

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
Online article
Elements of the text significant for analysis
<ul style="list-style-type: none">• the qualities of the narrative voice - honest but also expressing loss and sadness in relation to the theme of the text - for example, “Up until my conversation with Jacinta I'd thought there was something seriously wrong with me. What kind of child doesn't learn their father's language?”• the use of voice and memory to personalise a global issue• the use of rhetorical questions to draw the audience in but also to soften the sense of shame the narrator feels for not knowing her father's language• the use of hypophora, “Yes that's right, I can't even say my own name”, to engage the audience and stress the level of language loss• the varied use of tone, including a direct, conversational tone, the more formal tone in reference to academic sources and the very personal tone recording the poignant sense of loss tinged with hope in the final paragraph• references to academics and academic research across the world to give authority and credibility to the author's assessment of her personal experience• the use of diction to highlight the complexity and damage caused by “language loss” from the mention of “pain” in the title through to diction suggesting the sense of discovery and hope as the academics she consults reveal the positive nature of bilingualism• the careful structure of the text from the striking and provocative title and opening to, for example, the hypophora in paragraph five before the exploration of language loss from an academic standpoint to the more hopeful and personal possibilities in the final paragraph• the use of signposting to lead the reader through the text and its argument• the way rhetorical features such as questions, hypophora and tone reveal a persuasive aspect to the text promoting the value of multilingualism and the importance of heritage languages to identify the need for society to value and enable these processes• the use of the image to highlight both the diversity of the family and its ordinariness suggesting that bilingualism is natural and unproblematic and failure to achieve it in a multilingual family a lost opportunity• the compositional aspects of the image and their significance noting, for example, the classic triangular family pose and the role of clothing and expression in presenting of the family as “ordinary”, highlighting perhaps their desire to fit in.

2.

Text type
Fact sheet
Elements of the text significant for analysis
<ul style="list-style-type: none">• the interplay between “keep our attention on the road and driving safely” which is reinforced by the image below this phrase• the use of the image of a light bulb to create a symbol for shedding light on what mindful driving might look like• the use of colour: green to signal positives and red to signal dangers and the blue background on the mindfulness sections to convey a peaceful/more thoughtful approach• the use of facial expressions: smiling when the driver is getting it right and sad when they aren’t• the use of the harsh consonant sound of ‘D’ in the title to convey a negative or striking tone that might garner the reader’s attention• the use of the rhetorical question in the first blue box challenges the reader to engage with the concept of mindful driving which interplays with the images that convey a sense of the clutter of thoughts that can lead to poor driving• the use of a positive tone: “Mindful people are more task-focused” which promotes a sense of encouragement rather than judgment• the use of Young’s study to add credibility to the claims• the use of direct mode of address in the image of the girl driving reinforces the ‘eyes’ and the thought bubble links to the ‘mind’ in the sub-heading “Keep your eyes and mind on the road.” The use of the exclamation used here to reinforce the importance of this message• the use of a larger font on “Mindfulness” to emphasize the central theme and reinforce the idea that practicing mindfulness can support safer driving• the use of a counterargument to make the information seem balanced: “Despite how irritating we may find others on the roads, they may feel the same way towards us.”• the use of the emotive language “one hit” subtly reminds us of the importance of safe driving• the use of a chronological structure: what mindfulness means, how it connects to driving and then how this can be applied when you’re driving, is effective in taking drivers through the relevant steps to understanding and in turn following these suggestions• the use of language that matches the image on “attention” and “awareness”• the use of symbols could be perceived to be associated with young drivers: fast food, phones and socialising create a relatable range of images for the main audience this is intended for• the use of all female images that perhaps suggests that females are more responsive to mindfulness and/or more likely to be distracted• the use of direct address: ‘you’ to directly engage and challenge the reader to take action in their own driving.