



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

May / mai / mayo 2010

**NORWEGIAN / NORVÉGIEN / NORUEGO
A1**

**Standard Level
Niveau Moyen
Nivel Medio**

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 parts of or the whole plot, and be able to say something about the tone and/or atmosphere and/or **any other** formal aspect of the text (repetitions, absurd elements, *etc.*). The student will probably make an attempt to address one or more of the guiding questions, but may not do so very convincingly.

A better answer will describe the plot in a satisfactory manner, and comment upon the absurd elements. Most will comment upon the relationship between the main characters, and upon whether they find the story sad or humorous. Some will comment upon the mixture of realistic and absurd elements where something impossible happens, but the character does not seem to define it as such. The student must make some valid observation(s) about the text's formal elements (for example atmosphere, tone, humorous elements, everyday language, lack of emotion, repetition, folk tale-like style, the use of exclamation marks, or other formal aspects). Most students will probably comment on the possibility for allegorical or symbolic reading (most likely concerning the relationship between parents and their children) but it can also be claimed that this is a sort of fantastic fiction/folk tale/magical realism without such a dimension.

The best answers will, in addition to the description of the former level, present an excellent description of the plot, including the unexplained questions. The student will probably give a convincing description of the relationship between the four main characters and discuss whether they find the story humorous or sad in a convincing manner. He/she is able to describe the tone of the excerpt. Literary aspects are commented upon in a persuasive manner using correct vocabulary. Perhaps students will try to situate the excerpt in the short story (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 student's ability to independently apply their skills of literary interpretation.

Text 2. Poem

A barely satisfactory answer will describe the seemingly simple narrative in the poem (the lyrical “I” describes how he/she has been looking for “you”) and will probably make an attempt to address one

or several of the guiding questions, but not necessarily in a convincing manner. The student might comment upon form (any aspect, like tone/atmosphere, lack of capital letters, lack of punctuation, lack of rhyme, repetition, rhythm, *etc.*), probably not using correct vocabulary.

A better answer will describe in a satisfactory and meaningful manner who/what the lyrical “I” is looking for, and will probably address the other guiding questions as well. The student uses concrete examples from the text in their answer and touches upon both content and form in their answer. Several thematic and formal aspects will be touched upon in a meaningful manner.

The best answers will, in addition to the description on the above level, include observations concerning literary and thematic aspects on a higher level, perhaps also including an attempt to connect these two aspects (how the formal elements add to the theme, and vice versa). A very good to excellent answer may suggest different, equally valid, interpretations, or one, solidly argued interpretation. In both instances the student will use well-chosen examples from the poem to support their argument. The best students may address the (maybe seemingly) paradoxical aspects of the poem, such as the use of “relieved” (does the lyrical “I” want to find the “you”, and if so, why?).
