



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

May / mai / mayo 2006

SWEDISH / SUÉDOIS / SUECO A1

**Higher Level
Niveau Supérieur
Nivel Superior**

Paper / Épreuve / Prueba 2

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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 provisionally marked (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 team.

ASSESSMENT CRITERIA**Criteria A and B**

The danger of rewarding or penalizing the use of illustration/references/quotations twice in both these categories should be avoided.

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 essay will be rewarded if it is effective and appropriate. Different conventions are in operation and therefore all approaches 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 reference to the terms of the question and by its capacity to integrate these towards the development of an organized and coherent essay.

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 2. 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 should not be so heavily penalized as to distort appreciation of individuality.

With reference to criterion C, the better answers will contain examples that show an adequate sense of stylistic features with some awareness of their effects, using critical analysis and pertinent detail.

The best answers will show a strong sense of the stylistic and comparable features of the works, as well as the effects of these features.

Of course, some of the points listed below will appear in weaker papers, but are unlikely to be developed.

These apply to all answers below.

Drama

1. (a) Satisfactory and good papers, three to four, on a spectrum of increasing precision and detail, may:
 - identify the central conflict in the plays
 - make some comparison with regard to the nature of the central conflict
 - include some discussion of how conflicts are used to develop the plays.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- show awareness of some of the subtleties of the central conflicts.
- go into greater detail with regard to the effect of the particular structure chosen by the dramatist
- demonstrate with close reference to different plays how theme and structure are linked.

- (b) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- include a description of how what is being said on stage is supported by visual effects
 - discuss how stage directions etc. can be of varying importance in a play
 - draw some conclusion about the validity of the quoted statement.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- go into greater detail with regard to the importance of visual effects and how these effects depend on the staging of the play
- illustrate with close reference to key scenes the interaction between stage directions and spoken works
- draw a well supported conclusion with regard to the validity of the quoted statement.

The novel

2. (a) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- illustrate to what extent novels reveal something about the times in which they were written
 - include some discussion of how the topical elements influence our appreciation of the works
 - draw some conclusion about the validity of the quoted statement.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- illustrate how the times in which novels were written can be reflected in the works in different ways
- include, with close reference to the works, a more profound discussion of how important the topical elements are to our appreciation of the works.
- include a well founded conclusion about the validity of the statement.

- (b) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- point out to what extent the use of direct speech is used as an important element in the novels at hand
 - discuss the use of direct speech as an element in depicting characters
 - draw some conclusion about the importance of direct speech in novels.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- draw a conclusion about why direct speech can be more or less prominent in a novel
- discuss, with close reference to the works at hand, how direct speech is used in conjunction with other literary devices
- draw a well supported conclusion about the importance of direct speech as a literary device in novels.

The short story

3. (a) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- give some attention to the length of a short story as an important characteristic of the genre
 - illustrate how difference in length influences the development of character and plot
 - draw some conclusion regarding whether length can be said to be a limiting factor in short stories.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- discuss in greater detail how the development of such elements as character and plot can be said to be dependent on length
- include examples of how limitations in length can be used consciously and can be seen as an asset to the genre.

- (b) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- give examples of different kinds of titles
 - discuss how different kinds of titles may have different functions
 - draw some conclusion about the importance of titles with regard to the theme of the stories.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- analyse more deeply the use of titles as a literary device
- draw a well founded conclusion, based on examples, regarding the connection between the titles and the theme of the short stories.

Poetry

4. (a) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- reflect on the relationship between the poet and the reader in general
 - give examples of the poetic qualities that the poets seek to convey in the poems.
 - draw some conclusion about whether the poems at hand can be expected to reach the “audience” regardless of time and place.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- reflect more deeply on the meaning of the poems, and the different literary means that constitute this meaning.
- draw a well founded conclusion regarding poetic qualities as part of a timeless communication between poet and reader.

- (b) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- define what could be called surprising or provocative elements in some poems
 - illustrate the role of such elements in the poems
 - reflect on how different readers may react differently to surprising or provocative statements.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- reflect more deeply on the qualities in poetry that may be termed as surprising or provocative
- draw a well founded conclusion regarding to what extent surprise and provocation are necessary qualities in order for a poem to engage the reader.

General questions

5. (a) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- identify descriptions of social environments that are interesting from the point of view of comparison
 - give some consideration to the differences and similarities in the literary means applied by the authors when describing social environments
 - describe to what extent social environment is important to the main theme of the works.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- clarify how descriptions of social environments may have a different role in different works
- explain in greater detail the effects of the authors' literary devices
- analyze with clarity the thematic role of the social settings in the works at hand.

- (b) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- identify to what extent the crossing of borders can be seen to be a central theme in the works at hand
 - point at similarities and differences in literary means which authors use to treat this theme.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- illustrate, with close reference to key passages, how the theme of border crossing can be treated in different ways, both literally and symbolically.
- demonstrate a critical approach to the question of whether the crossing of borders is indeed a central thematic quality in literature.

- (c) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:
- include a definition of how the words good and evil can be interpreted in literature
 - point at how the opposites of good and evil may constitute a central conflict in a literary work
 - draw some conclusion with regard to the difficulty of using good and evil as clearly defined categories in literature analysis.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- discuss with greater insight how the opposites of good and evil can be seen as driving forces in a literary work
- demonstrate a critical attitude towards an attempt at breaking the conflicts of a literary work down into simple categories

(d) Satisfactory and good papers, on a spectrum of increasing precision and detail, may:

- offer a definition of how “to be challenged” can be understood in this context
- use examples to illustrate how works of literature can be said to have a challenging effect on the reader
- draw some conclusion about the validity of the statement.

Very good to excellent papers, on a spectrum of increasing sophistication and literary sensibility, may also:

- illustrate, with close reference examples, how challenges in literature can present themselves on different levels
 - draw a conclusion about the validity of the statement based on convincing arguments.
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