



## Cambridge IGCSE™

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**LITERATURE (SPANISH)**

**0488/11**

Paper 1 Set Texts (Open Books)

**May/June 2023**

MARK SCHEME

Maximum Mark: 60

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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This document consists of **27** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Answers will be marked according to the following general criteria.		
Band 8	20 19 18	Answers in this band have all the qualities of Band 7 work, with further insight, sensitivity, individuality or flair. They show complete and sustained engagement with both text and task.
Band 7	17 16 15	<i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i> <ul style="list-style-type: none"> <li>• shows a clear and at times critical understanding of the text and its deeper meanings</li> <li>• responds in detail to the way the writer achieves her/his effects (sustaining a fully appropriate voice in an empathic task)</li> <li>• integrates carefully selected and relevant reference to the text</li> <li>• integrates carefully selected and relevant reference to the text</li> </ul>
Band 6	14 13 12	<i>A developed and relevant personal response that engages both with text and task</i> <ul style="list-style-type: none"> <li>• shows understanding of the text and some of its deeper implications</li> <li>• responds adequately to the way the writer achieves her/his effects (using suitable features of expression in an empathic task)</li> <li>• shows some thoroughness in selecting relevant references to the text</li> </ul>
Band 5	11 10 9	<i>Begins to develop a relevant personal response that engages both with text and task</i> <ul style="list-style-type: none"> <li>• shows some understanding of meaning</li> <li>• makes a little reference to the language of the text (beginning to assume a voice in an empathic task)</li> <li>• uses some supporting textual detail</li> </ul>
Band 4	8 7 6	<i>Attempts to communicate a basic personal response</i> <ul style="list-style-type: none"> <li>• makes some relevant comments</li> <li>• shows a basic understanding of surface meaning of the text (of character in an empathic task)</li> <li>• makes a little supporting reference to the text</li> </ul>
Band 3	5 4 3	<i>Some evidence of a simple personal response</i> <ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text (of character in an empathic task)</li> <li>• makes a little reference to the text</li> </ul>
Band 2	2 1	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>• shows some limited understanding of simple/literal meaning</li> </ul>
Band 1	0	no answer / insufficient answer to meet the criteria for Band 2

## RUBRIC INFRINGEMENTS

Mark all answers as normal and enter the marks into RM Assessor. The system will apply the rubric infringement rules.

## Indicative Content

Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points that could be made in response to each question. They are by no means exhaustive.

Question	Answer	Marks
<b>SECCIÓN A: PROSA</b>		
1	<p><b><u>Aldecoa, <i>Historia de una maestra</i></u></b></p> <p><b>Vuelva a leer la Segunda parte El sueño desde ‘—Yo no pierdo el respeto a nadie’ (página 112 Debolsillo) hasta ‘los continuos informes de la prensa’ (página 114). ¿Cómo se las arregla Aldecoa aquí para intrigarnos con las divisiones que se evidencian en el pueblo? No olvide referirse detalladamente al fragmento en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the author informs the reader of the ripples of resentment against the church</li> <li>the two groups that start to form: those in favour and those against the Republic</li> <li>the spreading of rumours and comical asides that reveal the divisions that are setting in</li> <li>how these jovial comments and actions become gradually more serious and aggressive</li> <li>the school children's behaviour and comments that reflect their parents' views</li> <li>Ezequiel and Gabriela's lessons about the Republic carefully prepared not to show their personal political inclinations</li> <li>the disappointment that after so much agitation, no changes happen.</li> </ul> <p>Differentiation will occur according to the quality and detail in the answer. Better responses will use the entire passage and select relevant evidence that demonstrates the divisions that appear in the village in response to the Republic's proposed reforms and the way in which the author makes us aware of them.</p>	20

Question	Answer	Marks
2	<p><b>‘—No sé cómo pudiste ir a Guinea a educar africanos cuando existen aquí tantas Guineas’ (Segunda parte El sueño página 94 Debolsillo). En su opinión de lector ¿por qué reacciona así Ezequiel cuando menciona la experiencia de Gabriela en Guinea? No olvide referirse detalladamente al texto en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>Ezequiel’s attitude that appears to undermine Gabriela’s work there and shows his lack of understanding as to how significant that experience was for her</li> <li>his remarks that draw a comparison with Gabriela’s past and present life</li> <li>an understanding as to why Ezequiel reacts this way i.e. that parts of Spain are equally poor and in need of reform, his fervent commitment to improve the situation, as well as his own personal background that makes him particularly sensitive to the plight of the poor</li> <li>Ezequiel’s honest admission that he is envious of Gabriela’s experience abroad and in particular of her relationship with Emile</li> <li>the way his remarks make the reader consider the shocking state and availability of education for the working classes in Spain</li> <li>how the reader is made aware of the high level of illiteracy and poorly resourced schools, as well as the underpaid and unappreciated teachers who have to deal with it.</li> </ul> <p>Differentiation will occur according to the detail and quality of the response and the extent to which the candidate has drawn on a wide range of evidence to support their answer, rather than only focusing on this moment.</p>	20

