

Marking notes
Remarques pour la notation
Notas para la corrección

May / Mai / Mayo 2017

**English / Anglais / Inglés A:
language and literature /
langue et littérature /
lengua y literatura**

**Higher level
Niveau supérieur
Nivel superior**

Paper / Épreuve / Prueba 1

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The following are the annotations available to use when marking responses.

Annotation	Explanation	Associated shortcut
	Caret – indicates omission.	Alt+1
	Incorrect point – indicates factual inaccuracies or misinterpretations.	Alt+2
	Ellipse that can be expanded.	Alt+3
	Horizontal wavy line that can be expanded – indicates language errors / incoherence.	Alt+4
	Highlight tool that can be expanded.	Alt+5
	On page comment – justifies application of assessment criteria.	Alt+6
	Unclear content or language.	Alt+7
	SEEN - every scanned page must be annotated or marked as SEEN.	Alt+8
	Good Response/Good Point.	Alt+9
	Vertical wavy line that can be expanded – indicates irrelevance / going off the point.	Alt+0

You **must** make sure you have looked at all pages. Please put the **SEEN** annotation on any blank page, to indicate that you have seen it.

When using the *On Page Comments* annotation, please keep the following in mind:

- Avoid covering the candidate’s own writing. This can be done by writing your comments in the margins then running the arrow attached to the ‘on-page comment’ annotation to the appropriate place.
- Provide all comments in the target language.
- You may provide summative comments at the end of the script, but please do NOT record numerical marks on the scripts.

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 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 should be rewarded appropriately.

Of course, some of the points listed will appear in weaker papers, but are unlikely to be developed.

Instructions générales pour la notation

Ces remarques sont de simples lignes directrices destinées à aider les examinateurs lors de la notation. Elles ne peuvent en aucun cas être considérées comme un ensemble fixe et exhaustif de réponses ou d'approches de notation auxquelles les réponses doivent strictement correspondre.

Les idées ou angles valables qui n'ont pas été proposés ici doivent être reconnus et récompensés de manière appropriée.

De même, les réponses qui ne comprennent pas toutes les idées ou approches mentionnées ici doivent être récompensées de manière appropriée.

Naturellement, certains des points mentionnés apparaîtront dans les épreuves les moins bonnes mais n'y seront probablement pas développés.

Instrucciones generales para la corrección

El objetivo de estas notas para los examinadores es servir de directrices para ayudar en la corrección. Por lo tanto, no deben considerarse una colección fija y exhaustiva de respuestas y enfoques por la que deban regirse estrictamente todas las respuestas.

Los buenos enfoques e ideas que no se mencionen en las notas para la corrección deben recibir el reconocimiento y la valoración que les corresponda.

De igual manera, las respuestas que no incluyan todas las ideas o los enfoques que se sugieren en las notas deben valorarse en su justa medida.

Por supuesto, algunos de los puntos que se incluyen en las notas aparecerán en exámenes más flojos, pero probablemente no se habrán desarrollado.

1. Text A and text B

Both texts are online promotions for books. Text A advertises a new concept: a novel written for iPhone and iPad in the form of an app., Text B is from a webpage of the Enid Blyton Society and advertises the complete range of “Famous Five” books as well as spin-off merchandise.

An adequate to good analysis will:

- identify that the purpose of both is product promotion
- recognize that the two texts have somewhat different target audiences
- show that the new concept being advertised in text A has been understood: it is to break with a linear narrative and let the reader, using new technology, choose how to read the story. Show in text B understanding of how the traditional children’s adventure stories of an author from a bygone epoch are being made attractive to a contemporary audience
- recognize that both texts involve adventure stories and make some comparisons including of stylistic features
- comment on the similarities, but above all the differences in the way similar products are visually presented to attract the customer.

A good to excellent analysis may also:

- comment more fully on the way the texts appeal to different audiences
- comment in more detail about the similarities and differences between the texts, their subject matter and their use of stylistic features. This may include, for example, the presence of children, pets, scientists, and other stock features of adventure stories; the effects of the rhetorical questions in text A; the enumeration and exclamations of text B; the hyperbole in both
- comment more fully on the ways in which text B attempts to make new merchandise out of old, referring, for example, to the links to social media, the list of spin-off merchandise and the mercantile context this implies
- comment more fully on the similarities and differences in the way the products are visually presented to the reader with particular attention, perhaps, to the contrast between the way the world is represented in text A through the technology and in text B through figurative representation
- comment on the function of the metatextual explanation in the Q&A of text A
- comment more fully on the cultural practices and contexts (both the literary and the technological) to which both texts refer.

2. Text C and text D

Both texts deal with the theme of happiness. Text C is an editorial from the online edition of the Japan Times in response to a recently published Gallup poll about world happiness levels, Text D is an extract from Jack London's chronicle of urban poverty in London at the beginning of the 20th century.

An adequate to good analysis will:

- recognize that although both texts are about happiness, they are of different types and for different audiences
- notice that both texts express opinions and make some comment about their purposes and the audiences they were written for
- comment on some of the similarities and differences in presentation and structure of the two texts (notably masthead, editorials menu and short paragraphs of online text C, longer paragraphs of extract from a book in text D)
- notice some of the stylistic differences between the two texts, for example the formal and impersonal, expository style of text C, the first-person narrative style of text D, the factual approach in the first, the impressionistic in the second, and the differences in diction that are culturally and historically determined
- make some comment on the very different approaches to the theme of happiness in the two texts, one being about the happiness of nations, particularly of Japan, the other about the happiness of a particular class in one city
- comment on some of the different ways the concept of happiness is viewed in the two texts
- make some attempt to compare the conclusions or messages of the two texts.

A good to excellent analysis may also:

- show more precise understanding of the differences between the text types. Recognize that text C is an editorial both in content and presentation whereas text B is an extract of literary non-fiction
 - show good understanding of the writers' purposes and of their respective target readerships
 - comment in more detail on the specific formal and stylistic characteristics of the two texts including on the archaic features of London's diction
 - make more detailed comments on the points of view on happiness presented in the two texts, including comment on the contrast between arguments backed up by research findings in C and the first-hand personal observation of D, as well as reflection on the paradox highlighted in the editorial, on London's criticism of both the misery and the contentment he observed, or on his condemnation of the effect of the city on working people
 - make further comments about the differences or similarities between these representations of the world in 1903 and 2013.
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