



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/11

Paper 1 Set Texts (Open Books)

May/June 2022

MARK SCHEME

Maximum Mark: 60

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.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **26** 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.

Component 1: Spanish Texts

Candidates must write their answers in the target language. Examiners will look for a candidate's ability to communicate effectively and will ignore linguistic errors which do not impede communication.

Passage-based questions

Examiners should consider the extent to which candidates have been able to identify the significant issues raised in the passage and, where appropriate, have applied these to the text as a whole. The passage is a stimulus passage, to be used as a springboard to give candidates a starting point for their answer. Examiners should allow candidates to use the passage as they choose, and ask themselves how successfully the candidates have manipulated their material and to what extent they have shown depth of awareness and knowledge of the workings of the text under discussion. This is not an exercise in literary criticism: Examiners should reward candidates whose answers show good understanding of how a text works and how an author has conveyed the key issues.

Essay questions

A prime consideration is that candidates show detailed knowledge and understanding of the text.

Extracts from Examiners' Notes

This paper is intended to test candidates' knowledge of a text and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (though at the highest levels it is sometimes seen), but great value is placed on evidence of a firsthand response and thoughtful, personal evaluation of what candidates have read. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer.

Candidates do not tend to show all the qualities or faults described in any one mark-band. Examiners attempt to weigh all these up at every borderline, in order to see whether the work can be considered for the category above. At the lower levels, the answer may mention a few 'facts' but these may be so poorly understood, badly organised and irrelevant that it falls into category 10–11; or there may be just enough sense of understanding and focus for the examiner to consider the 12–13 band. Again, at a higher level, an answer may be clear, solid and conscientious (perhaps 18–19), without showing quite the control and attention to perceptively chosen detail which would justify 20 or more.

Examiners take a positive and flexible approach and, even when there are obvious flaws in an answer, reward evidence of knowledge and especially any signs of understanding and careful organisation.

Answers will be marked according to the following general criteria. Please tick each page of the script marked. Comments can also be added in a text box. Don't forget to write your mark for each essay at the end of that essay.

| | | |
|--------|----------------|---|
| 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 | <p><i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows a clear and at times critical understanding of the text and its deeper meanings • responds in detail to the way the writer achieves her/his effects (sustaining a fully appropriate voice in an empathic task) • integrates carefully selected and relevant reference to the text |
| Band 6 | 14 13 12 | <p><i>A developed and relevant personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows understanding of the text and some of its deeper implications • responds adequately to the way the writer achieves her/his effects (using suitable features of expression in an empathic task) • shows some thoroughness in selecting relevant references to the text |
| Band 5 | 11 10 9 | <p><i>Begins to develop a relevant personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows some understanding of meaning • makes a little reference to the language of the text (beginning to assume a voice in an empathic task) • uses some supporting textual detail |
| Band 4 | 8 7 6 | <p><i>Attempts to communicate a basic personal response</i></p> <ul style="list-style-type: none"> • makes some relevant comments • shows a basic understanding of surface meaning of the text (of character in an empathic task) • makes a little supporting reference to the text |

| | | |
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| Band 3 | 5 4 3 | <p><i>Some evidence of a simple personal response</i></p> <ul style="list-style-type: none"> • makes a few straightforward comments • shows a few signs of understanding the surface meaning of the text (of character in an empathic task) • makes a little reference to the text |
| Band 2 | 2 1 | <p><i>Limited attempt to respond</i></p> <ul style="list-style-type: none"> • shows some limited understanding of simple/literal meaning |
| Band 1 | 0 | no answer / insufficient answer to meet the criteria for Band 2 |

| <u>Annotations</u> | |
|--------------------|---|
| Tick | |
| Cross | |
| Highlight | |
| NAQ | Not answering the question |
| OnPage Comment | Use this if you want to type in an annotation in a certain place on the script. |
| ^ | Omission |
| REP | Repetition |
| ? | Unclear |
| NAR | Narrative |
| DEV | Development |
| NE | No example |
| IR | Irrelevant |
| Vertical wavy | extendable vertical wavy line (for margin) |
| EVAL | Evaluation |

