

Marking notes

Remarques pour la notation

Notas para la corrección

May / Mai / Mayo 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

© International Baccalaureate Organization 2025

All rights reserved. No part of this product may be reproduced in any form or by any electronic or mechanical means, including information storage and retrieval systems, without the prior written permission from the IB. Additionally, the license tied with this product prohibits use of any selected files or extracts from this product. Use by third parties, including but not limited to publishers, private teachers, tutoring or study services, preparatory schools, vendors operating curriculum mapping services or teacher resource digital platforms and app developers, whether fee-covered or not, is prohibited and is a criminal offense.

More information on how to request written permission in the form of a license can be obtained from <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organisation du Baccalauréat International 2025

Tous droits réservés. Aucune partie de ce produit ne peut être reproduite sous quelque forme ni par quelque moyen que ce soit, électronique ou mécanique, y compris des systèmes de stockage et de récupération d'informations, sans l'autorisation écrite préalable de l'IB. De plus, la licence associée à ce produit interdit toute utilisation de tout fichier ou extrait sélectionné dans ce produit. L'utilisation par des tiers, y compris, sans toutefois s'y limiter, des éditeurs, des professeurs particuliers, des services de tutorat ou d'aide aux études, des établissements de préparation à l'enseignement supérieur, des fournisseurs de services de planification des programmes d'études, des gestionnaires de plateformes pédagogiques en ligne, et des développeurs d'applications, moyennant paiement ou non, est interdite et constitue une infraction pénale.

Pour plus d'informations sur la procédure à suivre pour obtenir une autorisation écrite sous la forme d'une licence, rendez-vous à l'adresse <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

© Organización del Bachillerato Internacional, 2025

Todos los derechos reservados. No se podrá reproducir ninguna parte de este producto de ninguna forma ni por ningún medio electrónico o mecánico, incluidos los sistemas de almacenamiento y recuperación de información, sin la previa autorización por escrito del IB. Además, la licencia vinculada a este producto prohíbe el uso de todo archivo o fragmento seleccionado de este producto. El uso por parte de terceros —lo que incluye, a título enunciativo, editoriales, profesores particulares, servicios de apoyo académico o ayuda para el estudio, colegios preparatorios, desarrolladores de aplicaciones y entidades que presten servicios de planificación curricular u ofrezcan recursos para docentes mediante plataformas digitales—, ya sea incluido en tasas o no, está prohibido y constituye un delito.

En este enlace encontrará más información sobre cómo solicitar una autorización por escrito en forma de licencia: <https://ibo.org/become-an-ib-school/ib-publishing/licensing/applying-for-a-license/>.

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"> • the text and images emphasise the value and importance of women's sport and inspire viewers to support it. This is shown by the images of women succeeding in sport and the use of uplifting diction • the use of inclusive language ("our", "we", "you"), to inspire patriotism and support for women's sport • the use of Māori language to emphasise New Zealand identity, cultural belonging, and pride • the use of positive diction ("elite", "incredible", "brilliant", "great"), inspires viewers to support women in sport • the use of the repetition of the tricolon imperative ("Watch. Follow. Support.") and the repetition of the slogan connoting urgency ("It's Time") • the use of imperatives ("read, watch, attend") to inspire support for women's sport • the action shot of a woman running with the ball towards the camera, not posed. Her facial expression is focused on the game rather than the camera. Joyous and focused on the task. Her teammate in the background supporting her, showing determination in her facial expression • the image of the Silver Ferns, posed with their backs to the camera, arms linked showing they are a team. The lack of faces shows that it is about the team and the sport and not the individual • the use of the idiom ("she'll be right") and the strike out of "right" to "brilliant", to emphasise the message of the text. This shows the colloquial enthusiasm of the supporters, as well as the urgency to address the gender inequality in sport • use of direct address ("That's right Aotearoa") encourages readers to support women's sport • the use of puns and sports jargon "goals", "time," "level playing field" (time to watch/time to support/this time in history) • the use of conversational tone and idiomatic language (use of contractions throughout the text, phrases such as: "get behind", "home soil" and "get in on the action") • the reference to research to show credibility ("Sport NZ research shows that...") • the purpose of encouraging viewers/readers to support women's sport by watching it on television/going to games/reading about it • the message that New Zealanders should support their national teams • the connotations of white font over a blurred (full) grandstand and lighting repeated in the photographs • the use of logos (NZ sport) to show credibility • the use of colour, such as the white contrasting with black. Red tabs to highlight parts of the website and the connotations of colours • the capitalisation of headings • the significance of FIFA Women's World Cup being played in New Zealand ("home soil") • the implication of gender equality and the repetition of "gap" • the composition of the website and the use of tabs to elicit support.

2.

Text type
Manifesto
Elements of the text significant for analysis
<ul style="list-style-type: none"> • the use of imperative verbs and declarative language (e.g. "We are (nature)", "There must be", "We declare") and how this encourages change and challenges complacency • the use and effect of diction ("Gate") and linguistic devices (e.g. alliteration, allusion, imagery, anaphora, metaphorical language such as "trailblazing", aphorisms) • the use of collective voice and inclusive language (e.g. "Our Future", "we", "we can't do this without you") to encourage change and audience participation in the creative process • the irony of exclusivity ("we declare a climate emergency" and other firm political stances) • the use of intentionally ambiguous language ("form is political") • the use and effect of persuasive devices (e.g. emotive language, direct address, rule of three) • the use and effect of repetition (e.g. "political", "celebrate", "change") and amplification • the simplicity of the text (structure, sentence length, etc.) and how this emphasises the validity and conviction of the text • the use of structure and how it is used to outline the process towards change (e.g. introductory paragraphs, four sections, headings, end-stopped lines, repetition) • the implications of the manifesto text type, and the poetry-like form • the use and effect of colour (e.g. black and white, lightly coloured surround, pink/red headings, border with speckled pastels) • the use of font, capitalisation (e.g. "A Manifesto For Our Future"), punctuation and bold lettering to affect the pace and emphasise the message of the text • the implicit reference to revolution in the content and title ("rethink", "look outside," etc.) and how this further reinforces the theatre's commitment to change and the process of transformation • the use and effect of contrast and juxtaposition (e.g. "portray" versus "change", "suffering of the past" versus imagined future, texts preceding and succeeding 2010) • the use of a call to action through direct address ("you") to further impress the message of the text and encourage the audience to commit to and engage in "change, transition" and "transformation" • the use of tone and high modality and how this underscores a sense of urgency and certainty (e.g. "must") as well as a dismissive (e.g. "mess") and self-congratulatory quality • the subversive nature of the text ("celebrate the mess and imperfection," "look outside what you know") • the manner in which the text uses the idea of inclusivity and globalisation (e.g. "international", "world", "humanity", "outside of the UK") to emphasise the scale of the issue and ambition of the theatre • the characterisation of the theatre as responsive, anti-establishment (e.g. "(Anti)Est.1979") and positioned as an authority on both theatre and politics (e.g. artistic versus political manifesto) but also elitist in its simplicity bias and criticism of the "canon", "texts earlier than 2010," etc.