Question	Answer	Marks
3	<p><b>‘La conversación seguía de puertas adentro. La luz de la lámpara de petróleo creaba una zona cálida, un círculo luminoso sobre la mesa, que invitaba a alargar la velada’ (Segunda parte El sueño página 126 Debolsillo). Escriba la conversación entre Ezequiel y Amadeo.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>their excited expectation of what the Republic may achieve</li> <li>their sense of satisfaction that finally social injustice will be addressed</li> <li>the possible obstacles to social reform and the measures they are willing to take to eradicate them</li> <li>the effect the new government will have on the village</li> <li>their speculation about how don Cosme and the priest will react to the news of the changes</li> <li>their thoughts regarding the decision to remove the crucifixes from classrooms as a first step to secularisation of the education system.</li> </ul> <p>Differentiation will occur according to how well candidates interpret both characters’ contributions to this particular conversation that takes place as the new changes are introduced. Some idea of their future radical behaviour may also come across in the better responses.</p>	20

Question	Answer	Marks
4	<p><b><u>Allende, <i>La ciudad de las bestias</i></u></b></p> <p><b>Vuelva a leer el capítulo 8 LA EXPEDICIÓN desde ‘A medida que avanzaban’ (página 91 Debolsillo) hasta ‘el célebre Joseph Cold’ (página 94). ¿Cómo se vale Allende del lenguaje aquí para que este tramo del viaje sea tan fascinante? No olvide referirse detalladamente al fragmento en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the writer describes the changing nature of the river and how the passengers have to adapt to it</li> <li>• the presence of dangerous animals and the characters’ reaction to them</li> <li>• the vast array of sights, sounds and smells they experience</li> <li>• the exotic plants that provide food or have healing powers</li> <li>• the fascinating legend told of El Dorado and the adventurers who went in search of it</li> <li>• how far from civilisation the rivers are</li> <li>• the wildlife that surrounds them</li> <li>• Leblanc’s irresponsible actions, his frivolous reason for them and how he startles the animals</li> <li>• the effect of Alex’s flute playing on the passengers, animals and birds</li> <li>• the quality and detail of the description that enables the reader to fully visualise the landscape.</li> </ul> <p>Reward will be given to the responses that appreciate the detailed description of this part of the journey and draw on material throughout the passage to support their answer.</p>	20

Question	Answer	Marks
5	<p><b>¿Cómo consigue la autora hacernos entender el profundo impacto que tiene la enfermedad de Lisa Cold en la vida de Alex? No olvide referirse detalladamente al texto en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the author constantly links the illness to Alex's thoughts and behaviour</li> <li>the powerful nightmare at the start that reflects Alex's inner turmoil</li> <li>how Alex reacts to and is affected by his mother's illness and the impact it has on his home life</li> <li>his rage and fear at seeing his mother so unwell</li> <li>his conflicted feelings towards his father and the tenderness of their conversation following the violent destruction of his bedroom</li> <li>the way his father and sisters behave and their interactions with Alex</li> <li>Alex's reaction to being sent to stay with Kate Cold while his mother goes into hospital</li> <li>how the journey they embark upon together opens up horizons and becomes a rite of passage in his life</li> <li>the dreams he has about his mother that she also senses</li> <li>how he is convinced that he has found a cure for his mother's illness.</li> </ul> <p>A good response will include a wide range of evidence from throughout the novel and will demonstrate convincingly the extent to which Alex's mother's illness affects his behaviour and changes the course of his life.</p>	20

Question	Answer	Marks
6	<p><b>Usted es César Santos al final del capítulo 17 EL PÁJARO CANÍBAL (página 254 Debolsillo). ¿Qué está usted pensando? Conteste con la voz de César Santos.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>César's surprise at Nadia's change of attitude and accusations that the vaccinations were not saving the <i>indios</i> as she thought, but harming them</li> <li>his shock at her aggressive behaviour</li> <li>his attempt to understand why she suddenly attacks Carías</li> <li>how he believes in his daughter's integrity and that she would only behave this way if she thought she was right</li> <li>the love and pride he feels for such a principled daughter who has the courage of her convictions</li> <li>his thoughts as to the objective of the trip and how there may be an ulterior motive</li> <li>how he considers what will be the best way to deal with the situation, and his concerns as to how Carías will react towards his daughter.</li> </ul> <p>Differentiation will occur according to how authentic the character's voice is and how well the candidate portrays Santos at this moment in the novel.</p>	20

