

**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 1

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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 marked provisionally (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 teams.

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.

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. (a) Poem

A barely satisfactory answer will identify the theme “Women! Do not make love and thereby force your men to refrain from warfare!”. It should however **also** contain some evidence of having identified and commented upon the over all background to this slogan – the fact that men rule the world and that women are there only as servants to the rulers (*e.g.* the women sew golden buttons or brush the men’s boots). A barely satisfactory answer should also comment on the picture we get of the world in 1957 engaged in brutal wars all around the globe (*e.g.* now is the time of the machine gun).

A better answer is likely to include another part in the overall contrast “men – women” consisting the main structure of the poem (power in various forms vs. tears) a part that is dominating in the 3rd and 4th stanza. In a better answer the candidate will also, to a more or less full extent, grasp the contents of the last stanza, where the woman “I” of the poem confesses that she is in doubt whether she can adhere to her own ideas about turning away from beloved men when it comes to her own sons and the way she wishes she were so strong that she could keep shouting “What good is war?” when the marching men mock her and her feeble and meaningless cry of protest. In a better answer the candidate is aware of the irony strongly felt in the first stanza but also of the many repetitions of key words like “tears” and the shouts “no”.

The best answers will also identify and comment upon the imagery used in the first stanza, the big and dramatic contrast in the second stanza, the sad fact that if women only stick to weeping and shedding tears men will go on fighting. In the best answers one expects a reference from the title and from a passage in the 5th stanza to the Greek anti war play *Lysistrata* by Aristofanes.

Question 1. (b) Prose

A barely satisfactory answer will identify the main feature of the text, the contrast between the newcomers and the families already living there. A minimum of support for this should be the big, shining Chevrolet and the electricity on the one hand and the others having to eat hot dogs over open fire at Midsummer's big celebration. In a satisfactory answer one expects also that something is being said about the couple Kajus and Isabella and their son Thomas and how their relations are – the son is still very young (afraid of spiders) and his parents are still deeply in love (they have common signs like smiles, gestures and certain words).

A better answer will probably take the above relations as a starting point for identifying the narrative technique of the extract and bringing about more examples, not so easily identified, of the major contrast. (The paragraph about not wanting to disturb, and the newcomers leading the good life is rich in examples).

The best answers will add the “rivalry” between the two men about the beautiful Isabella in the way both Mr Angel and Isabella are restless and the way Kajus desperately squeezes Isabella's hand towards the end. The best answers also include some comments about the language (mainly quite colloquial) and the use of the expressions “many mouths to feed” contrasting the expression put in italics “*kalasa i sus och dus*”.
