

© 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/>.

English A: literature – Higher level – Paper 1
Anglais A : littérature – Niveau supérieur – Épreuve 1
Inglés A: Literatura – Nivel Superior – Prueba 1

7 May 2026 / 7 mai 2026 / 7 de mayo de 2026

Zone A afternoon	Zone B afternoon	Zone C afternoon
Zone A après-midi	Zone B après-midi	Zone C après-midi
Zona A tarde	Zona B tarde	Zona C tarde

2 h 15 m

Instructions to students

- Do not open this examination paper until instructed to do so.
- Write a guided analysis of text 1.
- Write a guided analysis of text 2.
- Use the guiding question or propose an alternative technical or formal aspect of the text to focus your analysis.
- The maximum mark for this examination paper is **[40 marks]**.

Instructions destinées aux élèves

- N'ouvrez pas cette épreuve d'examen avant d'avoir reçu l'autorisation de le faire.
- Rédigez une analyse dirigée du texte 1.
- Rédigez une analyse dirigée du texte 2.
- Utilisez la question d'orientation ou proposez une autre manière d'aborder le texte en choisissant un aspect technique ou formel sur lequel concentrer votre analyse.
- Le nombre maximum de points pour cette épreuve d'examen est de **[40 points]**.

Instrucciones para el alumnado

- No abra esta prueba hasta que se lo autoricen.
- Escriba un análisis guiado del texto 1.
- Escriba un análisis guiado del texto 2.
- Utilice la pregunta de orientación o proponga otro aspecto técnico o formal del texto en el que centrar su análisis.
- La puntuación máxima para esta prueba de examen es **[40 puntos]**.

Write a guided analysis of the following text.

1. The following extract is from the play *Things I Know To Be True* by Andrew Bovell. Bob has just learned that his wife has secretly been saving money.

FRAN. It was mine. My wage. I earned it.

BOB. Right. It's just that every pay packet I ever earned went straight into a bank account with both our names on it. There was never a mine. Just ours.

FRAN. It was my 'Get Out' money, Bob. I saw it happen to my mother. Stuck in a miserable marriage with a man she didn't love because she couldn't afford to leave. It wasn't going to happen to me. So, I put a little away. Every pay. Until I had enough to buy some shares.

BOB. Shares!

FRAN. Mining. Iron ore. The price goes through the roof and suddenly I'm a wealthy woman. I start to get nervous. I read the papers. I can see what's coming so I sell. And then the price goes down. I played it well.

BOB. Right.

FRAN. I'm not justifying it... I don't have to.

BOB. No. But a man wouldn't mind an explanation why he wasn't let in on it.

FRAN. I told you... I had to know I could go if I ever needed to.

BOB. Did you... Ever need to?

Her silence is the answer.

What stopped you?

FRAN. The children. I stayed because of the kids.

BOB. And me? Where was I in this picture?

FRAN. You can't love someone for thirty years straight. You fall out of love. Or there's no time for love. Or love is not the point. Getting by is the point. Raising children is the point. I'll stop if you don't want to hear this.

BOB. No... I want to know.

FRAN. You fall out of love. You just do. And you think about, maybe, something else. Another life. But it passes. If you wait long enough, one day you realise that the man you did love is still there, still sitting across the table from you, still sleeping on the other side of the bed. And you settle for that.

BOB. You settled for me.

FRAN. I'm being honest, Bob.

- How is dialogue used to communicate the emotional tension in the relationship between Fran and Bob?

Write a guided analysis of the following text.

2. In this extract from the memoir, *The Gastronomical Me*, M. F. K. Fisher recounts her experience in a French restaurant.

Fate could not harm me, I remembered winily¹, for I had indeed dined today, and dined well. Now for a leaf of crisp salad, and I'd be on my way.

The girl slid into the room. She asked me again, in a respectful but gossipy manner, how I had liked this and that and the other things, and then talked on as she mixed dressing for the endive.