Question	Answer	Marks
7*	<p><b><u>Arlt, <i>El juguete rabioso</i></u></b></p> <p><b>Vuelva a leer el CAPÍTULO PRIMERO Los ladrones desde ‘Seguí la indicación de Enrique’ (página 117 Cátedra) hasta ‘y reí despacio’ (página 119). ¿Cómo se las arregla Arlt aquí para que este episodio sea tenso y entretenido a la vez? No olvide referirse detalladamente al fragmento en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the author enables the reader to share the danger and tension experienced by the protagonists while they commit the robbery</li> <li>Silvio’s calm state just before Lucio’s warning</li> <li>the panic the boys experience when Lucio reveals the presence of a man in the building</li> <li>Silvio’s feelings of fear as he hears the footsteps that mark the man’s movements and how he mentally prepares himself to deal with the situation</li> <li>the gradual build-up of tension and how Silvio raises the metal bar ready to strike the man</li> <li>how the tension is broken by drunken singing</li> <li>the reaction of the three boys to the discovery that the man is a harmless drunkard.</li> </ul> <p>Differentiation will occur according to how well candidates maintain relevance to the specific wording of the question and exploit the passage for relevant detail to support their response. Better answers will focus on the entire passage.</p>	20



Question	Answer	Marks
8	<p><b>‘—Sí, ¿por qué ha traicionado a su compañero?, y sin motivo’ (CAPÍTULO IV Judas Iscariote página 236 Cátedra). ¿Hasta qué punto, y cómo, le ha sorprendido a usted que Silvio denuncie a Rengo al final de la obra? No olvide referirse detalladamente al texto en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the dramatic effect created by the author when Silvio denounces his friend</li> <li>the fact that Rengo is Silvio’s first real friend since Enrique and Lucio and how surprising this betrayal is</li> <li>the impression we are given that Silvio seems to want to be involved in the robbery planned by Rengo, just as he used to with Enrique and Lucio</li> <li>how the spoils would be a desperately needed source of money and the answer to his ongoing desire to change his social status</li> <li>how the conversation with Lucio and discovery of Enrique’s fate (we learn he is in prison) contribute to this decision to avoid a life of crime</li> <li>how Silvio decides to take control of his life and to avoid finding himself in difficult situations</li> <li>how it shows that Silvio, like his hero Rocambole, avoids stepping back into the path of criminal behaviour</li> <li>the respect he wants from Vitri, hence the decision to not cash in on a possible reward for his actions</li> <li>the fact that this is the only time Silvio ensures he does not fail, though he is shamed by Vitri’s challenge</li> <li>the promise made by Vitri of help in the future.</li> </ul> <p>Differentiation will occur according to how well candidates support their arguments that communicate how (un)surprising this decision is. Better responses will trace the life of Silvio Astier through the novel to understand his motives.</p>	20

Question	Answer	Marks
9	<p><b>‘¡Ah, Silvio, Silvio! –y por la ojera carminosa le descendía una lágrima pesada’ (CAPÍTULO III El juguete rabioso página 194 Cátedra). Usted es la madre de Silvio. ¿Qué está usted pensando en este momento? Conteste con la voz de la madre de Silvio.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the mother’s intense sadness that her son had suffered so much that he had tried to kill himself</li> <li>• her relief that he was unsuccessful in his attempt</li> <li>• her love for him and her awareness that she might not always have shown it</li> <li>• the guilt she feels about having sent him out to work in the first place</li> <li>• how sad she is that he felt too afraid to come home and tell her that he had been expelled from military school</li> <li>• how she may find some comfort in the fact that her daughter Lila seems to be having more luck/success</li> <li>• her frustration at how poor they are and how hard it is to find a way out of poverty</li> <li>• how they had to move homes due to money problems</li> <li>• how she may wish that she had more support from her husband</li> <li>• her anxiety about the future, especially for her son.</li> </ul> <p>Differentiation will occur according to how well candidates reflect their knowledge of this character and her relationship with her son, as well as being fully aware of the context.</p>	20

Question	Answer	Marks
10	<p><b><u>Pérez-Reverte, <i>El caballero del jubón amarillo</i></u></b></p> <p><b>Vuelva a leer el Capítulo V EL VINO DE ESQUIVIAS desde ‘Subieron hacia la plaza’ (página 124 Punto de lectura) hasta ‘tendrán que matarme antes’ (página 127). ¿Cómo se las arregla Pérez-Reverte para comunicarnos la gravedad del tema de esta conversación? No olvide referirse detalladamente al fragmento en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the author describes the hustle and bustle in the background to this scene and how oblivious the two men are to what is happening around them</li> <li>Martín’s expression that gives Alatríste the impression that something serious is afoot</li> <li>the silence between the two that contrasts with the noisy marketplace</li> <li>Martín’s initial reluctance to say why he has asked to speak to Alatríste as he knows how Alatríste is going to react</li> <li>the warning Martín has been told to give Alatríste by some very important people</li> <li>the effect of Martín’s comment that claims that it is only thanks to Alatríste’s contacts that he is not in prison or dead already</li> <li>the wording of the letter Martín gives him and how he reveals that he knows about Alatríste’s visit to María de Castro the previous evening and what transpired afterwards</li> <li>Alatríste’s reaction to Martín’s revelation about knowing what happened, and the way he looks at the beggar, who thinks twice about asking them for money</li> <li>Martín’s apparent relief that Alatríste may not see the actress again, as to do so would cost him his life</li> <li>Alatríste’s comment that someone would have to kill him first, implying he will not go down without fighting.</li> </ul> <p>Differentiation will occur according to the relevance and detail given in the response. Better answers will include reference to the author’s description of the background and actions and how they serve as a backdrop to heighten the tension and seriousness of what is being discussed here.</p>	20