| Question | Answer | Marks |
|--|---|-----------|
| 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. | | |
| SECCIÓN A: PROSA | | |
| 1* | <p data-bbox="304 510 1018 544">García Márquez, <i>Crónica de una muerte anunciada</i></p> <p data-bbox="304 577 1305 745"><i>Vuelva a leer una parte de la sección 2 desde ‘A diferencia de los noviazgos de la época’ (página 43 Debolsillo) hasta ‘para guardar tanto dinero’ (página 46). ¿Cómo se las arregla García Márquez aquí para que simpaticemos con Xius a pesar de la generosidad de Bayardo San Román? No olvide referirse detalladamente al extracto en su respuesta.</i></p> <p data-bbox="304 779 632 813">Candidates may refer to:</p> <ul data-bbox="304 815 1321 1261" style="list-style-type: none"> • Bayardo’s actions being typical of his extravagant, flamboyant behaviour, where he tends to ride rough shod over anyone else’s feelings • Bayardo’s stubborn determination to buy the house that his future bride has declared is her favourite in the village • how he is unaffected by the sentimental value that the house and its contents has for Xius • the way he believes that everything and everyone has a price, even for things acquired over a whole lifetime of sacrifices • how he callously ignores Xius’s claim that he would rather die than sell by offering obscene amounts of money until the poor man cannot refuse • Xius’s reaction to Bayardo’s negotiating tactics • the tragic death of Xius, which is clearly attributed to his sorrow at feeling compelled to accept the sale. <p data-bbox="304 1301 1313 1429">Differentiation will occur according to how well the response appreciates the way the author writes the scene in a way that the reader can only sympathise with Xius, who was railroaded into selling and paid the consequences of his decision.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 2 | <p>García Márquez, <i>Crónica de una muerte anunciada</i></p> <p><i>‘Pero por más que volteaban el cuento al derecho y al revés, nadie podía explicarme cómo fue que el pobre Santiago Nasar terminó comprometido en semejante enredo’ (Sección 1, página 29 Debolsillo). En su opinión de lector, ¿hasta qué punto, y cómo, nos convence el autor de la inocencia de Santiago Nasar? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Santiago’s behaviour towards Ángela, calling her ‘silly’ at one point and generally ignoring her • Ángela’s strict upbringing, which would make it hard for her to meet up with someone as well-known as Santiago Nasar • Santiago’s curiosity about the cost of the wedding, wanting to know all the details but never showing any jealousy or guilt • how it was his idea to serenade the couple on their wedding night • his incomprehension when he finally finds out that the twins plan to kill him • how the author claimed he dies without understanding why • the implication that Ángela says his name because she thinks he is untouchable • the way the narrator implies that his name is picked out at random by Ángela who then sealed his fate • how Ángela may have been protecting the true identity of her secret lover • how his close friends never thought he had intimate relations with Ángela • how in such a small community, it would have been hard to be discreet. <p>Differentiation will occur according to how well the response is supported by relevant detail from the novel. Candidates may argue that there is also evidence that he is guilty. They may mention the fact that Ángela always maintained it was Santiago Nasar, even years after the event, and also refer to his behaviour towards Divina Flor as indicative of his treatment of women. Better responses will consider how the writer creates intrigue and mystery as to whether Ángela lies or not.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 3 | <p>García Márquez, <i>Crónica de una muerte anunciada</i></p> <p><i>‘Pero se recuperó en pocas horas, y tan pronto como recobró la razón los echó a todos de la casa con los mejores modos de que fue capaz’ (Sección 4 páginas 98–99 Debolsillo). Usted es Bayardo San Román. ¿Qué está usted pensando en este momento? Conteste con la voz de Bayardo San Román.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • his sense of humiliation and pain • his feelings towards Ángela now he knows she has deceived him • his outrage at Ángela for bringing him, and his family, dishonour and disgrace • how he will face his family • reminiscences about how he first saw her and courted her, and his naïve belief that money can buy happiness • how badly hungover he is • his anger towards those whom he has just told to leave • the resentment he feels at having been abandoned to his fate for so long before anyone thinks of checking up on him. <p>Differentiation will occur according to how well the response conveys the character’s thoughts at this time and the extent to which the candidate draws on evidence from the rest of the novel to create an authentic voice for Bayardo San Román.