"And now," she announced, after I had eaten one green sprig and dutifully pronounced it excellent, "now Madame is going to taste Monsieur Paul's special terrine, one that is not even on the summer menu, when a hundred covers are laid here daily and we have a head-waiter and a wine-waiter, and cabinet ministers telegraph for tables! Madame will be pleased."

And heedless of my low moans of the walk still before me, of my appreciation and my unhappily human and limited capacity, she cut a thick heady slice from the terrine of meat and stood over me while I ate it, telling me with almost hysterical pleasure of the wild ducks, the spices, the wines that went into it. Even surfeit² could not make me deny that it was a rare dish. I ate it all, knowing my luck, and wishing only that I had red wine to drink with it.

I was beginning, though, to feel almost frightened, realising myself an accidental victim of these stranded gourmets, Monsieur Paul and his handmaiden. I began to feel that they were using me for a safety valve, much as a thwarted woman relieves herself with tantrums or a fit of weeping. I was serving a purpose, and perhaps a noble one, but I resented it in a way approaching panic.

I protested only to myself when one of Monsieur Paul's special cheeses was cut for me, and ate it doggedly, like a slave. When the girl said that Monsieur Paul himself was preparing a special filter of coffee for me, I smiled servile acceptance; wine and the weight of food and my own character could not force me to argue with maniacs. When, before the coffee came, Monsieur Paul presented me, through his idolater, with the most beautiful apple tart I had ever seen, I allowed it to be cut and served to me. Not a wince or a murmur showed the waitress my distressed fearfulness. With a stuffed careful smile on my face, and a clear nightmare in my head of trussed wanderers prepared for his altar by this hermit-priest of gastronomy, I listened to the girl's passionate plea for fresh pastry dough.

¹ winily: she has had wine to drink

² surfeit: excess

– How and to what effect are the diner and the waitress contrasted here?

Disclaimer/Avertissement/Advertencia:

Content used in IB assessments is often taken from authentic, third-party sources. The views expressed within them belong to their individual authors and/or publishers and do not necessarily reflect the views of the IB. Sometimes fictitious companies, products or individuals are included in assessments; any similarities with actual entities are purely coincidental. Any trademarks™ or registered® trademarks included are used for illustrative purposes only, and use does not imply any affiliation with or endorsement by the International Baccalaureate.

Le contenu utilisé dans les évaluations de l'IB est souvent extrait de sources authentiques issues de tierces parties. Les avis qui y sont exprimés appartiennent aux personnes à l'origine de leur création et/ou de leur publication, et ne reflètent pas nécessairement ceux de l'IB. Parfois, des entreprises, produits ou individus fictionnels sont inclus dans les évaluations. Toute ressemblance avec des entités réelles serait purement fortuite. Toutes les marques commerciales™ ou déposées® incluses sont utilisées à des fins d'illustration uniquement, et leur utilisation n'implique aucune affiliation avec le Baccalauréat International ni aucune promotion de sa part.

Los contenidos usados en las evaluaciones del IB a menudo provienen de fuentes externas auténticas. Las opiniones expresadas en ellos pertenecen a sus autores y/o editores, y no reflejan necesariamente las del IB. En ocasiones, se incluyen empresas, productos o personas ficticios. Cualquier parecido con entidades reales es pura coincidencia. Todas las marcas o marcas registradas (™ o ®) incluidas se utilizan únicamente con fines ilustrativos, y su uso no implica ninguna afiliación con el IB ni aprobación por parte del IB.

References/Références/Referencias:

1. Bovell, A., 2016. *Things I Know to Be True*. London: Nick Hern Books, pp. 69–70. Source adapted.
2. Fisher, M.F.K., 1943. *The Gastronomical Me*. London: Daunt Books, pp. 183–184. Source adapted. Copyright © 1943, 1954 by Literary Trust u/w/o M.F.K. Fisher.