Question	Answer	Marks
11	<p><b>El capitán Alatraste se ve a menudo en situaciones donde ‘hay que batirse’. ¿Cuál de sus peleas le parece la más emocionante y por qué? No olvide referirse detalladamente al texto en su respuesta.</b></p> <p>Candidates may refer to any of the following fights:</p> <ul style="list-style-type: none"> <li>the opening scene when Alatraste is fighting with someone who he later learns is Lope de Vega’s son and how he is thankful that he showed him mercy (he eventually ends up befriending him and helping him to elope with his true love)</li> <li>when he defends the ‘fake’ king against Malatesta and his men</li> <li>how he escapes after being arrested by Saldaña, injuring Martín and Álvaro de la Marca in the process</li> <li>the attack on Malatesta in his own home</li> <li>when he kills his friend Saldaña</li> <li>the ambush on his way to El Escorial</li> <li>when he escapes from the men who form part of the plot to kill the real king</li> <li>the final fight when he defends the king and is prepared to take a bullet for him.</li> </ul> <p>Better responses will avoid merely narrating the fight scene and will consider the context of the fight and how the author creates excitement and tension when describing the fight scene. Some responses may consider more than one fight before selecting the most exciting one and more detailed responses will look at the other participants who come to Alatraste’s aid, rather than just Alatraste’s actions during the fight.</p>	20

Question	Answer	Marks
12	<p><b>Usted es Álvaro de la Marca. ¿Qué está usted pensando al irse en coche con el rey al final del libro? Conteste con la voz de Álvaro de la Marca (Epílogo página 319 Punto de lectura).</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the fact that he has just been humiliated by having to give Alatraste his extravagant hat as ordered by the king</li> <li>his thoughts regarding the king's decision to give Alatraste his hat and ask him to wear it in front of him, as well as the significance of this gesture</li> <li>although they have been friends, he is still angry with Alatraste about the incident with María de Castro</li> <li>how he refused to see his friend when Alatraste came to his home to apologise, knowing what an insult to Alatraste's honour code this was</li> <li>his anger at Alatraste injuring him when he escaped</li> <li>his begrudging respect for Alatraste based on their personal history and the way he defended the king</li> <li>his loyalty to the king with whom he is travelling and how thankful he is that he is safe.</li> </ul> <p>Differentiation will take place according to how well the candidates are familiar with the context and character, as well as understanding the relationship between Guadalmedina and Alatraste. Better responses will be wide ranging in terms of evidence that reflects this character's personality and will not just focus on this moment.</p>	20

Question	Answer	Marks
<b>SECCIÓN B: TEATRO</b>		
13	<p><b><u>Valle-Inclán, <i>Luces de bohemia</i></u></b></p> <p><b>Vuelva a leer la ESCENA SEGUNDA desde la acotación ‘Ante el mostrador’ (página 55 Austral) hasta ‘MAX Aunque no lo creo’ (página 59). ¿Cómo se las arregla Valle-Inclán para entretenernos con esta conversación? No olvide referirse detalladamente al fragmento.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the initial comical image of the characters as three birds on a branch</li> <li>• how the playwright conveys their unique take on religious matters</li> <li>• the entertaining range of topics covered in the conversation</li> <li>• the changes needed in Spain and their belief in the need for a Christian revolution</li> <li>• don Gay’s suggestion of an independent Spanish Church and the others’ reaction to it</li> <li>• don Gay’s musings on the link between politics and religious awareness</li> <li>• Max’s pronouncements on the mysteries of life, death, Heaven and Hell</li> <li>• Max’s criticism of the Catholic Church</li> <li>• how the other characters respond to don Gay’s comical description of life in England and the comparisons drawn with Spain.</li> </ul> <p>Differentiation will occur according to how well candidates appreciate how well drawn the characters are in terms of the originality and wit of those involved in this conversation and how they put the world to rights in their own unique way, despite everything that is going on in the background.</p>	20

