

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

May / mai / mayo 2006

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 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 B

The passages for commentary 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 linear, (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 reference 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 answers.

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) Prose

A barely satisfactory answer will at least add something to the obvious description of the Swedish father and daughter making a train ride in a foreign country and meeting Romanian locals and sharing food and drink with them. What one would expect of this in a barely satisfactory answer includes some observations of the relationship between the father and daughter but most of all some of the reflections by the young girl of the very different locals. The important flash backs made by the girls as to what it used to be going by train to visit grandmother back home in Sweden should also be mentioned in a barely satisfactory answer.

A better answer will make something more out of the obvious comparisons made in the extract between the Swedes and the Romanians. A better answer definitely tries to comment on the concluding imagery about the father and the Romanian smoking a peace pipe like two Indian chiefs representing two friendly tribes.

The best answers will identify the part of the extract which is about the essence of *travelling*, as well as some of the literary and linguistic features of the extract, *e.g.* the personification of the train in the opening passage and the rather story telling like style used when the girl retells how they all start eating and drinking together (main clauses with *And* and three dots used to suggest interruption leaving the rest to the reader's own imagination).

Question 1. (b) Poem

This poem by a minor Swedish poet, Erik Blomberg, is from the middle of the Second World War (a fact which a better candidate is likely to take into consideration in his/her commentary). It was published in the midst of the first dramatic break throughs by younger Swedish modernists in 1943 and it is written in a very traditional poetic form and language, very much in contrast to the new contemporary modernists (mentioned above) with their free verse, and these features of the poem are likely to give some good starting points for the standard level candidates.

A barely satisfactory answer should, apart from the main characteristics mentioned above about the language and structure, also identify the main idea about the innocence of childhood, so elaborately depicted by the poet until the sharp break in the second stanza and the more poetic repetition of the background threat in the very last line, where the peaceful innocence is put into contrast to the overall dark background, the night (also perhaps the world at war and neutral Sweden not affected?!) black and silent, at least to us grown ups with all our illusions gone. In a barely satisfactory answer one can also expect some mentioning of the role of the grown ups – to comfort the awakened and suddenly afraid children.

A better answer goes into more detail about the contents but analyses also the imagery used by the poet and some other literary features such as alliterations and *eg* the characteristic repetition of the line how the children sleep with deep/even breaths, a line which opens up for the best candidates to identify the striking rhythm of this little poem, a rhythm very close to the rhythm of deep/even breaths.
