

Swedish A: Literature

Overall grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 17	18 - 32	33 - 43	44 - 56	57 - 70	71 - 82	83 - 100

Standard level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 16	17 - 30	31 - 44	45 - 57	58 - 68	69 - 80	81 - 100

Higher level internal assessment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 5	6 - 10	11 - 13	14 - 17	18 - 21	22 - 25	26 - 30

The range and suitability of the work submitted

The electronic upload of the IA forms and recordings worked well and the majority of samples followed best practice, although some teachers should be reminded to number the lines of the poems/extracts. It is also important to remember that each candidate must state his or her name and session number at the start of the recording. Schools should remind themselves of the rules and regulations for the IA each session.

Individual oral commentary: Södergran was the most popular poet. The guiding questions set by the teachers were generally appropriate in that they were specific to the chosen text, productive and inspired the candidates to examine interesting details. The quality of the subsequent questions on the poem/extract varied, with the best ones helping the candidates to develop aspects that they had not already investigated.

Discussion: This part of the oral exam was managed with varying degrees of success. In the best cases the discussion gave candidates the opportunity really to discuss and develop their

own understanding of the literary work. This year there were only a few instances when the teacher spoke more than the candidate, explaining and teaching.

Candidate performance against each criterion

Criterion A: Knowledge and understanding of the poem **and** Criterion B: Appreciation of the writer's choices

Some candidates were unable to demonstrate any personal connection with the text, but merely seemed to repeat what they remembered from class. However, an impressive number of candidates were able to produce an interesting interpretation and personal response to the text and investigated how the authors created atmosphere, tension *etc.* In these commentaries one can clearly identify the individual voice of the young reader. Many candidates also made interesting references to other poems by the same author. The subject guide states (pp 63-64) that candidates should situate the poem/extract within the context of the body of work "as precisely as possible". Many candidates do not do this at all, while others might mention the year of publication or the name of the collection of poems without going into any further detail. It is a stronger commentary if the candidate can relate the chosen poem to other poems by the same author, preferably by comparing it in terms both of theme and style. If this is not done during the commentary, it is useful for the teacher to ask about it during the subsequent questions.

With regards to criterion B, it is important for candidates to show appreciation of how the writer's choices shape meaning, as it is not sufficient just to identify a number of choices.

Criterion C: Organization and presentation of the commentary

There has been a positive development over the past few sessions in terms of how the candidates structure their commentaries, as the majority now produce an interesting introduction as well as a logical conclusion within the 8 minutes. The best commentaries have a clear focus, i.e. they comment on the most interesting aspect on the poem and they link all other observations to this focus. Weaker commentaries start with a list of unrelated stylistic devices.

Criterion D: Knowledge and understanding of the text used in the discussion and Criterion E: Response to the discussion questions

The discussion is still a relatively new part of the oral component and there are ways in which its conduct may be improved. Teachers should take care not to ask questions that are too long or too closed, but instead prepare concise, helpful, open and inspiring questions that offer the candidates the opportunity to demonstrate the best of their abilities. This is an area that is likely to improve with experience. In the best discussions, the candidates were able to present vivid, interesting and personal points of view. It is the candidate's responsibility to use the time in a fruitful way, i.e. talk about interesting aspects, and it is the teacher's responsibility to help them achieve this by asking clear and productive questions. It is important to practice these discussions to ensure that both teachers and candidates can play their respective roles well.

Criterion F: Language

In several commentaries there was little use of literary terminology, and not all candidates seemed to understand the meaning of all the concepts used. Colloquial expressions were abundant in some commentaries, but many candidates also spoke very well with a developed language of their own.

Recommendations for the teaching of future candidates

- Teachers should ensure that candidates are able to use literary terminology in a fruitful and convincing way.
- The lines of all the poems/extracts used in the commentary should be numbered.
- Modern technology enables extensive practicing – candidates can record several commentaries in preparation for this component. Teachers do not have to listen to all of these, but can encourage candidates to assess themselves.
- It is important to practice the discussion. Both teachers and candidates need to find ways to perform at their best.
- Teachers should not interrupt the candidates during the commentaries.

