



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

May / mai / mayo 2012

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 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

In a barely satisfactory answer candidates would be expected to identify the tennis-game-like conversation between the two families and comment on how they try to impress one another by mentioning things they are proud of (*e.g.* the summer cottage and the larger flat). They should also be able to recognize the humorous tone of the extract, with reference to the lines about the use of saffron in food. One would also expect at least an elementary understanding of Bahar's role and reactions in the extract. Some remarks on the use of everyday language should be made with convincing examples.

In a better answer candidates would be expected to elaborate on chosen examples from the prominent argument between the two families and how these contribute to a rather stereotypical image of a typical Swedish and a typical Iranian family, for example, how the father Amir serves the Swedish family more and more food. One would expect some well-founded comments on the role of Pernilla, the mother of the Swedish family, and how and why she is treated in rather unfriendly way by Bahar as well as how this is emphasized through the use of form and language.

In the best answers candidates would be expected to combine their reflections on content, form and language into a convincing whole. The irony used to depict the Swedish mother Pernilla should be convincingly commented upon. One would also expect some well-founded reflections on Bahar's role in the extract, not only as the interpreter but also, considering the very last lines, her own feelings about her family and their situation.

Question 2. Poem

In a barely satisfactory answer candidates would be expected to comment on the content of the poem in terms of the characteristics of the last Sunday of the summer, the choice that the voice of the poem has and finally on the features of the love that is suddenly a possibility for the voice. When it comes to form, style and language one would expect some reflection on the lack of stanzas and title as well as the use of everyday language.

In a better answer candidates would be expected to elaborate on the form of the poem, its broken syntax and the richness of enjambments and their effects. There should also be some attempt at interpreting the image of the "commonplace as a hit". In terms of the content there should be some deeper reflection on the speaker's choice and when it comes to the road opening up for love one would expect the candidates to notice the introduction of a second person pronoun into the poem.

In the best answers candidates would be expected to produce some well-founded reflections on the last line and how it influences the interpretation of the poem as a whole. Furthermore, one would expect some good reflections on the image of the child sleeping and some comments on the use of personification, as well as some mention of the features of the time in which the poem takes place: the last Sunday of the summer, late at night with a full moon, the evening being a turning point into something new.