Question	Answer	Marks
14	<p><b>‘CLAUDINITA ¡Me crispa! ¡No puedo verlo! ¡Ese hombre es el asesino de papá!’ (ESCENA DECIMATERCIA página 183 Austral). ¿Hasta qué punto, y cómo, consigue el autor que compartamos el desprecio que siente Claudinita hacia don Latino? No olvide referirse detalladamente al texto en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the writer portrays this character to provoke a specific reaction in the audience</li> <li>Claudinita’s initial reaction to don Latino’s presence that creates a bad first impression which is compounded by his despicable, yet entertaining behaviour throughout the play</li> <li>how don Latino conspires to cheat Max out of the money he received for selling Max’s books, blatantly taking advantage of Max’s blindness</li> <li>the fact that he leads Max astray and encourages his drinking habit</li> <li>don Latino’s behaviour as he accompanies Max on their nocturnal travels</li> <li>how he abandons him to die alone in the street instead of accompanying him to his flat</li> <li>how he steals the winning lottery ticket from Max</li> <li>the reaction of other characters to insinuate he is responsible for Claudinita and Madama Collet’s sad demise.</li> </ul> <p>Differentiation will occur according to how well the responses appreciate how despicable this character is and how he provokes a negative reaction to the reader/audience. The fact that he shows no remorse only intensifies the disgust he provokes, fulfilling the playwright’s intention to create an unlikeable, yet entertaining character.</p>	20

Question	Answer	Marks
15	<p><b>Usted es Max Estrella. ¿Qué está usted pensando cuando se llevan al Preso, su compañero de celda? (ESCENA SEXTA página 107 Austral). Conteste con la voz de Max Estrella.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the camaraderie between the two men</li> <li>• Max's sadness, helplessness and rage at the inevitable plight that awaits his fellow inmate</li> <li>• his reflections on what he and the prisoner have discussed</li> <li>• his willingness to tear off his cravat</li> <li>• Max's sense of injustice at finding himself in a prison cell</li> <li>• the pride he feels in expressing his true convictions despite it landing him in trouble</li> <li>• his thoughts as to how his current plight reflects the repressive society in which he lives</li> <li>• his concerns about what will happen to him and his family in the future</li> <li>• some hope that he may win the lottery</li> <li>• thoughts about what his friends will be doing to get him out of prison.</li> </ul> <p>Differentiation will occur according to how well Max's voice is reflected in the response and how well candidates draw on their knowledge of this character from the entire play, beyond the immediate context of the question.</p>	20



Question	Answer	Marks
16	<p><b><u>Ruiz de Alarcón, <i>La verdad sospechosa</i></u></b></p> <p><b>Vuelva a leer el ACTO SEGUNDO desde ‘D. BEL. A Dios’ (verso 1216, página 83 Cátedra) hasta ‘TRIST. que a estas horas sale el día’ (verso 1308, página 86). ¿Cómo aprovecha Ruiz de Alarcón estas revelaciones para intensificar el efecto dramático aquí? No olvide referirse detalladamente al fragmento en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how the playwright makes the audience aware of García’s behaviour and so creates intrigue as Tristán starts to reveal the true nature of his character</li> <li>• don Beltrán’s mixed feelings of dread and curiosity to find out what Tristán thinks of his son</li> <li>• Tristán’s initial reluctance, then candour (when encouraged by don Beltrán to be completely honest) about don García’s habit of lying</li> <li>• the serious implications of such a bad habit</li> <li>• the risk that don García can be caught out in a lie at any moment and the consequences of him being identified as a liar</li> <li>• Tristán’s concern that García may find out he has told his father</li> <li>• don Beltrán’s reassurance that Tristán has done the right thing and his disappointment that the Letrado’s comments about his son have just been confirmed</li> <li>• the dramatic effect of his decision to marry his son off before the Court finds out about this dishonourable character trait</li> <li>• how he sets his earlier plan into action immediately and decides to arrange a marriage post haste.</li> </ul> <p>Differentiation will occur according to how well the entire passage is exploited for relevant references and whether equal consideration is given to both don Beltrán’s and Tristán’s words. Some appreciation of the impact of the revelations on don Beltrán (and the audience) will point the way to the higher bands.</p>	20

Question	Answer	Marks
17	<p><b>Al principio de la obra, hay una equivocación acerca del nombre verdadero de Jacinta. ¿Cómo aprovecha el dramaturgo esta confusión para intensificar el interés del público a lo largo de la obra? No olvide referirse detalladamente al texto en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how the playwright uses this initial confusion as a plot device to create intrigue and entertain the audience</li> <li>• the fact that don García is mistakenly told the wrong name of the woman with whom he falls in love, confusing Jacinta for Lucrecia</li> <li>• how he invents an imaginary marriage to avoid the marriage his father has arranged for him, little knowing it is actually with Jacinta, the woman he loves</li> <li>• how Jacinta and Lucrecia further perpetuate the confusion by swapping roles during their interactions with don García</li> <li>• the way don García is liberated from fighting a duel with don Juan, as don Félix clarifies the identity of the woman about whom they are fighting</li> <li>• the feelings Lucrecia develops for don García as she becomes more involved in Jacinta's game, and how she becomes suspicious of her friend, leading her to question their friendship</li> <li>• how don García ends up having to marry Lucrecia instead of Jacinta, believing Jacinta to be called Lucrecia right up until the very end of the play.</li> </ul> <p>Differentiation will occur according to how well responses reflect a good knowledge of the play and evaluate the tension, humour and entertainment caused by the constant confusion.</p>	20