Standard level internal assessment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 4	5 - 8	9 - 12	13 - 16	17 - 19	20 - 23	24 - 30

The range and suitability of the work submitted

In general, IA procedures were being followed successfully, although there were still some issues with the recommended time limit for the individual oral commentary being adhered to. Candidates should be able to present a commentary for eight minutes on their own, followed by subsequent questions from the teacher for about two minutes. Too many candidates fail to fulfil this requirement. Teachers are therefore recommended to re-examine the instructions in the subject guide and to practise more commentary exercises in class before the date of the oral examination. It is also important to remember that each candidate must state his or her name and session number at the start of the recording.

Most teachers seem to have a good understanding of the regulations of the IA. However, a few need to improve their knowledge of literary analysis. Teachers also need to be careful with their own use of language during the last part of the examination, as it is advisable not to be too informal in this situation.

The majority of the authors who had featured in previous sessions continued to dominate school choices and they were put to very good use on the whole. Among the most popular works were poems by Edit Södergran and Gustaf Fröding, short stories from Hjalmar Söderbergs Historietter and extracts from Fröken Julie by August Strindberg.

Most of the extracts in the IOC were suitable in nature and length (they did not exceed the permitted 20– 30 lines) and included one or two pertinent guiding questions. Some extracts, however, were too long and too complex for an eight minute commentary. Almost all of the extracts were good copies from a book and almost all of them had numbered lines/stanzas.

Subsequent questions asked by teachers were generally pertinent and engaged candidates in further exploration of the extract. Some commentaries, however, were too short in length, and teachers needed to intervene and help the candidates to fill the time. Most of the candidates succeeded in keeping their commentary within the time limit of eight minutes. Candidates in general were also able to engage in meaningful commentaries about the extract they had been allocated, often with considerable enthusiasm.

Candidate performance against each criterion

Criterion A: Knowledge and understanding of the extract

Knowledge and understanding of the extracts were generally good, but candidates often failed to put the extract into a larger literary context, by situating it and commenting on the significance of the extract in comparison to the author's other works. Many candidates had difficulty in interpreting the extract at a deeper level which resulted in some more superficial analysis.

The subject guide states (p.54) that candidates should situate the extract within the context of the larger work "as precisely as possible". Many candidates do not do this at all, while others might mention the year of publication or the name of the larger work, but they do not put it into a wider context, for example by comparing it to other works by the same author. If this is not done during the commentary, it is useful for the teacher to ask about it during the subsequent questions.

Criterion B: Appreciation of the writer's choices

This criterion still proves to be quite challenging for some candidates. Weaker performances focused primarily on the content of the extract and candidates often retold or paraphrased the text in their own words, especially with poetry extracts. Literary features such as rhymes, stanzas and imagery in poetry extracts were mentioned, but nothing about their effects. In drama, candidates seldom commented on the stage directions.

Criterion C: Organization and presentation

Organization was problematic for many candidates. To achieve high marks, an IOC should consist of a clearly visible and logical structure; an introduction, a main body and a conclusion. Many candidates had some kind of introduction, but too many did not conclude the commentary in an appropriate way, e.g. with a short summary or conclusion.

Different approaches and conventions were rewarded, but a weak structure was probably the biggest issue for many candidates. There were many IOCs with no coherence or clear focus; the poorer performances contained disconnected observations that were not integrated into the body of the whole response. The most distinctive feature of stronger presentations was that they began with a short declaration of what was to be discussed – and how. The very best ones also include a short general statement about the main characteristics of both the content and form of their extract.

Timing is also an important part of the examination and too many candidates did not succeed in delivering a commentary of approximately eight minutes. In many cases, the teacher needed to intervene and help the candidate to fill the stipulated time.

Criterion D: Language

The language used in the examination was generally good, but there is still room for improvement. The choice of register, style and terminology was not always appropriate for the situation. The IOC should be considered a formal setting, where candidates should use formal rather than colloquial language as far as possible. The most successful candidates used language in a very clear, correct and precise manner with good use of appropriate terminology. The weakest students, on the other hand, regularly used colloquial language with elements of English words and expressions.