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 4* | <p>Ruiz Zafón, <i>El prisionero del cielo</i></p> <p><i>Vuelva a leer una parte del capítulo 8 de la Primera parte UN CUENTO de NAVIDAD desde ‘-¿No me vais a ayudar?’ (página 55 Booket) hasta ‘no la íbamos a perder por nada del mundo’ (página 58). ¿Cómo se las arregla Ruiz Zafón aquí para que el acto de decorar el escaparate de la librería sea tan entretenido? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the intrigue created by the many bags Sr. Sempere is carrying and intrigue as to what is inside them • the detailed list of contents Daniel’s father pulls out of the box • the way the writer describes the items that make up the nativity scene • Fermín’s reaction to the idea of decorating the shop window and how it contrasts with Sr. Sempere’s enthusiasm • the amusing and witty comments Fermín makes during the process of decorating the shop window • his opinion about decorating the window and Sr. Sempere’s response • the light-hearted banter between all three and the way it highlights the close relationship between them • Fermín’s reaction to the customer and how Daniel and his father stop him from doing or saying anything characteristically inappropriate. <p>Differentiation will take place according to how well the candidate appreciates the way the writer communicates the bonhomie between the characters. Better responses will comment on the humorous exchanges that make the passage so entertaining. We will be open as to what candidates consider as entertaining aspects of the passage as long as they support their ideas with examples from the passage. Perceptive candidates will note the irony of Fermín criticising every step of the process, but then being proved wrong by the entrance of a customer.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 5 | <p>Ruiz Zafón, <i>El prisionero del cielo</i></p> <p><i>¿Cómo se las arregla el autor para que la muerte de Isabella tenga repercusiones impactantes a lo largo de la novela? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the mysterious nature of her relationship with David Martín and the implication that Daniel may be his son • how this strong emotional bond affects David Martín and how Valls torments Martín because of it • the way Valls treats Isabella, finally killing her as she continues to refuse his advances and to help him control David Martín • how David Martín helps Fermín to escape so he can protect Isabella's family • how this leads to Fermín becoming an integral part of the Sempere's life and forming strong relationships with Daniel and his father • how Sempere mourns the death of his wife Isabella • how Daniel discovers the connection between his mother and Valls • Daniel's obsession with Valls whom he grows to despise so much he wants to kill him • the way this obsession affects his relationship with Bea • Daniel's actions regarding Cascos, a possible emissary of Valls and his suspicions that Bea is planning to meet him • the striking similarity between Sofía, the cousin who comes to stay from Naples, who looks remarkably like Isabella and so has a profound effect on Daniel and his father. <p>Differentiation will occur according to how well candidates convey a well-supported argument tracing the importance of Isabella to the plot and her interaction with other characters in the novel.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 6 | <p>Ruiz Zafón, <i>El prisionero del cielo</i></p> <p><i>Usted es Fermín Romero de Torres al final del capítulo 9 de la Segunda parte DE ENTRE los MUERTOS (página 142 Booket). ¿Qué está usted pensando en este momento? Conteste con la voz de Fermín.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Fermín’s opinion of Valls • Fermín’s thoughts regarding what he has been ordered to do • how Fermín plans to make Salgado talk about the treasure and his feelings about what Salgado did and whether it was worth all his suffering • Fermín’s awareness of his likely fate at the hands of Fumero if he does not comply, especially as he has learnt of what has happened to Salgado • his thoughts regarding David Martín, the Cemetery of Books and what Valls wants him to do • what Fermín thinks about Valls’s reaction when Fermín reveals that he knows something about Isabella • his thoughts about what Valls has said about Isabella. <p>Differentiation will occur according to how well the candidate imitates the character’s voice and understands the context of the question. Some candidates may refer to other moments in the novel to lend authenticity to the response.