Question	Answer	Marks
18	<p><b>‘D. FÉL. Desde aquí/ nada le creo, don Juan’ (ACTO SEGUNDO, versos 1916-1917, página 103 Cátedra). Usted es don Félix. ¿Qué está usted pensando en este momento? Conteste con la voz de don Félix.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• don Félix’s relief at having prevented a duel which could have ended tragically for his friend don Juan</li> <li>• his reaction to don Juan’s surprise that don García is a trickster</li> <li>• his view that don García can embody both good and bad qualities</li> <li>• his thoughts about don García’s lies and why he should choose to behave in this way</li> <li>• his willingness to defend don Juan and to ensure his marriage to Jacinta goes ahead despite don García’s meddling</li> <li>• his relief that Jacinta’s coach was followed, and the mistaken identity clarified in time to avoid a tragedy.</li> </ul> <p>Differentiation will occur according to the extent to which responses draw on their knowledge of this character from his appearances in the play. The nature of his relationship with don Juan and his attitude to don García will also be reflected in his thoughts at this moment. Better responses will go beyond merely summarising what don Félix has said prior to this moment.</p>	20

**POETRY: GENERAL CONSIDERATIONS**

Since the criteria for a good poetry answer do not vary from year to year, it may be useful to have a permanent set of guidelines, incorporating points that will already be familiar to most examiners. Though not set in stone, they are unlikely to change:

- The answer should be relevant to the question. Do not give much credit to candidates who have obviously chosen a particular poem because it's the only one they know and make no attempt to relate it to the question.
- Autobiographical detail should not be credited unless a clear attempt has been made to relate it to the question (e.g. 'Machado's imagery invests the Castilian countryside with the melancholy he feels at the loss of Leonor, for example...', not 'Machado wrote this poem after losing his wife, who died after a long illness in...').
- Candidates are of course entitled to make use of 'taught' material, but it should not be given much credit unless the candidate clearly understands it and has related it to the question.
- Decoding has to receive some credit (because it may demonstrate a degree of understanding, and otherwise a good many candidates would get no marks at all), but it needs to be sifted for any signs of true appreciation.
- As a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.
- Sensitive attention to the words should always be generously rewarded – unless it's totally irrelevant – whether or not the Examiner agrees with the candidate's interpretation. However, a rigid, 'taught' interpretation that gets in the way of a personal response, rather than enhancing it, will limit the reward.

Question	Answer	Marks
<b>SECCIÓN C: POESÍA</b>		
19	<p><b><u>Hierro, Antología</u></b></p> <p><b>Vuelva a leer el poema PLENITUD (página 157 Colección Visor de Poesía). ¿Cómo aprovecha Hierro el lenguaje aquí para dar un toque de musicalidad al poema?</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the use of repetition of both words and sounds in the opening lines of the poem</li> <li>how the rhyme scheme creates musicality</li> <li>the implicit use of interrogatives to draw the reader in as if singing them a song and awaiting their response</li> <li>the use of alliteration and its effect, for example: '<i>mientras el mar maravilloso toca marinas campanas</i>'</li> <li>the repetition of the word '<i>mano</i>' at the start and finish, creating a circular composition and as if finalising a song</li> <li>the way the poem's form, rhythm and structure are vaguely reminiscent of waves breaking on the beach.</li> </ul> <p>Differentiation will occur according to how effectively candidates appreciate the effect of the rhetorical devices used by the poet to lend musicality to the poem.</p>	20