Recommendations for the teaching of future candidates

- The IOC is a very rare form of examination in the candidate's school experience and consequently needs to be practiced more often, although this does not necessarily always need to be with recordings and follow up questions. It can, for example, be practiced in pairs.
- More attention could be paid to the organization and presentation of the commentary, in order to give candidates the opportunity to obtain higher marks. For instance, a circular structure might be easily understandable for most candidates. A line by line analysis is not always the best choice, although in some cases it demonstrates the candidate's ability to interpret the details of the extract.
- Teachers should ensure that candidates are familiar with the assessment criteria and are aware of the importance in meeting the individual descriptors. In particular, teachers should stress the importance of criterion B "Appreciation of the writer's choices" and ensure that the candidates have to say something on this matter.
- Teachers should also emphasize the need to organize the commentary. Even if the candidates are nervous, it is essential that they try to focus on the task as a whole.
- Teachers should also focus on the time limit. The examination consists of two parts, each with a specified time limit. Candidates should be prepared to speak for the full 8 minutes as far as possible and teachers should not have to fill the remainder of the time with subsequent questions unless absolutely necessary.

- Teachers should carefully consider their subsequent questions. If these questions are well-planned, they help the candidates to demonstrate their talents and understanding of the works. Candidates often neglect to show their analytical skills, so it is usually beneficial to have one question that invites them to use some analytical concepts at the end of the IOC, if needed. It is misleading if the teacher gives positive feedback when a candidate offers a wrong interpretation of the text.

Higher level written assignment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 6	7 - 9	10 - 12	13 - 15	16 - 18	19 - 20	21 - 25

The range and suitability of the work submitted

Please ensure that the candidate session number is included on each page of the work. Cover sheets are too often not completed in a satisfactory way. The reflective statement should also be included at the start rather than the end of the assignment.

The novel was the most popular genre in the written assignments this session and there was a wide range of topics selected. However, in some cases the reflective statements from the same centres were nearly identical.

When classic or very familiar works were chosen for analysis in this component, there seemed to be a greater risk of quite narrow interpretations: i.e. candidates tended to analyse them in a rather predictable way. More imaginative interpretations were often the result of having studied less familiar works. Graphic novels were selected by some candidates, which were generally handled well and often demonstrated perceptive insight into the genre specific conventions.

Candidate performance against each criterion

Criterion A: Fulfilling the requirements of the reflective statement

Reflective statements were not always connected to the works selected and often did not refer to the cultural and contextual elements that were developed through the interactive oral. Candidates should be more clear and detailed, as much of the knowledge was too implicit in the reflective statements.

Criterion B: Knowledge and understanding

Most candidates were able to demonstrate at least a basic knowledge and understanding of the literary works and some stronger candidates also showed perceptive insight.

Criterion C: Appreciation of the writer's choices

The majority of candidates were able to identify literary conventions from the selected works. However, the discussion was not always connected to the topic.

Criterion D: Organization and development

There was a range of performance under this criterion, which often seemed to be differentiated by the use of paragraphing. Candidates who did this well tended to structure their assignments more effectively, but those who used too short or too long paragraphs often did not achieve such high marks under this criterion.

Referencing and quotation skills also need to be improved, as relevant examples from the literary works were often lacking from the discussion. In addition, some candidates did not adhere to the prescribed word limits.

Criterion E: Language

Syntax was problematic at times and colloquial language was used too frequently. However, there was an improvement in the use of non-compound nouns ("särskrivning") compared to previous sessions.

