are beginning to listen again to songs from the 70s and 80s and to give some of the reasons for their continued popularity. <p><i>Any other valid purpose should be accepted</i></p> <p><i>To justify the overall purpose stated, the candidate's analysis of the text could include the following:</i></p> <p><i>Content and Language used:</i></p> <ul style="list-style-type: none"> The writer mentions a large number of songs and singers to emphasise to the reader the wealth of talent in Italy at the time and focuses our attention on two particular singers (Celentano and Gaetano). The writer also reminds 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 writer's detailed music knowledge. The writer's use of direct quotation from three different experts ensures the accuracy and veracity of the information being given, while the fact that these are the views of experts lends authority, credibility and academic validity to the article and helps to convince the reader of the integrity of the writer's message. The experts also present their opinions in their own words and in a clear and accessible way. The writer also quotes a line from the song <i>Notti</i> in order to illustrate and underline the point that these songs are still valid today. The mention of <i>Roma Capoccia</i> and <i>Rimmel</i> has the same function as they are good examples of songs that are <i>eternamente giovani</i>; the fact that <i>Volare</i> won a competition reminds us of the extremely high quality of music produced at this time. 	7	<table border="1"> <thead> <tr> <th data-bbox="1379 244 1637 300">Pegged Marks</th> <th data-bbox="1648 244 2085 300">Criteria</th> </tr> </thead> <tbody> <tr> <td data-bbox="1379 300 1637 643">7 OR 5</td> <td data-bbox="1648 300 2085 643">The candidate provides a clear, concise and reflective answer, drawing inferences that are entirely appropriate, analytical and that demonstrate a sophisticated and accurate reading of the text. The answer clearly relates to the advice given in the Marking Instructions.</td> </tr> <tr> <td data-bbox="1379 643 1637 954">3 OR 1</td> <td data-bbox="1648 643 2085 954">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.</td> </tr> <tr> <td data-bbox="1379 954 1637 1091">0</td> <td data-bbox="1648 954 2085 1091">The candidate's answer simply provides information to be found in the text with no attempt to draw inferences.</td> </tr> </tbody> </table>	Pegged Marks	Criteria	7 OR 5	The candidate provides a clear, concise and reflective answer, drawing inferences that are entirely appropriate, analytical and that 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.	
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0	The candidate's answer simply provides information to be found in the text with no attempt to draw inferences.											

Question	Expected Answer(s)	Max mark	Additional Guidance
	<ul style="list-style-type: none"> • The mention of <i>Una donna per amico</i> and <i>Una giornata uggiosa</i> 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 writer’s good judgement in quoting her. • The constant mentioning of all these songs and singers has the cumulative effect of encouraging younger readers (who may be unfamiliar with them) to explore them for themselves. • Celentano receives 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 writer 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. <p><i>Style:</i></p> <ul style="list-style-type: none"> • The tone and style of the article are journalistic. The first two paragraphs give an overview of the subject, with the following two looking closely at two particular singers. The last two paragraphs contain an expert analysis of why these songs have proved to be so enduring and popular. <p><i>Any other valid justification should be accepted</i></p>		

Detailed Marking Instructions: Section 2 – Translation

Question	Expected Answer(s)	Max mark	Additional Guidance
6	<ul style="list-style-type: none"> • <u>Susan Smith, un altro nome celebre della promozione discografica italiana,</u> • Susan Smith, another famous name in Italian record promotion, • <u>non pensa che la nostalgia sia il segreto della longevità di queste belle canzoni italiane.</u> • doesn't think that nostalgia is the secret of the long life of these beautiful Italian songs. • <u>«Sono molto legata agli anni Settanta per motivi personali e professionali,</u> • “I'm very attached to the Seventies for personal and professional reasons, • <u>anche perché in quel periodo ho visto debuttare</u> • also because during that period I saw the career debuts • <u>e crescere artisticamente tante stelle della nostra canzone.</u> • and artistic development of many of our singing stars. • <u>Credo nella forza innata della melodia italiana,</u> • I believe in the innate strength of Italian melody, • <u>erede della nostra grande tradizione dell'opera lirica e della canzone napoletana,</u> • which is the product of our great operatic and Neapolitan song traditions, • <u>e nel potere del cinema: molti film lanciano canzoni</u> • and in the power of the cinema: many films launch songs 	20	<p>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.</p> <p>2 – Good: Essential information and relevant details are understood and conveyed clearly and accurately, with appropriate use of English.</p> <p>1 – Satisfactory: 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.</p> <p>0 – Unsatisfactory: The candidate fails to demonstrate sufficient understanding of the essential information.</p>

Question	Expected Answer(s)	Max mark	Additional Guidance
	<ul style="list-style-type: none"> • <u>che appena giungono sul mercato</u> • which as soon as they appear on the market • <u>diventano parte integrante dell'immaginario collettivo».</u> • become an integral part of our collective imagination”. 		

[END OF EXEMPLAR MARKING INSTRUCTIONS]