

AP[®] ITALIAN LANGUAGE AND CULTURE

2008 SCORING GUIDELINES

Speaking: Conversation

- 6 EXCELLENT** **Demonstrates excellence in interpersonal speaking**
- Response directly addresses the prompt and provides a very thorough and appropriate answer.
 - Rich vocabulary and idioms.
 - Excellent use of grammar and syntax, with minimal errors in complex structures.
 - Excellent fluency; smooth and continuous pace; virtually no repetition or hesitancy.
 - Minimal pronunciation errors.
- 5 VERY GOOD** **Suggests excellence in interpersonal speaking**
- Response directly addresses the prompt and provides a thorough and appropriate answer.
 - Appropriate vocabulary and idioms.
 - Very good use of grammar and syntax, with occasional errors in complex structures.
 - Very good fluency; relatively smooth and continuous pace; occasional repetition and hesitation.
 - Occasional pronunciation errors.
- 4 GOOD** **Demonstrates competence in interpersonal speaking**
- Response directly addresses the prompt and provides an appropriate answer.
 - Mostly appropriate vocabulary and idioms, with minimal interference from another language.
 - Minimal errors in basic grammar and syntax, which interfere minimally with comprehension.
 - Satisfactory fluency; inconsistent pace; intermittent repetition and hesitation that may interfere with comprehension.
 - May include frequent pronunciation errors but does not require special listener effort.
- 3 ADEQUATE** **Suggests minimal competence in interpersonal speaking**
- Response directly addresses the prompt and provides a basic but appropriate answer.
 - Limited vocabulary and idioms, with intermittent interference from another language.
 - Occasional errors in basic grammar and syntax, which interfere with comprehension.
 - Minimal fluency; inconsistent pace; intermittent repetition and hesitation that interfere with comprehension.
 - Pronunciation is comprehensible but may require frequent listener effort.

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Speaking: Conversation (continued)

- 2 WEAK** **Suggests lack of competence in interpersonal speaking**
- Response directly addresses the prompt and provides an appropriate but incomplete answer.
 - Limited vocabulary and idioms, with frequent interference from another language.
 - Numerous errors in basic grammar and syntax, which interfere with comprehension.
 - Labored expression; frequent repetition, hesitation, or long gaps.
 - Pronunciation is comprehensible but may require constant listener effort.
- 1 VERY WEAK** **Demonstrates lack of competence in interpersonal speaking**
- Response provides a partially appropriate answer to the prompt.
 - Insufficient, inappropriate vocabulary and idioms; constant interference from another language.
 - Little or no control of grammar and syntax, which interferes significantly with comprehension.
 - Very labored expression; constant repetition, hesitation, or long gaps.
 - Pronunciation may require intense listener effort.
- 0 UNACCEPTABLE** **Contains nothing that earns credit**
- Mere restatement of the prompt.
 - Clearly does not respond to the prompt; “*Non so*” or equivalent.
 - Not in Italian.
 - Blank (although recording equipment is functioning) or mere sighs.

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Speaking: Conversation

Note: Student responses are quoted verbatim and may contain grammatical errors. In the transcriptions of students' speech, a three-dot ellipsis indicates that the sample has been excerpted; two dots indicate that the student paused while speaking.

Overview

This task assesses the ability to engage in spoken conversation. It consists of a statement identifying an interlocutor and conversation topic, a practice question, and five scored questions. The student is allotted 20 seconds to speak at each turn in the conversation. Each of the five responses receives a holistic score based on the criteria outlined in the task directions; all five scores count equally in calculating the total score.

Students are scored on their ability to respond to each question fully and appropriately, and to express themselves fluently and correctly. Credit is deducted if the answer is too short.

This year's conversation task consisted of a series of exchanges with an Italian music teacher concerning adolescents and music. The first four questions were: Do you and your friends often go to concerts or not? How have your musical tastes changed in recent years? What opportunities are there to listen to music in your city? What would you do in order to organize a concert at your school? Finally, students were instructed to ask the music teacher some questions about music.

Conversation 1

Sample: BX

Score: 6

Io e i miei amici non ci va, non ci si vo vua . . . anda . . . non si va mai al . . . i concerti perchè non ho troppa passione per andare a concerti e ascoltare la musica così. Ma ho qualche amico che ci va al concerto perchè gli piace molto.