Recommendations for the teaching of future candidates

- Candidates should be reminded that the reflective statement is not intended to be treated in the same way as an essay. They should therefore avoid going into in depth analysis of themes or spending too much effort on planning the structure. In addition, the reflective statement does not need to include a summary of what was being said during the interactive oral if this does not add to the development.
- Candidates who chose a more specific topic tended to perform better. However, many of the selected topics were too broad and so care should be taken to select appropriate topics that encourage analytical discussion.
- Often more could be said about the writer's technique, narrative style, choice of words, symbolism, *etc.*
- Teachers should encourage candidates to practise referencing skills.
- Candidates should avoid anglicisms in the language of the essay. These tend to be used not only in word choice, but also in word order and syntax.
- Candidates should be encouraged to make better use of revising the first draft. Many assignments gave the impression of still being more of a first draft rather than a finalised essay. Basic spelling errors and poor grammar, for example, were frequent in too many assignments.
- It is important to read the assessment criteria carefully in class and discuss what is meant by the vocabulary used for each criterion.

- It would be helpful to read more literary criticism: this could include reviews from daily newspapers or essays from magazines.
- Many candidates need to be more familiar with an appropriate style for the assignment. On the other hand, candidates should not just mechanically learn the vocabulary and force these technical words into the assignment, regardless of whether they are appropriate or not.

Standard level written assignment

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 6	7 - 9	10 - 12	13 - 15	16 - 18	19 - 20	21 - 25

The range and suitability of the work submitted

Please ensure that the candidate session number is included on each page of the work. Cover sheets are too often not completed in a satisfactory way. The reflective statement should also be included at the start rather than the end of the assignment.

When graphic novels were used, the assignments sometimes lacked a more thorough discussion on how the form was essential to the narrative.

Many candidates misunderstood basic content in some works, which may suggest that the choice of texts was too difficult on some occasions.

Very few works from other cultures are being studied in part 1 and the dominance of classical works seems to be even greater this session. There were some instances where candidates from the same centre all tackled the same work and topics, and the references/quotations used also tended to be almost the same.

Candidate performance against each criterion

Criterion A: Fulfilling the requirements of the reflective statement

In general, the quality of the reflective statement has improved this session, although there are still a few areas that need to be focused on. The reflective statement must show development in a more obvious way, rather than starting to analyse the chosen work. It is not necessary to connect the reflective statement directly to the written assignment. Too few candidates refer to cultural context and more reference could also be made to the Interactive Oral discussions.

Criterion B: Knowledge and understanding

Candidates tended to perform best against this criterion, often as a result of effective classroom discussions that shone through in the assignments. However, rather than demonstrating general knowledge of the works studied, candidates should focus on selecting an imaginative topic that will enable them to demonstrate insight into content and form. Some candidates also relied too much on paraphrasing the works studied, rather than engaging with textual analysis.

Criterion C: Appreciation of the writer's choices

Many candidates identified literary features by name but neglected to comment on their effects, and consequently were unable to achieve high marks under this criterion. Also, when candidates forgot to include the name of the author in the discussion, they also tended to forget to discuss the style of the work or general statements about narrative technique.

Criterion D: Organization and development

The majority of candidates provided an introduction and a conclusion in their assignments. However, referencing and the use of quotations need to be improved and page references were often not handled efficiently.

Criterion E: Language

There were many issues with language this session such as poor syntax, interpunctuation and word order. Consequently, many candidates were unable to achieve the highest marks under this criterion.

Recommendations for the teaching of future candidates

- Teachers should ensure that candidates are aware of the purpose of the reflective statement.
- It would be useful to discuss narrative technique in class and how the authors use stylistic devices in a broad sense.
- It is important to read the assessment criteria carefully in class and discuss what is meant by the vocabulary used for each criterion. Teacher should draw the candidates' attention to significant points, e.g. that "references to the work" is essential under criterion D.
- It is important to observe the instructions on the length of the essay. Some assignments were not long enough and therefore not rich enough in content. On the other hand, it is not compulsory to write exactly 1500 words if the additional content is superfluous.
- Spelling needs to be improved and candidates should also avoid anglicisms in the language of the essay.
- Teachers should encourage the candidates to think independently – there were cases where reflective statements were far too similar to one another.

