



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

May / mai / mayo 2010

SWEDISH / SUÉDOIS / SUECO A1

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 1

*These marking notes are **confidential** and for the exclusive use of examiners in this examination session.*

*They are the property of the International Baccalaureate and must **not** be reproduced or distributed to any other person without the authorisation of IB Cardiff.*

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.

Question 1. Prose

A barely satisfactory answer is likely to identify the young man Felix and Aunt Ghobé and say something about their relation. In an answer of this quality one would also expect some response to the rather subtle description of the elderly ladies and how Felix/the author sees them. An answer of barely satisfactory quality should also be able to comment on the significance of the passage where Cinderella is mentioned.

A better answer is likely to see Felix as a representative for youth in general and Aunt Ghobé as the model for rich elderly ladies in Saltsjöbaden. A better answer can produce well founded comments on how these ladies are characterised through an abundance of linguistic means.

The best answers, in addition to the points above, can also recognise the elegant structure of the extract as well as the subtle relationship between the contemporary youth and how the elderly ladies react to them. The best answers should also bring about well chosen examples of the inventive and elegant language of the extract. One would *e.g.* expect some comments on the language in line 22 about the frieze of stone with flying birds.

Question 2. Poem

A barely satisfactory answer, regardless of the interpretation, is likely to present the main features of the content and structure, *e.g.* the obvious contrast between the ground and the earth vs. the air and heaven. An answer of this quality should also include some comments on the vocabulary and language.

A better answer will go into more detail on the points above. One would expect a more elaborate commentary of how the author has used the repetition/variation of the main symbols earth/ground. In an answer of this quality one would also expect something of the background of the “I” in the poem.

The best answers go even deeper in the above and add to this a well founded personal response to the main ideas of the poem as they see it. The strong and elegant last stanza and the use of the three key words here *ground*, *town*, and *heaven* are likely to be commented upon.