The response directly addresses the prompt and provides a very appropriate answer. The vocabulary is appropriate and varied without interference from another language, and there is excellent use of indefinite adjectives ("*troppa passione*," "*qualche amico*"). The response demonstrates excellent use of grammar, including a complex structure with self-correction: the use of the impersonal construction ("*non si va mai*"). The fluency is very good, with no repetition or hesitancy except in the case of self-correction, and there is good pacing and clear pronunciation.

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Conversation 1 (continued)

Sample: BP

Score: 4

Io e i miei amici andata ai concerti . . ah . . ogni anno e ti piacciono molta miusica e mi piace concerti con i miei amici.

The response directly addresses the prompt and provides an appropriate answer, employing appropriate vocabulary without interference from another language. There are some errors in basic grammar and syntax that interfere minimally with comprehension: failure to use the auxiliary verb *essere* with the *passato prossimo* and lack of agreement in gender and number of the past participle (“*Io e i miei amici andata*”); two instances of incorrect subject–verb agreements (“*ti piacciono molta miusica*” and “*mi piace concerti*”); and an incorrect adverb form (“*ti piacciono molta miusica*”). The fluency is satisfactory, with minimal pronunciation errors (“*miusica*”).

Sample: CS

Score: 2

Io con i me amica vanno, cioè andiamo al concerto . . ah . . spesso perchè mi piace and loro ci piace visit . .

The response provides an appropriate but incomplete answer. There is limited vocabulary, with interference from another language (“and,” “visit”). There are also numerous errors in basic grammar and syntax: incorrect form of the possessive adjective and lack of gender and number agreement (*i me amica*), as well as incorrect form of the indirect object pronoun (*loro ci piace visit*). The expression is labored, with frequent hesitation and gaps.

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Conversation 2

Sample: BJ

Score: 6

I miei gusti sono cambiati tra gli ultimi anni perchè prima non mi piaceva quasi niente. L'unica cosa che mi piaceva era la musica pop. Ora mi piace quasi tutto. Mi piace ascoltare, cantare, ballare. Sempre che vado a una festa ballo quasi tutto e anche canto per i miei amici.

The response is characterized by excellent content and provides a very articulate and thorough answer. The vocabulary is rich. In addition, there is excellent use of grammar and syntax, with appropriate tense contrasts (“*sono cambiati tra gli ultimi anni,*” “*prima non mi piaceva,*” “*Ora mi piace*”). The fluency and pace are also excellent, without any repetition or hesitancy, and the pronunciation is flawless.

Sample: ES

Score: 4

La musica che io preferisce è cambiato perchè adesso mi piace la musica più vecchio . . ah . . come rock, come alla mio papà preferisce. Ah . . Primo ascolto . . primo ho ascol . . [beep] . . tato alla . .

The response directly addresses the prompt with an appropriate answer. The vocabulary is mostly appropriate, with minor errors in form (“*Primo*” for *Prima*). There are occasional errors in basic grammar, such as lack of gender agreement (“*la musica più vecchio,*” “*alla mio papà*”), as well as errors in syntactic structure that may interfere with comprehension: lack of subject–verb agreement (“*che io preferisce*”) and incorrect use of an indirect construction (“*come alla mio papà preferisce*”). The fluency and pace are satisfactory, and the pronunciation is clear.

Sample: BY

Score: 2

Um . . Me giusti amusicato non è cambiato molto perchè . . io piace ognuni . . ogni cosa di musica e ascolta . .

The response addresses the prompt and provides an appropriate but incomplete answer. Vocabulary and idioms are limited. There are numerous errors in basic grammar and syntax: failure to use the definite article, incorrect form of the possessive adjective, and lack of number agreement (“*Me giusti amusicato*”), as well as incorrect form of the indirect object pronoun and conjugation of the verb (“*io piace . . . e ascolta*”). In addition, the expression is labored, with frequent hesitation and gaps. The pronunciation requires significant listener effort.

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Conversation 3

Sample: BX

Score: 6

Alla mia s . . , nella mia città ogni venerdì a scuola c'è la musica nel . . piazz . . nella piazza. È molto divertente andare . . as . . ascol . . ascoltare la musica perchè non devi pagare.

The response directly addresses the prompt and provides a very appropriate answer. The vocabulary is quite appropriate. There is very good use of grammar and syntax, with no errors. The fluency is characterized by good pacing, and there are no discernable pronunciation mistakes.

Sample: AY

Score: 4

Ah . . non necessita occasioni per ascoltare musica nella mia città. Ah . . sempre c'è feste e festival e . . ah . . dove c'è concerti. Anche sempre . . ah . . c'è musica nel radio.