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 7* | <p>Aldecoa, <i>Historia de una maestra</i></p> <p><i>Vuelva a leer una parte de la Segunda parte El sueño desde ‘Amadeo, el carpintero, no tenía hijos’ (página 98 Debolsillo) hasta ‘tres meses de dudas y esperanzas’ (página 100). ¿Hasta qué punto, y cómo, consigue Aldecoa destacar aquí la importancia de Amadeo en la vida de los protagonistas? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the strong connection to Gabriela and Ezequiel evident by the amount of time Amadeo spends with them, and how much they depend on him • his skills as a carpenter and how he helps the couple at home and at school • his amiable personality and how he gets on well with both of them • his intelligence and political leanings, the views he shares with Ezequiel and Gabriela • his support of Gabriela and Ezequiel’s adult classes • how he relies upon his brother in the city to help get supplies • the way he uses his trips to the city to keep abreast of what is happening politically, and shares the news with Gabriela and Ezequiel • how he brings the news of a possible revolution • Amadeo’s words regarding the future that give food for thought to the couple • the realisation that the great changes Amadeo mentions coincide with her confirming that she is pregnant. <p>Differentiation will occur according to how well the passage is exploited for relevant detail and how far the candidate appreciates the importance of Amadeo in Gabriela and Ezequiel’s life.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 8 | <p>Aldecoa, <i>Historia de una maestra</i></p> <p><i>¿Cómo reacciona usted ante el comportamiento de las figuras de autoridad, tales como alcaldes, curas y gente adinerada que aparecen en la novela? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the writer portrays said characters • how the priest and the mayor in Tierra de Campos seem to make all the decisions i.e. where Gabriela is to stay – not with don Wenceslao as together they may pose a threat • how the priest in Guinea insisted that she teach her students about Christianity • how don Cipriano orders Gabriela not to fraternise with the locals • don Cosme’s claims to own both Castrillo de abajo and Castrillo de arriba and has his children educated in the city (i.e. local schooling not good enough for his children) • when the bishop visits and mentions the changes to religion in schools, which he perceives as threats • how the priest shouts at the sacristan for ringing the bells in celebration of the Second Republic • the priest’s reaction to Gabriela and Ezequiel’s decision not to baptise their child, which encourages others in the village to follow suit • the priest’s reaction to the removal of the crucifix from classrooms • Don Germán’s republican leanings and how his desire for change is rare for someone of his class • the contrast between don Germán and the mayor in Tierra de Campos who criticised her ‘modern’ teaching methods, praising the previous teacher’s old-fashioned style in order to express his disapproval • how Marcelina mentions the mutual respect between don Germán and the priest. <p>Differentiation will occur according to the range of evidence candidates use to support their opinions and how they present their views. The way the writer portrays the clergy, the mayors and the wealthy as tending to favour ignorance of the poor and maintain the status quo to keep their power base. Don Germán is the exception to the rule as he embraces change; unfortunately paying the ultimate price in the end.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 9 | <p>Aldecoa, <i>Historia de una maestra</i></p> <p><i>Usted es Gabriela después de despedirse de sus padres al final del verano. (segunda parte El sueño página 116 Debolsillo). ¿Qué está usted pensando en este momento? Conteste con la voz de Gabriela.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the strong bond she shares with her parents and her baby girl Juana • how Gabriela was always closer to her father, but now that she has a child, she has developed a more intimate relationship with her mother • how her relationship with her father changed, yet she will always be grateful for him encouraging her to be a teacher • her feelings of contentment that her father no longer feels jealous of Ezequiel and is developing a friendship with him • how motherhood helps her to understand the complexity of the relationship she has with her own parents • her thoughts about Ezequiel and his politics • how totally absorbed she is with being a mother and how that distances her from any political developments that are so important to Ezequiel • sadness at leaving her parents and returning to her village. <p>Differentiation will occur according to the detail in the response and the extent to which Gabriela's voice is authentically reproduced and reflects the context of the question.