

**Marking notes**  
**Remarques pour la notation**  
**Notas para la corrección**

**May / Mai / Mayo de 2022**

**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
Online Article
Elements of the text significant for analysis
<ul style="list-style-type: none"> <li>• the use of textual features: alliteration ‘far flung future’, juxtaposition, ‘drinking water shortages’ versus rising temperatures, and enumeration in order to reinforce their point</li> <li>• rhetorical questions to challenge the reader to engage with the topic</li> <li>• emotive language: ‘impact’, ‘consequences’, ‘vanishing’ and ‘increasing the risk’ to draw out a response from the reader</li> <li>• the reference to scientists and statistic adds credibility to the extract, along with the fact the status of the publisher</li> <li>• the reference to numerous areas that are affected attempts to engage with a ‘global audience’</li> <li>• there is a sense of accountability here: ‘humans continue to add heat trapping greenhouse gases’ whilst the use of the guttural ‘g’ also re-enacts the choking as a result of the atmosphere</li> <li>• lists of the environments and animals impacted creates a sense of the enormity of the issue</li> <li>• the contrast of the loss of animals against those that are on the increase are arguably chosen for their negative associations: mosquitoes, ticks and jellyfish, and as such designed to convince the reading audience to start taking responsibility before these eventualities are reality</li> <li>• the use of a foreboding tone throughout is used to generate fear and encourage a response from the reader</li> <li>• the use of scientific discourse and language</li> <li>• the confident and clear tone adds a sense of authority on the matter</li> <li>• the structure of the article initially covers the short-term effects of climate change and then progresses onto the longer-term effects, this is powerful in conveying the increasing impact of the reader’s lack of action</li> <li>• the use of authorial intention – to inform but implicitly persuade or motivate</li> <li>• The image of the iceberg and other visual / structural features like colour and bullet points</li> </ul>

2.

Text type
Online Blog
Elements of the text significant for analysis
<ul style="list-style-type: none"> <li>• The use of present tense to create immediacy</li> <li>• The depiction of Bulgaria and its people, including the author's hosts</li> <li>• Awareness of blog as a text type that is often continuous and immediate</li> <li>• the use of visual and auditory images to create a humorous image in the reader's mind: 'baby manatee', 'padded underpants' and 'cubbyhole'</li> <li>• the use of the word 'dotage' to link the idea of 'padded underpants' to both youthful activities and old age creates a juxtaposition which could be argued as funny</li> <li>• the use of juxtaposition when the 'bus station' is compared to the 'grim concrete bunker that is not even waterproof'</li> <li>• use of colloquialisms</li> <li>• use of diction such as 'paunch' soup, that hints at the contents of the soup so that when the writer states that if a soup costs 'under 30p there is usually a reason' creates a sense of self-deprecation which is humorous as the reader is likely to have reached this conclusion before the blogger seemed to</li> <li>• personification of the bike 'Maud' and the way in which 'she' is manhandled into the bus using language such as 'squeeze' and 'indelicate' all create an image of an unwieldy person being wedged into a space that is unlikely to accommodate them which could be argued as humorous</li> <li>• use of a downbeat tone is created through the use of a range of adjectives, adverbs and metaphors: 'three miserable hours', 'plough sluggishly' and 'tsunami' which both in isolation and cumulatively create a scene of discomfort, this amidst all the other possibilities for humour creates humour rather than a negative tone through the endless misery and difficulties the blogger encounters</li> <li>• personification of the pavements creates a setting that seems determined to prove difficult</li> <li>• 'pseudo bike lane': even the bike lane lacks effort</li> <li>• oxymoron of 'cycling' and 'couch surfing'</li> <li>• use of internal dialogue voices what we as readers might be thinking which creates humour</li> <li>• the use of a catalogue of things that go wrong builds to create an overarchingly humorous image</li> <li>• the use of rhythm which adds a sense of inevitability to the shortcomings of the trip</li> <li>• the juxtaposition of the imagery against what you might expect in a travel blog</li> <li>• the characterisation of the narrator that comes through the self-deprecating tone and makes this appealing to a wider range of readers</li> <li>• the use of visual features on the webpage, both on the banner and within the article itself adds to the way this involves the reader</li> <li>• the use of sensory images helps the reader to visualize and "experience" the journey for themselves.</li> </ul>