



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

**May / mai / mayo 2011**

**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** will focus on the relationship between the driver and his motorbike. The candidate should realise how this relationship evolves from a rather nervous one into one where the state of mind of the driver is such that he and his motorbike have merged into one single unity. When it comes to form one would expect some lines on the role of the narrator. There should also be some mention of the rather simple language and syntax and the candidate could give several examples of sentences shorter than half a line.

**A better answer** will go deeper into what characterizes the relationship between the driver and his motorbike and how this is done. Here the candidates should also add the importance of the depiction of the landscape and especially the roads and how these, like the motorbike, almost turn into living creatures – they are “lonely” to use a word from the extract. In answers of this quality one would also expect some lines on the essence of driving, *e.g.* how this makes the body seize more and more control from the brain. The candidates must present examples of the imagery used in the text and the personifications and elaborate even more on the qualities of the vocabulary and syntax.

**The best answers** will, apart from the things mentioned above, add something deeper on the friendship that is established in the end between the driver and his motorbike and also on the effect of this on the narrator’s notion of time; how both past and future are replaced by one big single “now”, and how this is stressed in the elegant syntax in the very last line. The best answers also notice how the sense of fear present in the narrator is fading away (specific persons connected with this fear do not need to be mentioned or commented on).

## Question 2. Poem

**A barely satisfactory answer** will at least identify the main features of this beautiful and strong poem – the healing and magical power of the three words “I love you”. An answer of this quality contains a brief outline of the rather logical line of thought in this poem: power, and the way this is handled within stanzas of different attributes. The importance of the three words underlined by the poet in her repetition and in her way of ending the poem should be noticed and commented upon.

**A better answer** will identify and describe, as well as bring about the effects of, the way the poet opens the poem in the first stanza, talking about even the “hardest woman” and the “most lonely person”. Further on, perhaps in a line by line commentary since this would suit the straight forward nature of this poem, an answer of this quality will identify and comment on the imagery used to enhance the strength of the three words, “I love you”, used throughout the poem.

**The best answers** will also contain a good analysis of the penultimate stanza which stands out both in form, content and language (to a lesser extent). In the best answers one would expect some comment on the interpretation of the strong word “relieve” in the short(est) last stanza, which underlines its importance. In the best answers one would also expect some well founded lines on the rather solemn tone of the poem.

---