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 10* | <p>Allende, <i>La ciudad de las bestias</i></p> <p><i>Vuelva a leer una parte del capítulo 13 LA MONTAÑA SAGRADA desde ‘El viejo chamán regresó’ (página 185 Debolsillo) hasta ‘quien marchaba tras Walimai muda y confiada’ (página 187). ¿Cómo se vale Allende del lenguaje aquí para que esta parte del trayecto sea tan fascinante? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Alex’s wonderment at the way Walimai finds the entrance to the Sacred Mountain after so long • the dense foliage that makes their progress so difficult • how they seem to have entered a world where time stands still • the writer’s vivid, multi-sensory description of their surroundings • Alex’s and Nadia’s fear of losing each other • the mysterious, viscose substance into which they sink ankle deep • Alex’s lack of sense of direction and his malfunctioning compass • the flaming torch revealing a cave full of bats • how Walimai selects the correct path within the eternal labyrinth • how Alex considers and rejects any possibility of finding his way back • the atmosphere created by the sounds echoing around the cavern • Alex’s trepidation in contrast to Nadia’s and Walimai’s apparent calm. <p>Differentiation will occur according to how well candidates appreciate the way the writer transports the reader into a mysterious world during this part of the journey. Better responses will comment on how the passage is structured to create suspense and maintain the reader’s interest as to what will happen next.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 11 | <p>Allende, <i>La ciudad de las bestias</i></p> <p><i>‘Si tengo razón, esos frascos no contienen vacunas, sino una dosis mortal del virus del sarampión’ (Capítulo 18 MANCHAS DE SANGRE página 255 Debolsillo). ¿Hasta qué punto, y por qué, encuentra usted sorprendente esta revelación de Karakawe? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the writer creates intrigue at the start of the journey • Carías, portrayed as a ruthless entrepreneur with a hidden agenda • the surprising twist that Omayra Torres, despite appearing to be a moral, caring person, is actively involved in plotting the death of the indigenous tribes • how initially suspicion falls on Karakawe who is seen lurking around the vaccines • Nadia and Alex’s surprise change of attitude regarding the vaccines, despite having previously persuaded the indigenous population to get vaccinated • the revelation of Karakawe’s true identity and purpose on the trip • Karakawe’s death at the hands of Ariosto, someone he had trusted to collect and guard the vaccines. <p>Differentiation will occur according to how well candidates range throughout the novel to communicate to what extent they were surprised (or not) by the turn of events at the end of the novel. The better responses will not just focus on this particular moment but will look at the way the writer gives indications of an ulterior motive for the trip.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 12 | <p>Allende, <i>La ciudad de las bestias</i></p> <p><i>‘-Te vas a llevar un chasco conmigo, Kate. No soy un héroe/ -Veremos – replicó ella, pasándole el tazón’ (Capítulo 17 EL PÁJARO CANÍBAL página 245 Debolsillo). Usted es Kate Cold. ¿Qué está usted pensando en este momento? Conteste con la voz de Kate Cold.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the high expectations she had for her grandson and that now he is starting to fulfil them • the pride she feels in him since she brought him on the trip, and the sense of satisfaction that her ‘tough love’ has contributed to his growth • how she thinks back to when Alex arrived from the airport in New York and how much he has changed • how he seems so much more at ease in the jungle now • Alex’s skills as a musician that remind Kate of her late husband • her thoughts regarding Alex’s mother and her son John • how exciting this journey has been and her thoughts about the purpose of the trip for her professionally and personally • her reflections on her treatment of Alex in the past, i.e. how she tried to make him stop smoking • her surprise that he is no longer fussy with food – one of the many changes in her grandson • the positive effect of his friendship with Nadia that has highlighted his independent spirit. <p>Differentiation will occur according to how well the response uses evidence from the whole novel to build up a good picture of this character and the context of the question.</p> | 20 |

