

Marking notes

Remarques pour la notation

Notas para la corrección

May / Mai / Mayo de 2026

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
Article
Elements of the text significant for analysis
• Voice expressed through interrogative title • Juxtaposition in subtitle: “best friend” versus “limitations” • Use of illustration, including rhyming words, courier-type font associated with typewriters, and handwritten editing corrections in red pencil • Use of adjectives: “trusty”, “magnificent”, “incontrovertible”, “invaluable”, “irreplaceable”, “stupid” • Use of adverbs: “obviously”, “entirely”, “belatedly”, “actually”, “incorrectly” • Framing anecdote of cat chewing the dictionary • Use of irony (cat chewing the words transgress and transgression) • Metanarrative, using the dictionary to determine hyphen usage in this article • Use of punctuation (dashes, brackets/parentheses, quotation marks, colons, semi-colons) • Use of triplets: “thorough, helpful, and 1,815 pages in length”; “demanding and judgmental, but fair”; “what the word meant, what it had always meant, and what it would continue to mean for all time” • Rhythm in varied syntax and clauses • Use of simile: “like stern and infallible schoolmasters” • Use of idiomatic phrases: “of course”, “sticklers” • Informal language: beginning sentences with “but” and “and”; using contractions • Story-telling structure from current beliefs to prior beliefs and back to current beliefs • Use of shifting pronouns: “I”, “us”, “you” • Use of shifts in tone • Use of humour: “stink”, “stank”, “stunk”; “angriest commenters on the internet” • Use of metaphor: “rearguard action” • Use of hyperbole: “for all time”, “angriest”, “entirely” • Fragments in ultimate paragraph • Cliché representations of a female writer’s voice • Possible interpreted linguistic implications such as the evolution of language, impact of technology on language, linguistic debates of prescriptivism versus descriptivism, etc. • Possible interpreted professional implications such as being adaptable, using resources, work life and writing in the 21st century, etc.

2.

Text type
Advertisement
Elements of the text significant for analysis
• Irony: “Lucky for you, there’s nothing to do here.” “Nebraska: Honestly, it’s not for everyone.” “It might not be everyone’s cup of tea.” Also, the people pictured are “busy doing nothing” • Alliteration: “method of meandering” • Dialogue (And we thought, “It’s a boat.”) personally draws you in to the story behind the activity in the photo as if you’re in conversation • Informal language: Beginning a sentence with “and” (“And welcome aboard.”) • Punchiness: “We believe that only boring people get bored.” This challenges the audience to reconsider their idea of fun (if they don’t like the activity in the photo, they, not the activity, might be “boring”) • Figurative language: “Welcome aboard.” This is how someone greets you if you’ve boarded a ship or plane (or other means of transportation). This implies that you will metaphorically be “going somewhere” once in Nebraska. “Slow-moving rivers” almost seems to serve as a metaphor for Nebraska, as the experience takes you somewhere, but in ease, peace/tranquillity, security, and fun • Sunset: Curious use of sunset, as sunsets imply endings and sunrises beginnings; here, the group will soon be traveling into darkness, but they do not look alarmed one bit; this adds to the sense of mystery and intrigue • Humour: the irony and punchy words add a humorous dimension; the man in the Viking hat also adds a touch of silliness and humour • Water splashes: have the effect of making the experience 3D, of suggesting that you take a little bit of Nebraska back with you after you visit • Animalistically enjoying themselves • Line of vision: the boats lead your eye to the turn of the river, and the turn of the river leads your eye to the horizon, suggesting movement and a journey • Simple pleasures and “good, clean fun” for all ages; even young people are entertained by this • No cell phones, suggesting no need for them; builds a sense of intrigue as audience wonders what the experience of “returning to basics” might be like.