

Marking notes Remarques pour la notation Notas para la corrección

May / Mai / Mayo de 2026

**English A: literature
Anglais A : littérature
Inglés A: 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 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.

Literary form
Drama (Photograph 51)
Elements of the text significant for analysis
• The use of ellipsis throughout suggests both characters are thinking carefully about what they are saying • Use of dramatic tension to indicate the characters' insecurity; for example, Caspar's line about 'taking a horrible misstep' • Stage directions: how these guide the actors and what they reveal about the characters • Characterisation and how this relates to their feelings about each other • Caspar's declaration that he has a confession that Rosalind might not like sets up a dramatic reveal, but the bathos in stating that he does not like tea is rather humorous, reinforced by Rosalind's response, where the repetition of think/thought communicates a rather light-hearted tone. Compare this with Caspar's lines about yearning at the end, which might suggest that this is really the confession he wants to make. • Caspar's 'genuine question' indicates that he takes Rosalind's answer seriously and is possibly impressed/encouraged that she has been thinking about him • The beat (pause) and 'Awkward' perhaps indicate that the conversation has become rather personal • Rosalind's 'honest[], open[]' reply that Caspar 'seemed balanced' is perhaps a little unexpected • The shift to the monosyllabic question/answer ('No?/ No') might lead to the consideration of how the characters are expressing emotion on stage: tone of voice, facial expression, movements • Important to note that Caspar's 'But you've been happy' is written as a statement not a question • The 'long beat—she is taken aback' clearly indicate how significant this is for Rosalind's character; the repetition of 'Of course' and the unfinished thought in 'why would I have...' suggest that this has stirred her emotions • The next few lines indicate that the characters are in harmony with each other, although the subtext might warrant focus here (the lines are said with confidence, but it could also be an attempt to reassure) • Caspar's penultimate speech is a little longer and it is clear that the content is important to him. This is something he has thought about and the ellipses suggest a certain tentativeness to what he is saying; it is possible to read this as getting close to expressing a romantic interest in Rosalind • Some exploration of what 'yearning' may indicate: 'the things we want but can't have' • Some consideration of performance elements in Rosalind's question response of 'Yearning?' • Caspar throws the question back to Rosalind at the end: the direct and explicit question here indicates the importance of what the character is communicating • Examiners should look to credit answers even if candidates may offer differing interpretations to those expected (and this may be somewhat more frequent given this economically-written extract)

2.

Literary form
Prose non-fiction
Elements of the text significant for analysis
• The narrative voice makes use of description and detail to tell the story of a place. A sense of place is evoked through creating a poetic or ceremonial tone. • The ritual of pouring the coffee and comparing it to the lake as the father toasts to the “gods of Tahawus” creates a transcendent quality and elevates an early morning by the lake to a moment of almost religious significance. This is developed through a rhythm created through the carefully measured sentences/diction recording this series of steps her father takes as he pours the coffee on to the ground “in a thick brown stream.” The use of sound devices such as sibilance (“bustle stops,” “pours and speaks into the stillness”) and alliteration to further create a sense of rhythm in the piece that also mirrors the natural world and highlights the incantatory nature of the rhythm and the religious mood this creates • The use of a conversational register to emphasize the family’s personal relationship with the land, “bustle” • The presentation of the father in his “red-checked wool” shirt is certainly open to interpretation: some considering the colour sets the human apart from the more muted hues of the landscape, while others may note the natural quality of the wool and how the father seems “at one” with his environment • The author’s use of imagery to describe the beauty of and cyclical properties of nature. Additionally, the imagery of the ceremony, drawing a “circle around our family”, reaffirms the religious quality of the family’s experience and this is seen again in the Biblical flavour of “By those words we said ‘Here we are’” and the personification of the land which is seen to be hearing and replying. • The use of anaphora and pronouns to emphasize the connection between each family member and nature • The reference to Tahawus, the Algonquin name for the mountain, to highlight the family’s connection to the land • The reflective tone presented in the conclusion (in contrast to the ceremonial tone presented in the first paragraph) highlights the family’s connection to those who came before them (“inspired” land) • The contrast between public and true names to illustrate the family’s relationship to the land and how this personifies the land and transforms it from “wilderness” into “homeland” and evokes the land’s “essential nature” • The polemical nature in the final two sections where the idea of native ownership of the land, which is based on “intimate knowledge of the place and the people who came before”, implies a harmonious and mystical relationship between people and environment and contrast that with the acquisitive and exploitative nature of land ownership exemplified by settlers such as Governor Marcy.