Question	Answer	Marks
20	<p><b>Aprecie cómo el poeta aprovecha el lenguaje para crear el ambiente particular de UNO de los siguientes poemas.</b></p> <p><b><i>CANCIÓN DE CUNA PARA DORMIR A UN PRESO</i></b> (páginas 46–47 Colección Visor de Poesía)  <b><i>MUNDO DE PIEDRA</i></b> (páginas 252–254)  <b><i>MARINA IMPASIBLE</i></b> (páginas 263–265)</p> <p>Candidates may refer to:</p> <p><b><i>CANCIÓN DE CUNA PARA DORMIR A UN PRESO</i></b></p> <ul style="list-style-type: none"> <li>• how empathically he relates to his imprisoned friend (fellow prisoner)</li> <li>• how movingly he seeks to console the young prisoner</li> <li>• the vivid way the poet makes the reader share his unique vision of a night sky</li> <li>• the repetition of the word ‘<i>dormir</i>’ to draw the reader into his dream world</li> <li>• how the allusion to Peter Pan reinforces the sense of fantasy and freedom</li> <li>• how he introduces elements of danger into the poem’s content as if in a children’s story</li> <li>• the way he fills the night with unique sights and sounds before lulling his friend to sleep</li> <li>• the fact that the poem could be addressing any prisoner suffering the same plight.</li> </ul> <p><b><i>MUNDO DE PIEDRA</i></b></p> <ul style="list-style-type: none"> <li>• the world of stone he creates through the repetition of the word ‘<i>pedra</i>’ and the static language devoid of decoration</li> <li>• how, although this world is cold and impenetrable, it reflects his feelings and memories</li> <li>• how the stony silence swallows everything, even a cry of fear obliterating it and any other echo of sound</li> <li>• how death permeates the past, present and future of this world</li> <li>• how he creates a sense of endless entrapment – an interminable limbo</li> <li>• the possible sense of loss and impotence at being the sole survivor</li> <li>• how the words create an idea of solitude</li> <li>• the poignant ending of the poem.</li> </ul> <p><b><i>MARINA IMPASIBLE</i></b></p> <ul style="list-style-type: none"> <li>• the impact of the first and last lines and the subtle difference between them</li> <li>• the effect of the visual images that are given throughout the poem</li> <li>• the musicality of the seagulls mingled with the threat of a storm</li> <li>• the way the poet inspires the reader to feel both elation and doubt</li> <li>• the way the poem is structured, creating a vivid image of the sea</li> <li>• the impending embarkation of the poet; he may be referring to his death.</li> </ul> <p>Differentiation will occur according to the detail and relevance of the appreciation, and the extent to which candidates examine the effect of the language used by the poet.</p>	20

Question	Answer	Marks
21	<p><b>¿Cómo aprovecha el poeta una serie de imágenes nítidas para comunicar vívidamente sus sentimientos en UNO de los siguientes poemas?</b></p> <p><b>MADRUGADA CON NIEBLA</b> (páginas 99–100 Colección Visor de Poesía)  <b>TEORÍA</b> (páginas 247–248)</p> <p>Candidates may refer to:</p> <p><b>MADRUGADA CON NIEBLA</b></p> <ul style="list-style-type: none"> <li>the nebulous quality of the opening description that gives the images a dreamlike quality</li> <li>how the dream inspires him to contemplate life in a certain way</li> <li>how the early hours of the morning – that liminal space when the night has not quite ended and the day has not quite started – inspire him to reaffirm and reassert himself, and to leave his mark on the world</li> <li>the way the blurred shapes he saw in a dream make him want to ensure no one forgets him as easily as one forgets a dream</li> <li>the determined optimism that runs through the poem.</li> </ul> <p><b>TEORÍA</b></p> <ul style="list-style-type: none"> <li>the way he communicates his theory about the power of poetry</li> <li>how words can replace actions at particular moments in life</li> <li>how personal memories can be shared so that others can live the same experience</li> <li>how poetry in his mind is inextricably linked to nature</li> <li>the relative power of words and actions</li> <li>the rhythmic structure of the poem.</li> </ul> <p>Differentiation will occur according to the relevance and detail of the response, as well as the candidate's ability to consider the effect of the language and images used by the poet.</p>	20

Question	Answer	Marks
22	<p><b><u>Fuertes, Obras incompletas</u></b></p> <p><b>Vuelva a leer el poema <i>LABRADOR</i> (página 132 Cátedra). Aprecie cómo Fuertes aprovecha el lenguaje para que entendamos lo sacrificado que es el trabajo de un labrador de campo.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how the poet intertwines the qualities of the earth with the labourer who works it, such as the reference to his body turning into mud in the rain</li> <li>• how even his smell is reminiscent of the very earth he works</li> <li>• the time he spends standing on the earth he ploughs, so long that he has grown roots that link him inextricably to it</li> <li>• he has dirt in every part of his body, to the extent that he leaves a trail of it wherever it goes</li> <li>• how he leaves this trail even in his home; this is a job that absorbs every part of his life and also affects his wife</li> <li>• he is so exhausted by all the work he has done over the years that even the earth wants him to pass his job on to his son</li> <li>• the yawning furrow in the land that should be seen now as a final resting place, rather than another opportunity for hard work.</li> </ul> <p>Differentiation will occur according to how well the candidate communicates the deep understanding the poet conveys of the plight of the labourer, implying a personal connection to him that enables her to empathise with the suffering of someone who has sacrificed so much for their job.</p>	20