| Question | Answer | Marks |
|--------------------------|--|-----------|
| SECCIÓN B: TEATRO | | |
| 13* | <p>Valle-Inclán, <i>Luces de bohemia</i></p> <p><i>Vuelva a leer el principio de la ESCENA DECIMATERCIA desde la acotación ‘Velorio en un sotabanco’ (página 178 Austral) hasta ‘CLAUDINITA El único asesino. ¡Le aborrezco!’ (página 183). ¿Cómo se las arregla Valle-Inclán para que el velorio de Max sea tan conmovedor? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the stage directions that depict Madama Collet and Claudinita as dishevelled and wracked with sorrow • the playwright’s description of the pitiful state of the body, the coffin in which it rests and the mourners who stand like dolls around it • don Latino’s drunken appearance at the wake and his clumsy attempts to console Claudinita and Madama Collet • the way don Latino expresses his own sorrow • don Latino’s blatant absence of guilt despite abandoning and robbing his friend • Claudinita’s indignance and violent outrage towards don Latino and her accusation that he killed her father • the way he decides to go off and get drunk. <p>Differentiation will occur according to the level of detail present in the appreciation of the emotionally charged atmosphere at the wake, the awareness of context, and the different reactions of those who are mourning Max’s death.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 14 | <p>Valle-Inclán, <i>Luces de bohemia</i></p> <p><i>‘MAX Los héroes clásicos reflejados en los espejos cóncavos dan el Esperpento. El sentido trágico de la vida española sólo puede darse con una estética sistemáticamente deformada’ (ESCENA DUODÉCIMA páginas 168–169 Austral). ¿Hasta qué punto, y cómo, ha conseguido el dramaturgo presentar una imagen deformada de la vida española en aquella época? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the playwright paints a grotesque portrait of many of the characters • the way he focuses on the more tragic aspect of society at that time through death, poverty and civil unrest • how most of the authority figures are depicted as corrupt • the way that the forces of order are portrayed as violent and abusive • how the characters in the play, for the most part, live difficult lives and are victims of an unjust society • how Valle-Inclán chose to present the lives of the lower classes to reflect social injustice at a time when theatre played to, and mostly reflected the comfortable lives of, the bourgeoisie who usually attended theatre performances at that time. <p>Differentiation will occur according to how wide ranging the responses are and whether the candidate keeps sight of the question rather than reproducing pre-learnt material on <i>esperpento</i>.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 15 | <p>Valle-Inclán, <i>Luces de bohemia</i></p> <p><i>Usted es don Filiberto al final de la ESCENA SÉPTIMA (página 121 Austral). ¿Qué está usted pensando en este momento? Conteste con la voz de don Filiberto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the character's sympathies towards Max's plight and how he softens after his initial resistance • don Filiberto's appreciation of the talent of 'bohemian' writers and his feelings towards those present who are undeserving of his respect • don Filiberto's sense of self-importance, satisfied he can help Max and hoping that this will improve his financial situation • don Filiberto's musings about Max's talent and the sorry state in which he finds himself and possibly the pride he feels at having been able to make a living out of his own writing skills • how he is bothered by the lack of respect shown by Max's friends, especially Dorio de Gadex who dares to put his dirty shoes on his desk and betrays his abuse of, and total contempt for women • his patriotic feelings and firm conviction that, while there may be hunger in Spain, wit and humour continue to survive • his self-satisfaction about how he spoke to the group - pride at his literary jousting and derogatory thoughts towards the ones who could not even quote in Latin. <p>Differentiation will occur according to how well the responses recreate the voice of this character and interpret his thoughts in this context.</p> | 20 |

