

# **Marking notes**

## **Remarques pour la notation**

## **Notas para la corrección**

**May / Mai / Mayo de 2024**

**English A: language and literature**  
**Anglais A : langue et littérature**  
**Inglés A: Lengua y Literatura**

**Higher level and standard level**  
**Niveau supérieur et niveau moyen**  
**Nivel Superior y Nivel Medio**

**Paper / Épreuve / Prueba 1**

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### **General marking instructions**

These notes to examiners are intended only as guidelines to assist marking. They are not offered as an exhaustive and fixed set of features which all answers must include.

Answers which do not follow the approach suggested in the guiding question, but have provided an alternative formal or technical focus should be rewarded appropriately in line with the assessment criteria.

### **Instructions générales pour la notation**

Ces notes ne sont que simples lignes directrices pour aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de caractéristiques que les réponses doivent présenter.

Les réponses qui ne suivent pas l'approche suggérée dans la question d'orientation, mais qui ont adopté un autre angle technique ou formel doivent être récompensées de manière appropriée, conformément aux critères d'évaluation.

### **Instrucciones generales para la corrección**

El objetivo de estas notas para los examinadores es servir de directrices a fin de ayudar en la corrección. No deben considerarse un conjunto fijo y exhaustivo de características que deban estar presentes en todas las respuestas.

Las respuestas que no sigan el enfoque recomendado en la pregunta de orientación, pero posean un enfoque alternativo, de carácter formal o técnico, también deberán ser valoradas de acuerdo con los criterios de evaluación.

1.

Text type
Opinion article
Elements of the text significant for analysis
<ul style="list-style-type: none"> <li>• structure and argument: use of a problem-solution structure, the creation of a clear outline through bolded headings</li> <li>• use of “radical” linking to “remarkable” and “original” to create a circular structure</li> <li>• use of diction to link to the themes of the text, for example, “churn” connecting to mechanical or mundane and the changing diction around “problem” to “challenge” to “opportunity”</li> <li>• blurb that summarises Maisey’s opinion with rhyming imperatives</li> <li>• use of antithesis (“opportunities/headaches”; “impressed/saddened”; “embracing/resisting”)</li> <li>• use of cause-and-effect structures (“otherwise”; “if you’re not…”)</li> <li>• layout, including use of headings and image of purple cows, to structure argument</li> <li>• irony of Godin’s Purple Cow metaphor and the picture of three identical purple cows</li> <li>• use of Orwell and Godin: referencing creatives for credibility but also, in referencing them, showing lack of original thought, synthesising what’s already out there, similar to ChatGPT</li> <li>• when explaining how AI works, use of analogy and imperative to make the explanation relatable to the reader</li> <li>• use of metaphors (the mirror, used with circular structure, to examine ourselves and critically think; “drumbeat”; “park it there”; and thoughts about Orwell and the originality of these metaphors)</li> <li>• listicle-like structure of the call to action</li> <li>• use of tone (direct and conversational – “we need to talk”; critical “the value of your user experience is zero”; inspirational – “an opportunity”; humble – “these are just two”)</li> <li>• informal language to engage the reader (“see, ChatGPT will be…”)</li> <li>• use of inclusive first-person-plural point-of-view, unifying the reader and the writer</li> <li>• use of singular first-person point-of-view to show unique experiences, thoughts, and feelings of a human as opposed to a machine (“I think”, “I was both impressed and saddened”)</li> <li>• use of second-person point-of-view when using imperatives and in assuming the reader is a creative who seeks to be remarkable and original (“if you’re not remembered, your identity is lost”)</li> <li>• varied use of syntax, for example short, direct sentences and fragments, and short, punchy sentences after longer sentences (“it’s our job, our challenge…”)</li> <li>• sinister implications of understatement “predictive engines are powerful”</li> <li>• use of rhetorical question (“is this really what I want to put out there?”)</li> <li>• use of alliteration (“chipping at creatives”; “Put a Purple Cow”).</li> </ul>

2.

Text type
Infographic
Elements of the text significant for analysis
<ul style="list-style-type: none"><li>• use of idiom and pun of “woods” (“see the trees for the woods”) and the associated image of trees and a movie theatre; implications of development and globalisation; bookending of “woods” and “trees” both visually and textually</li><li>• use of images associated with the cinema industry (film reels, Oscar trophy, masks, popcorn, camera)</li><li>• use of images associated with countries (flags); the underlying patriotic agenda of the infographic; critical examination of how Hollywood does not have a national flag but rather a global map; implication of tension between a national culture and globalisation</li><li>• use of font styles and sizes</li><li>• use of colour (for contrast, emphasis, connections between ideas; confining and associating national film industries, etc.)</li><li>• use of shapes and graphic features (bands, circles, signposts, arrows, interlocking boxes, and squares in guiding the reader through the infographic)</li><li>• use of space (Hollywood’s privilege, not confined to a box, indicating its ubiquitousness; smaller film industries represented in smaller, contained oval bands; more space in “Way Forward” section, as this is the main focus/point of the text)</li><li>• use of a range of images including those with symbolic meanings (rocket with a lightbulb, magnet), instructive purposes or placed to illustrate certain ideas e.g., the open lock next to “secure investment”</li><li>• use of instructive images (maps, graphs, arrows, flowchart)</li><li>• use of numbers (ordinal to show rank, financial figures, order/steps to take, percentages, etc.)</li><li>• use of layout, from a horizontal section to a vertical section and the associated meanings and purposes for these sections</li><li>• structure of infographic: first, explores the existent “woods” and their characteristics; second, explores steps for future successful “woods”</li><li>• use of tone and voice, noting shifts in tone and their effects</li><li>• point of view: shift from objective third-person to first-person plural (“we”) and the associated patriotic agenda for East African countries</li><li>• in the “Way Forward” section, use of imperatives, questions and answers, short one-word sentences in a list, and high modality (need, will)</li><li>• critical examination of the infographic and how it is chaotic and lacks polish, precision, and parallelism in places.</li></ul>

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