Question	Answer	Marks
23	<p><b>¿Cómo se vale la poeta del lenguaje para conmovernos con los tiempos difíciles que se evocan en UNO de los siguientes poemas?</b></p> <p><b>LA POBRE</b> (páginas 105-106 Cátedra) <b>VIENE LA AUSENCIA</b> (páginas 193–194)</p> <p>Candidates may refer to:</p> <p><b>LA POBRE</b></p> <ul style="list-style-type: none"> <li>the effect created by the repetition of the first line to emphasise the extent of her poverty – poverty of company as she is alone, orphaned and friendless</li> <li>how there are no clothes to help her shelter from the cold</li> <li>the fact that she feels she has no beauty to attract a suitor</li> <li>the hyperbole she employs to emphasise the lack of food – that she has no lips with which to eat it</li> <li>how she provokes the reader's sympathy when asking for just a look of kindness at least, or something to eat and drink</li> <li>the fact that she has no one with whom she can talk to and share her sorrow</li> <li>the impression we are given that she is suffering from ill health</li> <li>the bleak, lonely picture she paints to move the reader</li> <li>the tone of the poem</li> <li>how her plight makes the reader feel sadness and discomfort.</li> </ul> <p><b>VIENE LA AUSENCIA</b></p> <ul style="list-style-type: none"> <li>the effect of the personification of <i>Ausencia</i>, capitalising the noun as if it were a person</li> <li>how absence refers to poverty – the loss of everything: comfort, food, home</li> <li>the mystery surrounding where it comes from and what it is</li> <li>how the poet implies it will take whatever one has</li> <li>how she paints a picture of misery, sorrow and anguish</li> <li>the metaphor of poverty as leprosy – either the neighbours do not know or they choose to ignore their suffering as if they were lepers</li> <li>the loneliness of having to experience a lack of food, money and security and how this is made palpable by the language the poet uses</li> <li>the tangible power of 'Absence': '<i>ultraja</i>' '<i>se acerca a rozarnos</i>' – we share the disgust the family experience, '<i>rozarnos las costras de su lepra</i>', the shame that compounds the suffering</li> <li>the effect of the personification: '<i>se sacude su capa de miseria</i>', a cloak that blankets everything, and the ironic use of the word '<i>carnaval</i>'</li> <li>the depth of the poet's feeling conveyed by the use of unpleasant creatures: '<i>garrapatas de angustia</i>' '<i>arácnidos de pena</i>' – conveying emotions that one relates to these creatures</li> <li>how the rhythm of the last verse implies a fast spiralling into sadness, loneliness and suffering in silence without anyone knowing about it.</li> </ul> <p>Differentiation will occur according to how well candidates explore the chosen poem for its ability to move the reader and help the reader to imagine the dire straits in which the poet finds herself.</p>	20

Question	Answer	Marks
24	<p><b>¿Cómo aprovecha la poeta el lenguaje para darnos una imagen íntima y única de la vida en UNO de los siguientes poemas?</b></p> <p><b>NOTA BIOGRÁFICA</b> (páginas 41–42 Cátedra)  <b>CARTA DE MI PADRE A SU ABUELO</b> (página 120)  <b>ES OBLIGATORIO...</b> (página 136).</p> <p>Candidates may refer to:</p> <p><b>NOTA BIOGRÁFICA</b></p> <ul style="list-style-type: none"> <li>the fast-paced roll call of key moments of her own life – brief snapshots or notes, as the title implies</li> <li>how the poet recounts her own difficult birth, and her mother's death 15 years later</li> <li>the hardship she experienced during the war and how she had to step into her mother's shoes</li> <li>the romantic interludes that helped her make it through a difficult youth</li> <li>as she reaches adulthood, her character and passions become apparent – she is strongly against war and writes her poetry at night while holding down a boring office job</li> <li>the fact that her family have all passed on and she dedicates herself to writing</li> <li>how the first line reads like an official biography, but as the poem proceeds, she uses the first person and becomes increasingly personal until she expresses her extreme loneliness with only her writing to keep her company.</li> </ul> <p><b>CARTA DE MI PADRE A SU ABUELO</b></p> <ul style="list-style-type: none"> <li>a unique way to communicate her view of the world through the eyes of her father, and to imagine how his grandfather would react to how life is now</li> <li>how the last two generations suffered from war, poverty and hardship and are astounded to see that nowadays even the rich are not happy</li> <li>the effect of juxtaposing three very different modern inventions - engines, vitamins and powdered milk</li> <li>the biblical reference to the apples that grow in the convent that the nuns do not eat</li> <li>the impact of the line that refers to the government changing while nothing else does</li> <li>reference to hard times when possessions had to be sold</li> <li>her father's awareness of his impending death.</li> </ul>	20

Question	Answer	Marks
24	<p><b><i>ES OBLIGATORIO...</i></b></p> <ul style="list-style-type: none"> <li>• how within the framework of obligation and obedience that comes from living in a dictatorship, she prioritises her own personal life, for example placing conversations with her friends above other commitments</li> <li>• how everything around her is controlled, but she disobeys in her own discreet way</li> <li>• how the poem shifts focus from her life to the world in which she lives</li> <li>• the palpable fear with which people live, where if you protest openly, you could lose your job or be imprisoned</li> <li>• how people suffer in silence – appearances are important and everything, especially rancour and rage, has to be buried inside or one suffers the consequences.</li> </ul> <p>Differentiation will occur according to the quality of the response and the attention to the words of the chosen poem.</p>	