Higher level paper one

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 2	3 - 4	5 - 7	8 - 10	11 - 14	15 - 17	18 - 20

General comments

Each of the texts in this session's higher level paper one attracted equally as many candidates and produced equally good results. However, the responses did suggest that the poem was perhaps a little more accessible as they tended to be slightly stronger in terms of dealing with both content and form. As with the previous session, the responses that demonstrated good planning (e.g. with mind maps) almost always achieved higher marks, at least under Criterion C (see below).

The areas of the programme and examination which appeared difficult for the candidates

As in the previous year, many candidates lacked a proper repertoire when it came to literary/linguistic terms when analysing the prose and there were also issues with sentence construction, syntax, *etc.* Unfortunately the handling of quotations and references to the texts examined has not improved. Teachers should use mock exams to show candidates that inefficiently incorporating quotations into their own sentences may risk marks being lowered under Criterion C (Organization and development).

The areas of the programme and examination in which candidates appeared well prepared

The rather subtle art of writing an IB style literary commentary has now established itself throughout most of the centres. It is extremely rare that HL candidates structure their texts outside the required framework. The vast majority of the introductions were very well written, although they were at times a little too mechanical, imitating a standard opening. Another aspect that has improved slightly is the requirement to support any statement about content and form with references to the texts. In some cases, however, there was a tendency to overdo this e.g. by listing all examples of ellipses in the text.

The strengths and weaknesses of the candidates in the treatment of individual questions

As indicated above, the poem this session was perhaps slightly more accessible than the exciting, and rather complex prose passage. It is possible that some candidates may have been put off selecting the poem due to one quite challenging aspect (*en skyldrande semafor*) which might have resulted in them selecting the prose passage instead. Yet this year's poem

should also serve as a reminder that both poetry and prose from various times, including earlier centuries should be studied, and can be selected as texts for the unseen commentary. In general, however, the poem worked very well, largely as it was so rich in terms of evident literary features to comment upon. However, far too many good candidates refrained from attempting some interpretation (although some candidates produced very interesting ideas about Hitler and war *etc.*), or searching for some meaning/theme that the poem and its detailed presentation of the speedy train might represent.

It has already been stated above that in their analysis of the prose passage many candidates lacked good literary terminology. However, here, in contrast to responses on the poem, there were some very good different interpretations, although others were a little farfetched. One common interpretation was that the extract was a nightmare and this interpretation was often very well built on convincing references to the text.

Recommendations and guidance for the teaching of future candidates

Literary commentaries on unseen passages must be practised frequently, not only as mock examinations. This can be practised in many ways both during class and as homework. Candidates should also be taught how to produce effective introductions and conclusions.

Standard level paper one

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 2	3 - 5	6 - 8	9 - 11	12 - 13	14 - 16	17 - 20

The areas of the programme and examination which appeared difficult for the candidates

The prose passage was by far the more popular choice this session. The poem, about a poet's very difficult situation and struggle with truth, was perhaps a little more challenging and may have intimidated some candidates who were therefore led to select the more accessible prose extract.

Although the two guiding questions, one on content and one on style, were very helpful in guiding the candidates to analyse the major feature of the prose extract (contrast), far too many candidates failed to remember that achieve the highest marks under both criteria A and B, they did not go beyond these questions and examine other features of the extract, such as syntax.

The areas of the programme and examination in which candidates appeared well prepared

This was only the second year of the standard level paper one guided literary analysis. It was very satisfying to see that almost hundred percent of the SL candidates followed the appropriate format for this new form of analysis, in that they wrote one single coherent essay rather than two separate shorter responses in answer to each of the two guiding questions. Candidates were clearly aware that in order to achieve the highest marks under Criterion C (organization) and to make an effective, convincing and developed response, they needed to organize their response effectively and therefore followed the format: introduction, main body and conclusion. As mentioned above, the majority of the candidates who achieved the highest marks also chose to explore other relevant aspects of the text in addition to those highlighted in the guiding questions.

The strengths and weaknesses of the candidates in the treatment of individual questions

This year's prose extract was very accessible, although many candidates perhaps did not fully understand the part relating to women's work which was often neglected in the commentaries. It was easier to comment on the very clear contrasts rather than on how the author had highlighted the importance of this first day in his new workplace.

