



## Cambridge IGCSE™

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LITERATURE (SPANISH)

0488/13

Paper 1 Set Texts (Open Books)

May/June 2022

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.

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.

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This document consists of **29** 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 first-hand 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"> <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> </ul>
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"> <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	<p><i>Begins to develop a relevant personal response that engages both with text and task</i></p> <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	<p><i>Attempts to communicate a basic personal response</i></p> <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	<p><i>Some evidence of a simple personal response</i></p> <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	<p><i>Limited attempt to respond</i></p> <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

<u>Annotations</u>	
<b>Tick</b>	
<b>Cross</b>	
<b>Highlight</b>	
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
<b>Indicative Content</b> 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.		
<b>SECCIÓN A: PROSA</b>		
1*	<p data-bbox="304 510 1018 544"><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p data-bbox="304 577 1294 745"><i>Vuelva a leer una parte de la sección 3 desde ‘Santiago Nasar tenía un talento casi mágico’ (página 77 Debolsillo) hasta ‘Fue la última vez que lo vimos.’ (página 79). ¿Cómo se vale García Márquez del lenguaje aquí para que los recuerdos del narrador sean tan emotivos? 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"> <li>• the sad fact that this was the last night Santiago Nasar spent with his friends</li> <li>• María Alejandrina’s regret that she didn’t let him disguise her girls as he was inclined to do</li> <li>• how Santiago and his friends were completely unaware that while they were out celebrating, the twins were looking to kill him</li> <li>• how the group decided to sing to the married couple unaware that, tragically, the marriage was already over and Ángela had been sent back to her family</li> <li>• the fact that Santiago Nasar showed no sign of guilt while singing to the newly-weds outside their house</li> <li>• the nostalgic memory of him waving goodbye as he walked off with Cristo Bedoya, never to be seen alive again by the narrator.</li> </ul> <p data-bbox="304 1294 1318 1395">Differentiation will occur according to the amount of relevant detail taken from the extract as well as an understanding of why these recollections are so poignant.</p>	<b>20</b>

Question	Answer	Marks
2	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>¿Cómo se las arregla García Márquez para que la relación entre Bayardo San Román y Ángela Vicario sea tan intrigante? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the mysterious arrival of Bayardo San Román to the town and the curious way he suddenly decides he will marry Ángela</li> <li>• his determination to win over Ángela and her family so he can fulfil his wish to marry her</li> <li>• his motives for wanting to marry someone he does not even know</li> <li>• how it is difficult to believe he has deep feelings for Ángela</li> <li>• the way he controls everything, yet does not consider that Ángela's feelings cannot be bought and that she may be keeping secrets</li> <li>• his profound disappointment that she has already been intimate with someone else, despite her strict upbringing</li> <li>• how hurt he is that she has dishonoured him and his family</li> <li>• Ángela's initial resistance when learning of his romantic interest in her</li> <li>• how she has never told anyone, except her closest friends, that she has lost her virginity</li> <li>• the way she names Santiago as the 'author' of her dishonour, which leads to his tragic death and whether she is telling the truth</li> <li>• the way she becomes obsessed with Bayardo San Román when she sees him in town long after the end of the marriage and how she writes to him for years until he arrives one day with the unopened letters</li> <li>• how their relationship is the catalyst for many tragedies surrounding the failed marriage</li> <li>• how the relationship reflects the destructive force behind codes of honour</li> <li>• the way class differences force Ángela into a loveless marriage in the first place</li> <li>• the extent to which the relationship reveals the role of women at the time and their social obligations.</li> </ul> <p>Differentiation will occur according to how well the candidate examines the relationship from both characters' point of view and appreciates its importance to the plot.</p>	20

Question	Answer	Marks
3	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>‘–¡Ay, hijo –contestó–, dicen que lo mataron!’ (Sección 5 página 126 Debolsillo). Usted es Cristo Bedoya. ¿Qué está usted pensando al recibir esta noticia? Conteste con la voz de Cristo Bedoya.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• his shock at learning from Luisa Santiaga that he is too late to save Santiago</li> <li>• how he wishes that Yamil Shaium had carried out his plan to warn Santiago Nasar</li> <li>• how he just misses Santiago after hearing this news</li> <li>• the valuable time he loses going to Santiago’s house</li> <li>• a fleeting thought that maybe he should have shot the twins as he is armed with Santiago’s gun</li> <li>• his frantic search for Santiago and how he tells everyone what the twins are going to do, yet no one does anything</li> <li>• his final error thinking that Santiago had gone to the narrator’s house</li> <li>• the sadness and pain he feels at his friend’s brutal murder</li> <li>• how he wishes Santiago was armed that day as he would usually be when he went hunting</li> <li>• his anger at the twins</li> <li>• some puzzlement over whether Santiago really had been intimate with Ángela and why he never told him about it.</li> </ul> <p>Differentiation will occur according to how well the response imitates this character’s voice and is aware of the context of the question.</p>	20



