



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

May / mai / mayo 2011

**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.

Question 1. Prose

A barely satisfactory answer will describe the incident in the text (that Madness personified knocks on the main character's door). Furthermore, the candidate will identify the personal relationship between the main character and the Madness, and to some extent describe this relationship. The candidate will, in one way or another, comment on the flowers that Madness brings, but not necessarily use correct vocabulary for literary analysis.

A better answer will describe the plot more thoroughly and in a more satisfactory manner. The candidate will also explicitly mention that Madness is personified in this realistic text, and say something about what this has to say for the meaning of the text as a whole. The candidate should also say something about the sober language in the text. The candidate will not necessarily use correct vocabulary for literary analysis, but will demonstrate adequate understanding of the author's use of literary devices.

The best answers will independently identify many of the literary devices in the text (what the flowers and the bee imply) and use well chosen examples. Furthermore, the candidate will reflect upon the effect these have on the reader. The candidate should, more or less, use correct concepts for literary analysis in a way that shows their understanding of these devices. The best answers will provide precise observations on the main features of the text based on a close reading of the text. The candidate will also comment on the struggle between the two characters, and give an interpretation of the ending in light of the text as a whole.

Please note: alternative interpretations of the prose passage may also be accepted and rewarded if appropriate. For example, the character knocking at the door may be interpreted as a former friend or lover and this incident may be linked to a former love affair.

Question 2. Poem

A **barely satisfactory answer** will identify the most important literary trope in the poem: the metaphor, and describe the main theme of the poem – that we are using metaphors and idioms in our daily lives to describe the world. The candidate must, in one way or another, comment on the last and most complicated four lines, but will not necessarily use the correct vocabulary for literary analysis.

A **better answer** will include the features above in addition to reflecting more independently on the different metaphors in the poem. The candidate will also say something about the repetitions and the rhythm in the poem and reflect over what this means to the text as a whole. Here the candidate should say something about the form and structure of the text, *i.e.* that the poem may be split in to four blocks, and also give an interpretation of the last four lines. The candidate will demonstrate an adequate understanding of the author’s use of literary devices.

The best answers will include the features mentioned above. In addition the candidate will comment on how the form and repetitions/rhythm influence the content. The candidate will also give a plausible interpretation of the last four lines, and relate the “conclusion” of the poem to the rest of the text. The best answers will also provide precise observations on the main features of the text based on a close reading of the text.