The response directly addresses the prompt with an appropriate answer. The vocabulary is mostly appropriate, with minimal interference from another language (“*necessita*”). There are some errors in basic grammar and syntax that interfere minimally with comprehension, such as incorrect number agreement (“*c'è feste e festival e*,” “*c'è concerti*”) and gender agreement (“*nel radio*”). The fluency is satisfactory, with intermittent hesitation.

Sample: CS

Score: 2

Nella mia città io vo . . vuole . . ascoltare la musica rock perchè ci sono molto musici . . musicina rock e molto festivali.

The response partially addresses the prompt with an incomplete answer. Vocabulary and idioms are limited. There are numerous errors in basic grammar and syntax: incorrect subject–verb agreement (“*io vo . . vuole*”) and incorrect adjective–noun agreement and form of noun (“*molto musici . . musicina rock*,” “*molto festivali*”). The expression is labored, with frequent hesitation.

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Conversation 4

Sample: C

Score: 6

Io penso che per organizzare un concerto nella mia scuola sarebbe un po' e complicato. Io direi che a . . . avrei . . . avrei bisogno di parlare prima con il . . . con il principale della scuola e anche con e la professoressa di musica per . . . per vedere se lei . . .

The response directly addresses the prompt and provides a very appropriate answer. The vocabulary is rich. In addition, there is excellent use of grammar and syntax, including correct use of the conditional tense (“sarebbe,” “direi,” “avrei bisogno”). The fluency is excellent, characterized by a smooth and continuous pace, and pronunciation errors are minimal (“organizzare”).

Sample: BG

Score: 4

Um . . . farei un grande . . . ah . . . concerto . . . ah . . . nella . . . caffè per la mia scuola. Um . . . ah . . . sare . . . ah . . . sarebbe una un'occasione . . . una cosa molto grande e molti per . . .

The response directly addresses the prompt with an appropriate answer. The vocabulary is appropriate. There are minimal errors in basic grammar, for example, incorrect form of the articulated preposition (“nella . . . caffè”). The fluency is satisfactory, with intermittent hesitation.

Sample: BV

Score: 2

*Per organizzare un concerto per mia scuola . . . um . . . io ho avuto . . . um . . . chiedere l'admini . . .
amministrazione.*

The response directly addresses the prompt with an incomplete answer. The vocabulary is limited, with interference from another language (“ho avuto . . . um . . . chiedere”). There are errors in basic grammar and syntax, such as the lack of the definite article (“mia scuola”) and the incorrect use of the verb *avere* as well as incorrect use of tense (“ho avuto”). The expression is labored, with frequent hesitation and gaps.

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Conversation 5

Sample: CN

Score: 6

Ah . . Buon giorno, signora. Ah . . La vorrei chiedere un paio di domande. Ah . . Com'è il programma di musica alla Sua scuola? Quale tipo di musica Le piace ascoltare di più? E quale tipo di musica gli piacciono ascoltare le Sue . .

This is a very thorough and appropriate response, with several questions in the formal register. The vocabulary is quite appropriate, and there is excellent use of interrogative phrases (“*Com'è il programma,*” “*Quale tipo di musica*”). The response is characterized by excellent use of grammar and syntax, with minimal errors in complex structures: incorrect form of the indirect object pronoun (“*La vorrei chiedere*”) and lack of subject–verb agreement (“*gli piacciono ascoltare*”). The fluency is very good, characterized by smooth pacing without hesitation, and the pronunciation is clear.

Sample: EF

Score: 4

Professoressa, perchè miusica è importante . . ah . . nella scuola? Um . . anche . . ah . . quali classe . . ah . . incluso musica alla tua scuola? Grazie. Ah . . Arrivederci.

The response directly addresses the prompt and provides a suitable answer, with one error in the use of register (“*alla tua scuola*”). The vocabulary is appropriate, with minimal interference from another language (“*miusica*”). There are some errors in basic grammar and syntax that interfere minimally with comprehension, such as a lack of adjective–noun agreement, incorrect choice of noun, and incorrect verb form and subject–verb agreement (“*quali classe . . ah . . incluso musica*”). The fluency and pace are satisfactory, as is the pronunciation.

Sample: BV

Score: 2

Ah . . Professoressa di musica, come . . mus . . fare musica? E chi è . . chi è fare la prima . .

The response provides an appropriate but incomplete answer, with limited vocabulary. There are significant errors in basic syntax that interfere with comprehension (“*come . . . fare musica,*” “*chi è fare la prima*”). The expression is labored, with frequent hesitation and gaps.