

Marking notes
Remarques pour la notation
Notas para la corrección

November / Novembre / Noviembre de 2025

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
Interview
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the characterisation of “Rav” as an enthusiastic, vibrant person through language and visual elements (facial expressions, body language, clothing etc.) • the use and effect of a casual, informal voice suggesting youthful vibrancy • the use of intimate images, content and language to create a sense of familiarity with the subject (personal experiences with parents, personal images provided by the subject, the use of shortened “Rav” etc.) • the use and effect of simplification (simple language, short sentences etc.) and how this is used to appeal to a certain audience • the use and effect of hyperbolic language (“science hero”), use of exclamation mark, (“huge” etc.) • the use and effect of colour (pink and blue pastels, festive colours, bright clothing etc.) • the use and effect of iconography (cookware/science-related icons, arrows to guide reading, cartoon representation etc.) • the layout of the text and how this functions to both appeal to the audience and guide their reading (i.e. the cross spread, deliberate integration of image and copy, structure/placement, highlighted and enlarged quotations, font, sectioning etc.) • the manner in which the text is designed like a children’s scrapbook or collage and how this functions as a style of recording and represents the character of Rav (i.e. selfies, superimposed cartoon-like drawings, handwritten-type font, displayed on a worktop covered in sprinkles etc.) • how the text is presented as a non-traditional interview, lacking a typical Q&A format, instead resembling a personal narrative or self-promotion (i.e. remarks purported to be those of Ravneet Gill, framed by dashes like comic strip text bubbles) • the inclusivity of the text and its appeal to children from various backgrounds (ethnic diversity in the photo of the show's hosts etc.) • the intention of the text in challenging assumptions and presenting science as fun and accessible and how the text superficially addresses a serious topic through infantilization with a feminine bias • how the text serves more as a TV show promotion than an endorsement of women in science, with the unconvincing epithet of "science hero", clichéd advice to “stay curious”, and minimal scientific references.

2.

Text type
Opinion Piece
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the use and effect of descriptive language and linguistic devices (anaphora, repetition, rhetorical question, hypophora, imperatives, simplification, informal language such as “wow” and “blob” etc.) • the use of dashes, short sentences and the omission of connectives to affect the pace of the text • the use and effect of imagery (similes “as fresh as a bellbird’s voice”, metaphor of the river, ironies, oxymorons etc.) • the use of an informal, informative, and admiring tone and how this creates a distinct voice that is both humorous and self-deprecating • the direct and indirect engagement with the audience (e.g., “learn to paint better”, use of first-person and first-person plural) and how this approach makes famous paintings and art appreciation accessible to everyone • the use and effect of symbolism (i.e. a picture as a pleasure and an historical record, and painting as a medium of communication and transformation of the “temporary” to the “durable”) • the use of hyperbole (repetition of the “best”, the use of “wow” exaggeration in “shimmer”, “bead” and the notion of art having “the ability to art to stop time” etc.) • the use and effect of the extended metaphor of the lobster and how this is used to structure the author’s argument • the manner in which the author clearly expresses his opinion on 17th century Dutch art as “incomparable” and provides various criticisms of the “incessant world”, religion etc. in his attempt to encourage the appreciation of art as a whole • the manner in which the text functions as a promotion of 17th century Dutch art by underlining its accessibility and encouraging its appreciation from “anyone with eyes” • the use and effect of narrative voice and how the author provides a simplified, streamlined history and story of the origins and character of 17th century Dutch art to both educate and entertain the audience • the characterisation of the Dutch painter as painter, artist and magician, (possessing “modesty of mastery”, “disappearing within their craft”, setting hard challenges and raising to meet them etc.) • the appreciation of the “bewitching nature” of magic and the irony of “still life” existing as fantasy • the manner in which the image complements the text (i.e. evolving gender roles, voyeurism, accessibility of art) and critiques the “incessant” modern world • the use and effect of contrast (oxymoron in the title, practical versus magical, “wow”/“titillate”, magic versus trade, traditional versus modern practices, “had nothing to say”, and “no one has said it better” etc.) • the use of humour (the notion of painting what they saw, such as an anatomist dissecting a corpse) and the irony that such mundane items as a “heap of dead birds” can be the considered the “best” of paintings and how this challenges the audience’s perception of art and beauty.