The poem unfortunately attracted only very few candidates, perhaps because it was rather challenging to interpret, even with the help of the two guiding questions. It was, however, very rich in traditional, literary features, such as the depiction of the surrounding nature, and thus candidates were able achieve high marks under criterion B.

Recommendations and guidance for the teaching of future candidates

This type of examination must be practised frequently, not only as mock examinations. This can be practised in many ways both during class and as homework. Candidates should also be taught how to produce effective introductions and conclusions.

Higher level paper two

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 4	5 - 9	10 - 11	12 - 14	15 - 17	18 - 20	21 - 25

Standard level paper two

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 4	5 - 8	9 - 11	12 - 14	15 - 17	18 - 20	21 - 25

The areas of the programme and examination which appeared difficult for the candidates

Many candidates failed to analyse, develop and focus on the key concepts of the topic, thereby risking interpreting them in an inadequate or trivial way and consequently missed much of the potential of the question. Many also tended to present the literary works in a more general way with only a vague link to the chosen topic. More marks can be achieved if candidates reflect closely on the meaning of the topic and avoid producing a response with limited relevance to the question.

Responses frequently lacked detailed and specific references to the literary texts when justifying claims. Candidates should ensure that they incorporate references to the texts in their responses as essays with unsubstantiated claims tend to lack any real analysis.

In addition, the structure of the response needs to be improved: introductions need to be more engaging and conclusions should be more than mere summaries of what has already been discussed in the essay. Many responses also lacked a distinct development and handwriting and the use of language also need to be improved.

The areas of the programme and examination in which candidates appeared well prepared

The majority of the candidate seemed to know the literary texts well. Almost all responses showed a clear structure with an introduction and a conclusion and were divided into clear, distinct paragraphs. It was clear that the majority of candidates were able to manage their time well during the examination. There was also a positive development in the candidates' ability to link the two texts to one another.

Most candidates were able to comment on the conventions of the literary genres – the narrator was analysed in most essays.

The strengths and weaknesses of the candidates in the treatment of individual questions

The vast majority of the candidates had studied novels, some poetry, but only a few selected drama or short stories. Some remarks about how the individual questions were treated:

- Some candidates did not seem to know the meaning of “plot” (“intrig”) in Q13, interpreting it instead as “conflict”. This novel question about “under- eller sidoordnade intriger” was therefore the least popular in this genre, probably as a result of this confusion.
- Too many candidates chose questions from a genre that they had not studied, by misunderstanding “novel” (roman) and “short story” (novell). As the questions are genre specific, it is important that candidates select from the correct option in order to ensure that they do not disadvantage themselves.
- The key concepts of the questions were not discussed and developed in many of the responses. “Hero” (“hjärte”) was sometimes applied to characters like the dwarf and doctor Glas without discussion. “Guilt” (“skuld”) was likewise applied to these characters in many essays, which could possibly be done, but only after some explicit reflection. “Skuld” was also sometimes identified as “skyldighet”, which would need to be justified.
- Several of the responses based on the poetry questions discussed only two poems, rather than works by at least two poets as specified in the question.

Recommendations and guidance for the teaching of future candidates

Candidates should be given the opportunity to practice paper 2 style essays more frequently. The challenge is that they do not only need to know the literary texts well, but also to be able to discuss them from a specific perspective, as identified in the question. More practice will help them to develop their abilities to deliver fruitful interpretations of the key concepts in questions, and to discuss the texts from different perspectives.

As with the other components in Swedish A: Literature, it is necessary for the candidates to develop their knowledge of literary concepts, in order to understand the questions better and also to be able to express their impressions of the texts effectively.

The written language of the candidates should be developed and poor handwriting needs to be improved. Candidates should be reminded that it is essential for them to write legibly in the examinations so the examiners can understand their comments and award them accordingly.

Teachers must ensure that candidates are aware of the requirements of the paper: they should only answer one question, they must select the correct genre and they must study not translated works in part 3.