



2009 Italian

Advanced Higher

Listening and Discursive Writing

Finalised Marking Instructions

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Section I – Listening

Section II – Discursive Writing

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 explanatory 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, 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 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**

- (a) 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 SQA. Marking should be carried out according to the following scheme, taking into account any modifications of detail which may be decided on at the Markers' Meeting.
- (b) The mark for the Listening section of this paper is out of 30; the mark for the Discursive Writing section is out of 40.
- (c) For Section II, you are requested to keep a record of the number of candidates attempting each question. This information should be included in your Markers' Report.
- (d) 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 Markers' pack). (Also see 'Entries on the Mark Sheets' sub-paragraph 3). **Do not write the reasons on the script itself. Do not make any entry on the outside of the envelope.**

Advanced Higher Italian

Marking Scheme Section I

Part A – Listening

1. **Where was Pavarotti when he died?** **1 point**
 - 1 point for: in his villa in Modena (any acceptable spelling of Modena).

2. **How did Pavarotti's agent describe his attitude to life?** **1 point**
 - 1 point for: positive OR optimistic.

3. **When and on what occasion did Pavarotti last sing *Nessun dorma* in public?** **2 points**
 - 1 point for: (February) 2006.
 - 1 point for: the opening ceremony of the Winter Olympics (at Turin).

4. **What did Pavarotti say about opera shortly before his death? Mention three things.** **3 points**
 - 1 point each for: he hopes to be remembered as an opera singer or representative of opera/opera is an art form which reached its highest form of expression in his country OR in Italy/he hopes love for opera will always be central in his life.

5. **What brought Pavarotti to the attention of a wider public? Mention three things.** **3 points**
 - 1 point each for: The Three Tenors' concerts/concerts with famous pop stars/ Pavarotti and Friends OR charity concerts.

Sub-total 10 points

Part B – Conversation

1. **Why is Luciana surprised to see Giorgio in the music shop?** **1 point**
 - 1 point for: he doesn't like classical music OR he likes/prefers pop/rock music.

2. **Why is Giorgio there?** **1 point**
 - 1 point for: he is looking for a birthday present. (This is enough, details about his grandmother, her age and her love of opera are not necessary for the point, and are not acceptable on their own.)

3. **Why does Luciana recommend this CD of Verdi's *La traviata*?** **1 point**
 - 1 point for: the opera is very famous OR the recording is one of Pavarotti's most famous.

4. **What reasons does Giorgio give for not liking opera?** **3 points**
 - 1 point each for any **three** of: it's boring/the stories are banal, silly etc/nothing ever happens/it's a load of fat people whining/it goes on for hours.

5. **What does Luciana say you need to do to appreciate opera?** **1 point**
 - 1 point for: you need to go and see it in person/live.

6. **What objection does Giorgio raise to her suggestion?** **1 point**
 - 1 point for: it's too expensive OR it's just for rich people.

7. **What examples does Luciana give of the popularity of opera?** **3 points**
 - 1 point each for any **three** of: The Three Tenors' concerts/opera music in advertisements, films, TV (one is enough, but only one point for mentioning any or all of these three)/*Nessun dorma* used as the World Cup anthem in Italy/people usually like it when they get a chance to hear it (acceptable if not quite an example).

8. Why is pop and rock music better than opera, according to Giorgio? 3 points

- 1 point each for: Opera has nothing to do with life nowadays/even the worst pop songs are about things people can identify with/the best pop and rock music deals with serious issues. (The general ideas are important here more than details such as the issues listed or specifying the worst or best songs and music.)

9. (a) What does Luciana say in defence of opera? 2 points

- 1 point each for: Opera deals with shared emotions/it always has something to say.

(b) How have famous opera singers contributed to society? 1 point

- 1 point for: they have concerts for charity OR have raised public awareness of important problems.

10. What objections does Luciana raise about pop singers taking part in concerts for famine relief and the environment? 2 points

- 1 point each for: some of them take part for personal publicity/the concerts leave a big mess behind.

11. What sort of CD does Giorgio decide to buy as a result of their discussion? 1 point

- 1 point for: a CD which gives some of the money to charity.

Sub-total 20 points

Total 30 marks

Section II – Discursive Writing

Notes on procedure

- 1 There are **40 marks** awarded to the Discursive Writing section.
- 2 The mark should be awarded on the basis of your general evaluation of the essay. It will be based on (a) grammatical correctness, (b) idiomatic command and sense of style, (c) the intellectual level of the ideas expressed, (d) plan or orderly development of ideas, (e) relevance to the subject set – but you remain free to vary the weight you attach to each of these in each individual essay. Answers which are largely irrelevant to the subject are unlikely to gain more than a Satisfactory mark, and could in some cases be considerably lower.
- 3 **Credit points**, indicated by a prominent tick in the left-hand margin, should be given for anything good. Such credit points may be gained, for example, by a good use of idiom, a well-handled syntactical construction, variety of constructions; a well-organised plan, neatly constructed paragraphs, a forcefully expressed idea, appropriate use of varied registers.

Weak essays are commonly characterised by inaccurate grammar, thin or repetitious vocabulary and poor planning or relevance.
- 4 Neither grammatical mistakes nor credit points are to be formally totalled; but you should use them as guides for your final assessment. A candidate with one or two credit points may be in the running for a good mark, while one with a lot of grammatical mistakes or other signs of weakness will probably fall into the ‘Unsatisfactory’ category, or below. Poor punctuation and writing that is difficult to read may be penalised.
- 5 To award your final mark, you should place each script in one of a given number of categories. Each of these carries a fixed mark, as outlined in the Pegged Marks and Criteria on page 8.

You must observe this fixed scale of marks, the purpose of which is to prevent a proliferation of individual marking scales.
- 6 The mark awarded should be entered in the **outer right hand margin** at the end of the question, then added to the mark for Section I. The resulting total must be entered in the space provided on the outside front cover of the script and transferred to the Mark Sheet.

AH Discursive Writing

| Categories | Criteria | Pegged marks |
|----------------|--|--------------|
| Very Good | The language is characterised by a high degree of accuracy and/or may show some flair. Uses a good range of structures and vocabulary appropriate to Advanced Higher with few, if any, errors of spelling and/or punctuation. The essay is well structured and all aspects are relevant to the title. | 40 |
| Good | The language is clearly comprehensible throughout and fairly free of serious errors in areas appropriate to Advanced Higher. Contains a reasonable range of vocabulary and structures appropriate to the level. There are few errors in spelling and/or punctuation. The essay has an adequate sense of structure and most aspects are relevant to the title. | 32 |
| Satisfactory | Sufficient control of structures appropriate to Advanced Higher to convey meaning clearly. Contains a reasonable range of vocabulary and some complex sentences. Spelling and punctuation are generally correct. The essay has some sense of structure and most aspects have some relevance to the title. Performance may be uneven, but the good outweighs the bad. | 24 |
| Unsatisfactory | The language is insufficiently accurate to convey meaning clearly and consistently. Very limited range of vocabulary and/or structures appropriate to Advanced Higher. Inappropriate use of learned material, and possibly some unidiomatic translation from English. The essay may be lacking in structure and less than half of the aspects have any relevance to the title. | 16 |
| Poor | The language contains frequent basic errors and/or other tongue interference which seriously impede communication. The essay may be unstructured and few aspects are relevant to the title. | 8 |
| Very Poor | No redeeming features | 0 |

[END OF MARKING INSTRUCTIONS]