



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

May / mai / mayo 2011

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 will try to identify and describe the relationship between the rather optimistic and enthusiastic father and his negative daughter, negative at least with regard to this fishing trip. Even here the candidates must add some lines on the feeling growing inside the girl that she is waiting for something, or rather someone, and more specifically should quote from the last lines of the extract, *e.g.* “a young man”. When it comes to language and form the rather traditional narrative technique and sentence construction should be mentioned.

A better answer will show greater capacity to identify the many examples (and how these are made) of the contrasts between the father and his daughter which build the backbone of this extract. In an answer of this quality one would also expect a sound interpretation of the meaning of the rather long paragraph towards the end about “the tray with visiting cards” and how the sight of these make Sofie dream away. In these better answers one would expect the candidates to comment on the use and importance of the few lines with direct speech.

The best answers will present the best examples to characterize both how the negative feelings of the girls increase through the fishing trip until she feels almost disgust, and also how the feeling of pleasure is emphasized in describing the father. The best answers can see the rather elegant use of, and variation within, the direct speech present and how this helps the reader to understand the feelings both of the father and (even more so) of the girl. In these answers the comments on the process of the girl growing up and longing for “a young man” (*e.g.* the mentioning of signs of his presence everywhere) are relevant and in coherence with the importance of the fishing trip. The last line of the extract is likely to get a reasonable interpretation in these answers.

Question 2. Poem

A barely satisfactory answer will identify the main setting and “plot” of the poem: it is late in the evening and the distant mountains are going to sleep, but before doing so they address the readers with their “good nights”, which they are saying aloud. Answers of this quality must furthermore try to interpret the less easy last stanza. Who/what are the mountains and who is the “closest friend” of the mountains? What is meant by “understanding the colours”? There must also be something said about the repetitions and the rather strict form and meter of the poem, and preferably what impression this gives us.

A better answer will clearly focus on the form of the poem, not only the meter but also the imagery present and interpretations of this. When it comes to comments on the content one would expect something on the importance of the mountains to us in the third stanza, *i.e.* that they are very close to us no matter what their distance, but also some notes on the question of what the mountains are dreaming about, and finally a more elaborate and well founded interpretation of the questions arising from the crucial last stanza.

The best answers, as well as the features above, are likely to effectively combine observations on the relationship between form (including some subtleties in the language and perhaps punctuation) and content. For example, what is the importance and effect of the many mountains (*e.g.* “another [...] one, another one...” *etc.*) and their different colours?
