



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

**May / mai / mayo 2012**

**SWEDISH / SUÉDOIS / SUECO 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

**In a barely satisfactory answer** one would expect candidates at least to identify the main theme of homecoming, *e.g.* by quoting the very obvious line: “On the way home”. In terms of content, one would also expect candidates to identify at least some of the abundant examples that demonstrate the complexity of the author’s feelings; how he is on the one hand very eager and confident, but on the other hand rather worried and hesitant. In terms of form and style, one would expect a reference to the fact that the first line of the extract and the title of the work are identical, but more importantly, candidates would be expected to identify some examples of (and preferably the effects of) the striking syntax and sentence construction which underline the rhythm of this extract as well as its partly poetic features.

**In a better answer** one would also expect candidates to comment in more detail on the composition of the extract, above all the very short passages which emphasize the sense of haste and nervousness so present in the content of the extract. Candidates would also be expected to identify some pertinent examples of the author’s contrasting feelings, such as the striking metaphor about butterflies in the author’s chest.

**In the best answers** candidates would be expected to use more pertinent and convincing examples to support their discussions of the content. In terms of form, one would expect some convincing references to the author’s use of invocation as well as the addressing of the reader or rather the most attractive person’s “lovers and mistresses, winners and losers” in some of the last lines of the passage. Candidates would also be expected to comment on the very last line of the extract, which contains the essence of the whole extract both in terms of content and even more so in terms of language and form, especially the unorthodox sentence construction and punctuation.

### Question 2. Poem

**In a barely satisfactory answer** one would expect candidates to identify the form, the four stanzas and some basics on the metre and use of rhyme. The candidates should be able to identify the author’s efforts to convince the reader that we have been misinformed about the nature of the “wonder”. Finally one would expect the candidates to attempt to define the wonder.

**In better answers** apart from some convincing comments on the metre, one would expect some further details on how the last stanza differs radically from the first three and what might be the reason as well as the effect of this. Candidates should recognize the author’s efforts to give examples of the nature of the “wonder” which is suggested to be much more impressive and astonishing than the classical, almost clichéd “buds” and “moonlight”, like the “secret web of the roots hidden underneath but remaining when the fence falls down”.

**In the best answers**, in addition to the above, one would expect candidates to comment on the use and effect of the initial and highly poetical invocation “Oh no” to commence the repetition of what is not true. Candidates should identify and comment on the effect of the frequent use of the word “and” and its repetition in the final stanza which enables a more colloquial syntax and strengthens the effect of the repetition. One would also expect some comments on the very last line about the wind, the philosophical question and the archaic style of “Where to?”

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