| Question | Answer | Marks |
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| 16* | <p>Ruiz de Alarcón, <i>La verdad sospechosa</i></p> <p><i>Vuelva a leer una parte del ACTO PRIMERO desde ‘D. GAR. Entre las opacas sombras’ (verso 665 página 65 Cátedra) hasta ‘TRIST. que a la verdad misma venza’ (verso 756 página 68). ¿Cómo se las arregla Ruiz de Alarcón aquí para que las dotes de cuentista de don García asombren al público? No olvide referirse detalladamente al fragmento.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the skilful way don García relates the details of this imaginary feast • the spontaneous and convincing way he sets the scene • the sights, sounds and smells he invents to create a vivid scenario • how his attention to detail ranges from the setting of the celebration in the woods, to what was on the tables • the captivating way he paints a picture of the evening • Tristan’s, and the audience’s, astonishment at don García’s ability to lie so convincingly that don Juan even regrets not being invited • the poetic quality of the language. <p>Differentiation will occur according to the quality of detail and focus on the passage, as well as reference to the reaction of those listening to don García’s total fabrication. Better responses may comment on why he spins such an elaborate yarn, therefore reflecting their understanding of the context.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 17 | <p>Ruiz de Alarcón, <i>La verdad sospechosa</i></p> <p><i>¿Hasta qué punto, y cómo, consigue el dramaturgo crear intriga mediante el comportamiento de Jacinta a lo largo de la obra? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the fact that Jacinta has been promised to don Juan, yet does not spurn don García's advances during their first encounter • how she involves Isabel and Lucrecia as she hedges her bets with both suitors • the way she responds to don García's lies, yet also plays her own game of deception • her decision to protect her honour and use Lucrecia to communicate with don García on her behalf, and how it perpetuates the confusion over the initial mistaken identity • the knock-on effect of Jacinta's actions, leading to Lucrecia's involvement and the latter's mistaken belief that don García has feelings for her, which she later reciprocates • the resentment that Jacinta's behaviour provokes in Lucrecia, who she suspects of meeting don García behind her back • how Jacinta, despite all the subterfuge and her consideration of don García as a potential husband, accepts don Juan's hand, happy that his commission has proved him worthy and her father approves of the marriage. <p>Differentiation will occur according to the range of evidence in the response and the relevance of said evidence. Better responses will refer constantly to how Jacinta's behaviour adds intrigue to the plot and is the central figure or catalyst for the majority of don García's lies. Her lack of transparency also resulted in don García being forced to marry Lucrecia at the end of the play.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 18 | <p>Ruiz de Alarcón, <i>La verdad sospechosa</i></p> <p><i>‘D.GAR. La mano doy pues es fuerza’ ACTO TERCERO verso 3106 página 140 Cátedra). Usted es don García. ¿Qué está usted pensando en este momento? Conteste con la voz de don García.</i></p> <p>Candidates may mention:</p> <ul style="list-style-type: none"> • don García’s perplexity over the identity of his true love Jacinta • don García’s realisation that had he not confused the names at their first meeting; he could have married Jacinta • don García’s incredulity as it dawns on him that his father actually wanted him to marry Jacinta initially, but he lied and said he was already married • his sense of obligation upon accepting Lucrecia’s hand and his reaction to the threats given by his father and don Juan senior • the pangs of jealousy he may well be experiencing towards don Juan - perhaps wishing he had run him through with his sword when he had the chance, as he told Tristán he had done • a sense of responsibility for the outcome, guilt for lying and some form of regret for his behaviour • his awareness of the irony of the fact that, as far as his love for Jacinta is concerned, he is being uncharacteristically truthful and genuine. <p>Differentiation will be according to how authentic the character’s voice is in the response, the candidate’s awareness of context and the success with which the candidate has drawn on their knowledge of the character from events throughout the play.</p> | 20 |

