



**MARKING NOTES
REMARQUES POUR LA NOTATION
NOTAS PARA LA CORRECCIÓN**

May / mai / mayo 2010

**NORWEGIAN / NORVÉGIEN / NORUEGO
A1**

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 1

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Provisional marking

During the early period of your marking your team leader (or principal examiner in the case of team leaders) will contact you to discuss the standard of marking and the interpretation of the marking notes. Before this discussion, it is necessary to have marked provisionally (in pencil) about ten scripts.

If your team leader has failed to make contact with you, please try to make contact with him or her yourself, by phone or e-mail. Owing to work commitments and differences between time zones it is often difficult for team leaders to make contact with all examiners in their teams.

ASSESSMENT CRITERIA**Criteria A and B**

The danger of rewarding or penalizing the use of illustrations/references/quotations twice in both these categories should be avoided.

Criterion B

The passages offer candidates a variety of possibilities for analysis and interpretation. The test of any interpretation is that it has to be tied carefully to the words, images and relevant details of the text. “Personal response”, in the same way, must be tied to the passage.

Criterion C

“Awareness” and “appreciation” of literary features are the key elements under this criterion. The mere labelling, without appreciation, of literary features will not score the highest marks. On the other hand, the candidate who is attentive to literary features and deals with them in a meaningful way, but who does not consistently use the vocabulary of literary criticism, can still be awarded the higher achievement levels.

Reminder: The term “literary features” is broad and includes elements as basic as plot, character, *etc.*, attention to which is valid and must be rewarded as appropriate.

Criterion D

Any form of structuring to the commentary will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches (including the line by line analysis) are acceptable and will be judged on the basis of their effectiveness. Examiners should remember that structure does not exist by itself, but any structure must be measured by appropriate references to the passage or poem and by its capacity to integrate these towards the development of an organized and coherent commentary.

Reminder: In this criterion, supporting examples must be evaluated in terms of how fluently they are incorporated/integrated to shape/advance the argument, **not** in terms of their appropriateness or accuracy.

Criterion E

If you have reservations about awarding a four, you should ensure that these are well founded before awarding a three. The breadth of achievement in level three sometimes makes examiners reluctant to award four.

Use judgment when dealing with lapses in grammar, spelling and punctuation; therefore do not unduly penalize.

Mechanical accuracy is only a part of this criterion. Ensure that all the other elements are considered.

Examiners should be careful to avoid being prejudiced in their application of this criterion by achievement levels in other criteria. It is possible to score highly on this criterion even if candidates have scored in the lower levels on the other criteria, and vice versa.

These notes to examiners are intended only as guidelines to assist marking and as a supplement to the published external assessment criteria for written paper 1. They are not offered as an exhaustive and fixed set of responses or approaches to which all answers must rigidly adhere. Good ideas or angles not offered here should be acknowledged and rewarded as appropriate. Similarly, answers which do not include all the ideas or approaches suggested here may still be very good responses.

Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.

The following elements are particularly relevant to criteria A, B and C.

Text 1. Prose

A barely satisfactory answer will describe some of the incidents in the passage (focusing mainly on the actual events) and barely mention how these events are told. The answer will touch upon either literary devices and/or tone and/or atmosphere in the passage, but will not necessarily use the correct vocabulary for literary analysis.

A better answer will identify some of the devices in a more precise manner (two of the most prevalent are alliteration and simile) and say something about how the passage is narrated (for example regarding points of view(s)) in addition to summing up the concrete incidents in more detail. The answer will probably touch upon tone and/or atmosphere in the passage, and many students will probably comment upon elements of style (for example the aforementioned alliteration, similes, repetition, recurring motifs/words (for example glass and trees) narration and imagery). The student will not necessarily use correct vocabulary for literary analysis, but will demonstrate adequate understanding of the author's use of literary devices. Also, the answer will probably comment upon the motifs/themes in the passage, concerning for example the relationship between the two girls, and maybe especially Tommine. This passage is immensely rich and complex; so as long as valid observations are made concerning **both** content and form, the student should be rewarded for this.

The best answers will identify many of the devices in the text (using well-chosen examples) and explain what effect these have on the reader. The student will (in part or in full) use the correct concepts for literary analysis. The most important aspect is nevertheless to identify and describe the literary devices in a manner that shows the student's understanding of these devices. Students on this level will be able to give precise observations and hypotheses, based on close reading, about the narration, literary devices, imagery and use of sensory information in the description of the narrator's surroundings. Some students will probably comment on atmosphere and tone and try to say something about Tommine and Pola's state of mind. Some will perhaps try to connect the formal elements of the text to an interpretation of the content, which is a very demanding task and should be rewarded. Perhaps students will try to situate the excerpt in the novel (discussing whether it might be taken from the beginning, middle or end of the text) based on concrete examples from the excerpt. That is always a good idea when interpreting an excerpt, and demonstrates the students ability to independently apply their skills of literary interpretation. This passage is immensely rich, and complex; so as long as very good to excellent observations are made concerning **both** content and form (and possibly on the connections between these aspects) the student should be rewarded for this.

Text 2. Poem

A barely satisfactory answer will try to describe the message/content of the poem and give an attempt to explain what the lyrical “I” is trying to communicate to the reader through this text (this is central, since the poem’s rhetorical “surface” is designed as an appeal from the lyrical “I” to communicate something important to the reader.) The answer will perhaps touch upon tone and/or atmosphere in the poem, as well as literary devices, for example the use of everyday, non-poetic vocabulary, typography (exclamation marks, lack of punctuation, *etc.*) but not use the correct vocabulary for literary analysis. The answer may try to explain what the meaning of the red stripe/checks in the tablecloth and the rose(s) could be.

A better answer will give an overview, or try to raise several hypotheses of what is communicated in the poem and present the poem’s form, including literary devices, for example use of everyday, non-poetic vocabulary, typography (exclamation marks, lack of punctuation, *etc.*) and symbolism (the two central symbols that need to be commented are the stripes/checks on the tablecloth and the rose planted in someone’s eye/the roses, and also the use of colour symbolism, especially red and blue, but also yellow and green). Many will probably comment upon what the lyrical “I” is trying to communicate to the reader through this poem.

The best answers will give a valid interpretation or try to raise several valid (based on concrete examples) hypotheses, of what is communicated in the poem and present the poem’s form in a competent manner, including literary devices, for example use of everyday, non-poetic vocabulary, typography (exclamation marks, lack of punctuation, *etc.*) and symbolism (the two central symbols that need to be commented on are of course the stripes/checks on the tablecloth and the rose planted in someone’s eye/the roses, and also the use of colour symbolism, especially red and blue, but also yellow and green). The stripe(s) on the tablecloth and the rose(s) must be validly addressed (but of course not necessarily “solved”) to reach this level. Many will probably comment upon and have valid observations regarding what the lyrical “I” is trying to communicate to the reader through this poem.
