

# **Marking notes**

## **Remarques pour la notation**

## **Notas para la corrección**

**May / Mai / Mayo de 2025**

**Eng 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
Website
Elements of the text significant for analysis
<ul style="list-style-type: none"> <li>• the images and text construct and promote the significance of the experience, then move to practical information such as the length of time it will take and the price</li> <li>• the use of emotive language (“wonderland” etc.), promotes the idea that it is a magical world that you can experience if you go there</li> <li>• the contrast between man and nature: nature is allocated more space and is therefore more significant, promoting the experience through layout</li> <li>• the positive diction choices (“honour”, “accentuate”, “gentle giants” “high above” etc) emphasize and promote the importance of the trees and the experience that visitors will have</li> <li>• the use of language to show that visitors are explorers and will experience a new world (“Discover”, “uncover”, “welcome”)</li> <li>• the personal tone (“open your eyes”, “surround yourself”) promotes the personal experience visitors will have</li> <li>• the use of fragment sentences (“Breathtaking. Immersive. Extraordinary.” “Enchanting. Magical. Mesmerising”). Emotive adjectives that promote the experience as a memorable opportunity</li> <li>• the use of ethos (“Qualmark winner”) shows that the walk is credible and well regarded</li> <li>• the use of body language of the people in the photographs, they are participating in the experience but insignificant in comparison to the trees. They are also gazing up at the trees, even though they are already elevated on the walk</li> <li>• the website gives details about how you will experience the Treewalk early in the text (“as you walk across eco-suspended bridges...”)</li> <li>• the reference to research to show credibility (“Regarded by many as one of the best tree top walks...”)</li> <li>• the use of capitalisation (“Must Do Activity In Rotorua”) and colloquial expression (“must do”)</li> <li>• the use of alliteration (“majestic and magical”, “daytime discovery”)</li> <li>• the repetition of imagery (“wonderland”, “gentle giants”, “high above”)</li> <li>• the use of numbers (“75 m” “120 years”) emphasizing the size and age, the trees have been here longer than the visitors and they are experiencing their world</li> <li>• The Redwoods Treewalk is an important activity to do in Rotorua (imperative: “A Must Do Activity In Rotorua”)</li> <li>• when you do a Treewalk you are transported to another world (diction such as: “Welcome to our wonderland”, “discover”, “uncover”, “experience” suggest this)</li> <li>• the images show the Treewalk by day and night</li> <li>• the camera angle of the shots emphasizes the size of the trees</li> <li>• the people in photographs are dressed casually in family groups, they are on holiday</li> <li>• the images of the forest/trees are vast, and we are small and inconsequential</li> <li>• the use of white font on dark green and brown backgrounds</li> <li>• the use and repetition of emotive adjectives (“magical” etc.)</li> <li>• the use of first and second person pronouns (“our”, “you”)</li> <li>• the use of facts about the walk (“30-40mins” and price list).</li> </ul>

2.

Text type
Advertorial
Elements of the text significant for analysis
<ul style="list-style-type: none"> <li>• many narrative techniques are used to persuade readers that the product Stapelstein toy is good for children as well as parents. These techniques include using a personal, colloquial tone to connect with the readers, turning to a more formal tone when supplying the environmental and well-made credentials of the toy, illustrating the scope of the toy with references to her own children, and the use of emotive and arresting adjectives, phrases and repetitions</li> <li>• the text presents the commercial product as possessing the power to unite the family regardless of age or gender (mom, dad, son, and daughter can enjoy it) and to transform kids from being bored, cooped-up, and uninspired into being imaginative, creative, and joyful—all without the use of technology or screen time</li> <li>• some of the implications that are in this passage include the need/desire for both parental involvement with the children (to make “cozy, cherished memories”) and allowance for the children to play by themselves independently, as well as hint at fears of technology</li> <li>• this product transports families to a simpler, happier time but with all the benefits of modern, convenient, eco-friendly manufacturing</li> <li>• idealised nature of the family and the company</li> <li>• with this product, children entertain themselves and parents can get some much-needed quality time with each other (e.g. “My husband and I retreated into the kitchen to make pancakes, and the sounds of the kids’ imaginations continued to fill the house with joy.”)</li> <li>• appeals to widespread audience by addressing various concerns (they’re non-toxic climate-neutral, eco-friendly, recyclable, easy to clean, minimalist, attractive, lightweight, durable, stackable, expandable, and produced by a company with “core values.”)</li> <li>• uses technical terms and “Country of Origin Effect” to build credibility: uses EPP (expanded polypropylene) and a patented laser surfacing process; is produced in Germany (connotes quality and innovation)</li> <li>• pronouns (use of “we” connects author and reader)</li> <li>• figurative language (“squelching the magic and wonder of these precious childhood days,” “barely the crack of dawn,” “nothing like the wild abandon of unbridled childhood laughter,” “cozy, cherished memories”)</li> <li>• positive language (life with product) is juxtaposed against negative language (life without product): “In this modern world where kids are inundated with noisy, complicated toys, games, and experiences that give them a pre-determined script and set of rules, Stapelstein provides kids with a chance to just <i>play</i>.”</li> <li>• slang (“IYKYK,” or “If You Know You Know” to indicate special relationship with reader and to present herself as modern, “hip,” or approachable)</li> <li>• irony: “tried to be cranky but was unsuccessful” shows unstoppable positive power of Stapelstein</li> <li>• personification/narrative voice: “I fell in love with Stapelstein that day.” Intimate line shows emotional connection and relationship with product.</li> </ul>

- short sentences/sentence fragments (reflects child-like informality and play): “Then it was the ocean. Rainbow order. Reverse rainbow order. Flipped over to make a bed for a tiny plush elephant. Filled with invisible pirate treasure. Served up as bowls of soup. Worn like funny hats.”
  - author’s tone (trustworthy, friendly, persuasive, and inspiring).
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