| Question | Answer | Marks |
|--------------------------|--|-------|
| SECCIÓN C: POESÍA | | |
| 19* | <p>Belli, <i>El ojo de la mujer</i></p> <p><i>Vuelva a leer el poema DIME (página 59 Colección visor de poesía). ¿Cómo se las arregla Belli aquí para comunicar sus sentimientos de forma original y llamativa?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the reader is drawn in by the power behind her entreaty that the object of her affections should never conform or give up • the way she conveys an illusion of omnipotence • the striking way she illustrates her feelings with unusual imagery • the visceral determination to hold on to their love • the conviction that their love is enduring and will continue to exist beyond the grave. <p>Differentiation will occur according to how well candidates appreciate the impact of the images created in the poem and the striking effect of the words on the reader. The better responses will be thorough, detailed and comment on the language throughout the poem.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 20 | <p>Belli, <i>El ojo de la mujer</i></p> <p><i>Aprecie la manera en que la poeta expresa sus sentimientos hacia los cambios en su vida en UNO de los siguientes poemas: LA MADRE (página 104 Colección Visor de Poesía) YA VAN MESES, HIJITA (página 105).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • her social conscience and involvement in what is happening in Nicaragua • her feelings about time that has passed • the conflicting demands of motherhood and politics • in <i>LA MADRE</i> the series of images Belli uses to convey how her role in life has changed i.e. lullabies have turned to protest songs • the strength of her maternal instincts • in <i>YA VAN MESES, HIJITA</i> the painful awareness of the call for justice which took her away from her daughter • the way the poet uses language to create images and communicate her feelings and ideas. <p>Differentiation will occur according to the extent to which the candidate works through the entire poem and conveys a detailed, personal response that is relevant to the question.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 21 | <p>Belli, <i>El ojo de la mujer</i></p> <p><i>¿Cómo aprovecha el lenguaje la poeta para bombardear al lector con una serie de imágenes sorprendentes en UNO de los siguientes poemas? Y (página 45 Colección Visor de Poesía) CONJUROS DE LA MEMORIA (páginas 143–144).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the wealth and nature of both earthly and celestial images • the way the poet’s language appeals to the senses • the effect of the continuous flow of the images reinforced by the minimal punctuation • the originality of the images and how they convey the depth of her feelings. <p>Differentiation will occur according to the detail presented in the answer and the quality of the personal response to the language.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 22* | <p>Hierro, <i>Antología</i></p> <p><i>Vuelva a leer CABALLERO DE OTOÑO (página 35 Colección Visor de Poesía). ¿Cómo se las arregla Hierro aquí para infundir esta estación con misterio e intriga?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the images created by the poet • the personification of the season as a mysterious man who sits among us • the leaves swirling around his head that are a metaphor for his solemn words • the playful personification of the cold as his beard • the fruit he bestows on us before he turns to move on • the sadness felt as he leaves and autumn comes to an end. <p>Differentiation will occur according to how well the candidate appreciates the words of the poem and considers the way the poet imbues the season with mystery and intrigue.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 23 | <p>Hierro, Antología</p> <p><i>¿Cómo aprovecha el poeta el lenguaje para entremezclar sentimientos de pena y alegría en UNO de los siguientes poemas? OLAS desde 'Blanco, ceñido de luz blanca' hasta 'la pobre alma' (versos 1–36 páginas 58–59 Colección Visor de Poesía) FE DE VIDA (páginas 107–108).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how repetition enhances the effect of the chosen poem • how he imbues the scene with emotion • the way sorrow underlies the happiness • the images he uses to reflect his thoughts and feelings • (in <i>OLAS</i>) the use of the sea as a source of inspiration • (in <i>FE DE VIDA</i>) the way he reaffirms his thoughts and reflects upon life. <p>Differentiation will occur according to the quality and detail of the response and the extent to which the candidate has referred to the entire poem to support their appreciation of the language.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 24 | <p>Hierro, Antología</p> <p><i>Aprecie cómo el poeta consigue entrelazar la música con la naturaleza en UNO de los siguientes poemas. LAS NUBES (páginas 227–228 Colección Visor de Poesía) PLENITUD (página 157).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the words themselves create a particular rhythm • how music is a theme that is interwoven with images of nature • the way he communicates his own particular impression of what he sees before him • how he reflects upon what these images mean to him through their musicality • how he uses nature to contemplate his own life • his imaginative use of punctuation. <p>Differentiation will occur according to the quality and detail of the response and the extent to which the candidate keeps sight of the question while focusing on the words of the poem.</p> | 20 |