

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

© International Baccalaureate Organization 2026

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 2026

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, 2026

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

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,

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

1.

Text type
Cartoon / Comic strip
Elements of the text significant for analysis
• The interplay between written language and visuals and how this enhances the critique of consumerism (direct commentary with images that reinforce, exaggerate and ironically contradict the message), creating layers of meaning and satire • The practicality and simplicity of the text as well as the use and effect of a monochrome colour scheme, minimalist background lighting, and mood effects • Use and effect of wordplay in the title, “ECOLLUSION” (“collusion”, “illusion”, and “delusion”); connotations of “Adventures” • Use of a broad and non-specific term “stuff” to trivialise a serious issue • Use of lexical repetition, particularly the use of “it” to reinforce the ubiquity/vague nature of consumer products and highlight their pervasiveness in society • Typography and the use of different fonts, punctuation, and text styles for emphasis (“STUFF!”, “ECO-STUFF!”), as well as the use of speech bubbles/signs to provide additional commentary • Use of the rule of three (“It consumes resources! It degrades the environment! It generates vast piles of toxic waste!”) to emphasise key points and enhance the clarity of the message • Use of visual techniques to enhance storytelling (panel breaks, dynamic panel layouts, forced perspective, hatching and cross-hatching, bold outlines, etc.) • Image of “STUFFCORP” (generic factory, poisonous river, air pollution, skull and crossbones, etc.) and how this represents the environmental damage, highlights green-washing, and sets the tone for the cartoon’s critique • Use of image of the conveyor belt and how this illustrates the overwhelming production/consumption cycle and emphasises excess and waste • Use and effect of iconography (toys, electronics, mundane items, overflowing bags, etc.) underscoring the everyday nature and overwhelming scale of consumerism • Use of exaggeration, visual overload, and symbolism such as the excessive number of ‘eco-friendly’ products and the “ECO-STUFF” seal and trademark mimicking real-life marketing strategies to emphasise the absurdity of consumerism/greenwashing and falsely suggesting sustainability • Use and effect of tone (critical, humorous, etc.) in setting the mood and guiding audience interpretation • The characterisation and infantilisation of Nina as a representative of “our ‘consumer society’” (emanata, exaggerated expressions, body language, pupil changes, etc.) in order to add depth to the character’s reactions and highlight the hyper enthusiasm around “eco-branding” • Use of authorial intrusion and a caricatured self as a tool for self-persuasion, highlighting introspection, self-deception, as well as internal conflict within the author; semi-autobiographical nature of the text • Use of contrast, visual repetition, and juxtaposition within and between the panels (stuff vs. eco-stuff, environmental destruction vs. excessive consumption, narrator vs. character’s voice), highlighting superficial differences and irony in the message of the text • Use of humour (seal, trademark, stickers, etc.) add wit and satirical elements, highlighting the deceptive nature of consumerism as well as the author’s spoofing/lampooning/critiquing of societal and corporate behaviours • The satirisation of all involved in the cycle of consumerism (consumers, mega-corps, eco-brands, etc.) with a particular critique of virtue signalling and superficial displays of environmental concern • The implicit challenge to the audience to reflect on their consumer habits, their consequences, as well as the lack of transparency around production processes.

2.

Text type
Blog entry / Concert review
Elements of the text significant for analysis
• Description of the rollercoaster piece (“musical G-force”, “frightening intensity”, “brazen energy”, “gut-punch of an opening”) and its effect on the reviewer and other musicians (“elicited gasps”, “producing smiles”) • Description of brisk morning run piece (“spirit”, “daringly frantic pace”, “rousing showpiece”, “immersive performance”) and its effect on the reviewer (“all words were lost”) • Use of adjectives (“world-class”, “remarkable”, “amazing,” “excellent,” “gorgeous,” “daredevil”) • Use of musical terminology (“virtuosic”, “dynamic”) • Names of conductors, composers, and musical pieces • Use of adverbs (“shockingly”, “delicately”, “daringly”) • Use of metaphor (“rollercoaster”, “brisk morning run”) • Juxtaposition in descriptions of various pieces (“earth-shattering” versus “delicately ethereal”; “brisk morning run” versus “evening calm”); juxtaposition of old and new, tradition and modernity, etc. • Use of anadiplosis (“...shocking. Shockingly good...”) • Allusions to out-of-this-world (“otherworldly”, “universe of music”, “ethereal contrast”, “earth-shattering”) • Connotations of exclusivity (“elite”, “top-tier”, “coveted”, “refinement”) • Use of hyperbole and how dramatic language choices may appeal to youth • References to age (“teenaged”, “youthful”, “young”) • Rhythm and variety of syntax (staccato sentences/asyndeton/parataxis often used in advertisements), including a parallel to the music being described • Use of triplets (“world-class, amazing, virtuosic”) • Circular structure in the introduction and conclusion • Use of epistrophe (“...for a youth orchestra. It’s good for an orchestra.”) • Symbolism in the photograph (green representing new life sprouting up, unblemished blue sky, etc.) • Image of the crowd interacting with one another, perhaps aiding readers to imagine them vocalizing the opening quotes in the review; connotations of socioeconomic class, age, race, etc. • Use of purple to connote royalty/status • Use of quotation marks to show what others aside from the reviewer say, reinforcing her positive review • Credibility of reviewer due to their musical knowledge and the AYO supported by the Australian Government • Implication of age being irrelevant to musical performance; older music played and appreciated by youth, showing that music transcends generations; rejection of ageism • Implication that the text type, while a blog entry/concert review, also supports and advertises the AYO and has a link to donate in the banner • Implication of various purposes of the text, including inspiring aspiring musicians to join the AYO • Implication of the difficulty of describing music using words; limitation of language to describe sound • Use of third person, perhaps trying to appear objective and quasi-detached in a subjective description, while conveying an enthusiastic and impressed tone.