



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

May / mai / mayo 2010

SWEDISH / SUÉDOIS / SUECO 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.

Question 1. Prose

A barely satisfactory answer is likely to grasp the content of the extract, how the mother has endured giving birth to seven dead children and how this has led to her empty look in the empty surroundings of today's Sweden. In an answer of this quality one would also expect some words on the language and form, the direct address and finally the direct speech and how this affects our impression.

A better answer manages to analyze the qualities of the structure of this extract and how it is built on the striking contrast between Kurdistan and Sweden, but more, of course, on the contrast between the beautiful young mother and the old woman with the empty look. In an answer of this quality the candidates can identify the tight relationship between mother and son, which is mostly manifested through the language.

The best answers, in addition to the features above, will include some comments on the wider meaning of the situation, such as the difficulties of adapting to a new modern society. In answers of this quality one would expect the candidates to identify at least the main literary features of the extract, *e.g.* the repetitions and the intensifications.

Question 2. Poem

A barely satisfactory answer can identify the situation and the persons involved even if they are not all so well defined (others). An answer of this quality can see the progress in the poem and can identify the circular composition where the vacuum cleaner both opens and ends the poem. Some remarks on the humorous use of the important rhyme words in the first stanza should be made.

A better answer can identify (at least) two layers in the poem – the everyday-like and rather humorous tone in the beginning contrasted with the more solemn one in the second and third. When it comes to the content, an answer of this kind can bring about some well founded examples of how the guests are being treated and how (badly) they behave (hypocrisy).

The best answers, in addition to those above, will comment on how the title of the poem, together with the circular composition and the use of the keyword dammsugarhjärtat (heart of the vacuum cleaner) underlines, at least partly, the general purpose of this poem, to show a somewhat too ambitious cleaning lady.
