

Marking notes
Remarques pour la notation
Notas para la corrección

November / Novembre / Noviembre de 2024

English A: language and literature

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
Online Article
Elements of the text significant for analysis
<ul style="list-style-type: none">• the use of figurative language generally to highlight the disruptive nature of Lensa software, for example, “the ease with which individual artists’ styles can be emulated has sounded warning bells”• the nuanced nature of the argument, exploring both the potentially negative impacts of Lensa on artists but also highlighting their need to adapt• the use of imagery of fire, with its differing meaning for social media influencers and individual artists, and of the “genie out of the bottle” to stress the disruptive impact of this technology• the use of colloquial rather than academic diction, for example “shake up the way art is made”, to give the text greater accessibility• the use of associations with “colonialism” to suggest the negative aspects of Lensa: “AI technology left the labs and started colonising our visual culture”• the use of connotation to create ambiguity for example in the use of “inject” with its connotation of uncontrollable viral spreading and “black boxes” to suggest mystery and the unknown• the use of a conversational tone that engages with the audience. For example, “Text-to-media AI is inherently very complicated, but it is possible for us non-computer-scientists to understand conceptually”• the direct, clear quality of language in its explanation of Lensa and its impact creating a didactic tone, for instance in paragraphs 8-10• the characterisation of the authorial voice as provocative, through, for example, the use of hyperbole and hypophora: “Artists feel their intellectual property – and perhaps a bit of their soul – has been compromised. But has it? Well, not as far as existing copyright law sees it.”• the clear structure of the argument, moving through the issues created by the disruptive nature of Lensa with the use of rhetorical questions to engage the audience and structure the argument in an enticing and provocative way• the use of short punchy paragraphs to provide easily digestible information that enhances the provocative style of the text, shown vividly in the almost throwaway style of the one-sentence paragraph on copyright• the use of diction to highlight the disruptive and, potentially, negative characteristics of Lensa and other AI-enabled text to media generators, for example “ripped off”, “disruptive” and “upsetting”• the use of strong verbs, for example “shot”, and vivid adjectives, for instance “stunning”• the use of a striking and glamorous image that highlights how Lensa can be used and also draws the reader in, perhaps suggesting the author is also pointing to the rather trivial use to which the software may be put• the detail of the image, noting, for example, its use of colour and glamorous style.

2.

Text type
Comic strip
Elements of the text significant for analysis
<ul style="list-style-type: none"> • purpose or message of the text: a range of interpretations are possible around the old versus young perspective. For example, literature/the older generations need to consider new forms of literature/there is value in comic books/the comic promotes the idea of reading comic books, sibling rivalry, bullying • an interaction between the two characters in a domestic setting about whether comic books are “baby stuff” versus “my favourite book ever” • metafiction (a comic about comics) • the use and effect of structure and composition: comic panel sizes, the placement of the speech bubbles for dialogue, the use of action-to-action transitions • the use and effect of image: simplistic illustrations allowing for a range of reading levels to interpret the comic, including its symbols and iconic imagery of hearts and stars, which emphasize and exaggerate the emotions of the characters • graphic weight of the background colour of red to show intensity versus the use of green and white in other panels; the colour of the older character intensifies in panel 2 and that of the younger character intensifies in panel 5, showing the exaggeration of emotion • contrast of the costuming of the two characters. The older character’s costuming is serious, and it looks academic versus the younger who is casually dressed • the use and change of facial features from the beginning to the end of the comic. The older character begins looking superior, then angry and confused, then back to being superior. The younger is surprised, angry, happy/content and finally uninterested in the older character’s opinion • the use of body language. The younger character is hugging the book, then turns away from the older, who is standing looking upwards at the end • positioning within the frame, close up shots, floating as in panel 5, for example • the use and effect of graphic features: font size and choice of capitalization, the size and location on the page, which emphasise and highlight the humorous moments in the text, the use of large block writing “EVER” and the underlining of “some”, the use of exclamation marks which shows that the characters are yelling and/or for emphasis • use of emanata, such as the motion lines in panel 4 to further intensify the interaction between the two characters • the use and effect of written text: short and direct phrases, accessible language, diction choices such as “baby stuff”, “real”, “a far cry”, the use of onomatopoeia • the way humour is constructed: the dismissive dialogue and tone of both the older and younger character (“okay, I’ll keep that mind”, which suggests that he knows better), the older character cannot “read” the comic, the exaggerated emotions and images of the two figures.