



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

**May / mai / mayo 2012**

**NORWEGIAN / NORVÉGIEN / NORUEGO A1**

**Higher Level  
Niveau Supérieur  
Nivel Superior**

**Paper / Épreuve / Prueba 1**

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**Provisional marking**

**During the early period of your marking your principal examiner 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 principal examiner has failed to make contact with you, please try to make contact with him or her yourself, by phone or e-mail.**

**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.

In the descriptor for level 2, there may be other conditions under which a “2” may be awarded, such as a limited use of evidence or a generally weak response. Substantiation of points may be made but be very weak/superficial.

What is sought by “personal response” is an individual voice and engagement with how the text works. Engaged and individual commentaries will usually make themselves clear by the depth of insight into the text and the quality and interest of the details cited in support.

The first person singular does not automatically constitute a personal response and conversely an impersonal academic style does not necessarily indicate a lack of personal response.

**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 plot in the text (that the two characters have made up after a quarrel), but barely mention how this short story is told. The answer will only touch upon the fact that almost nothing really happens in the text, and will only mention the everyday language and tone presented (without interpreting what the everyday language and tone mean).

**A better answer** will identify some of the devices (*e.g.* the everyday language and tone) in a more precise manner and interpret the two characters in the text. The answer will touch upon the fact that nothing really happens in the text, with a more independent interpretation of what is going on between the two characters. The candidate will not necessarily use correct vocabulary for literary analysis, but will demonstrate sufficient understanding of the literary devices used in the text.

**The best answers** will independently identify the literary devices used in the text and use well-chosen examples. Furthermore, the candidate will reflect upon the effect these have on the reader. The candidate should generally use correct literary terms for literary analysis in a way that shows their understanding of these devices. The best answers will also provide precise observations on the main features of the passage based on a close reading of the text.

### Question 2. Poem

**A barely satisfactory answer** will identify the most striking literary devices and describe the main theme of the poem – the loneliness and the parallel (mental) world the lyrical “I” is driven into. The candidate must, in one way or another, comment on the “conclusion” of the poem (“deeper worlds than this one”), but may not use the correct vocabulary for literary analysis.

**A better answer** will include the features mentioned above and, in addition, will reflect more independently and precisely on the literary tropes in the poem. The candidate will also comment on the relationship between the lyrical “I” and the world, and reflect upon the central imagery in the poem (*e.g.* “if I were a stone”, “if I were a star”). The candidate must give an adequate interpretation of the “conclusion” of the poem (“deeper worlds than this one”). The candidate will also demonstrate an adequate understanding of the poet’s use of literary devices.

**The best answers** will include the features mentioned above. Furthermore, the candidate will present a convincing interpretation of the poem, and present an independent and plausible interpretation of the “conclusion” of the poem (“deeper worlds than this one”). The best answers will also provide precise observations on the main features of the poem based on a close reading of the text.

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