Question	Answer	Marks
4*	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>Vuelva a leer todo el capítulo 6 de la Quinta parte EL NOMBRE del HÉROE (páginas 359–361 Booket). ¿Cómo aprovecha Ruiz Zafón el lenguaje aquí para que la visita al Cementerio de Libros sea tan emocionante? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the writer’s description of the location of the entrance</li> <li>• Fermín’s anticipation as they wait for the door to open</li> <li>• the sound of the many bolts opening</li> <li>• the way Isaac receives his visitors</li> <li>• Daniel’s vain attempts to control what Fermín says</li> <li>• Isaac’s humorous comments and the easy rapport he shares with Fermín</li> <li>• the description of the interior</li> <li>• Fermín’s reaction and uncharacteristic speechlessness upon seeing the inside of the building.</li> </ul> <p>Differentiation will occur according to how well candidates exploit the passage and appreciate how the writer creates a sense of anticipation before entering the <i>Cementerio de Libros</i>, and of wonderment once inside.</p>	20

Question	Answer	Marks
5	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>¿Cómo se las arregla el autor para que veamos que el tiempo que Fermín estuvo preso tenga fuertes repercusiones en su vida? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the writer describes the nightmarish prison and the atmosphere within</li> <li>• the hardship and suffering he experienced or witnessed</li> <li>• the influence on his life of the people he meets in prison such as Salgado and Martín</li> <li>• how Salgado is a threatening presence in Fermín’s life while he is in prison</li> <li>• the fact that Fermín has to get Salgado to confess to where the treasure is or suffer the wrath of Valls</li> <li>• how Salgado almost foils the escape plan, and how, after he escapes when he shows up at the bookstore, his past finally catches up with him</li> <li>• Martín’s influence and how it changes the course of his life</li> <li>• how Martín helps him to escape</li> <li>• the people that he meets after escaping and how they enrich his life</li> <li>• how he becomes part of the Sempere family as a promise to Martín</li> <li>• Fermín’s relationship with the family</li> <li>• the extent to which the Sempere family also value Fermín’s friendship (for example, how Daniel helps him to get identity papers so his marriage with Bernarda can go ahead).</li> </ul> <p>Differentiation will occur according to how detailed the response is and the relevance of the evidence given to support the ideas expressed.</p>	20

Question	Answer	Marks
6	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>Usted es Bea al final del capítulo 1 de la Cuarta parte SOSPECHA (página 271 Booket). ¿Qué está usted pensando en este momento? Conteste con la voz de Bea.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Bea’s reaction to the story Daniel has just told her about his mother, Isabella</li> <li>• her thoughts about what Fermín has been through and how he has been looking out for Daniel and his father for years</li> <li>• her understanding of the pain that Daniel is feeling about his mother’s death</li> <li>• her fear that Daniel will seek revenge on Valls – a dangerous, powerful man</li> <li>• her conflicted feelings of empathy for Daniel and his wish for revenge, and her concern for the safety of the family if he were to act on it</li> <li>• her suspicions that Daniel’s reassurances that he will not do anything to vent his hatred of Valls are not true and that he is just saying what he wants her to hear</li> <li>• her sadness at the pain Isabella’s death causes her father-in-law</li> <li>• her reflections on the meaning of the dream</li> <li>• her guilt regarding the letter she received from Cascos, perhaps being tempted to mention it as neither of them is being completely honest with the other.</li> </ul> <p>Differentiation will occur according to how well the candidate understands the nature of the relationship that Bea has with Daniel and shows a familiarity with the context of the question.</p>	20

Question	Answer	Marks
7*	<p><b>Aldecoa, <i>Historia de una maestra</i></b></p> <p><i>Vuelva a leer una parte de la Segunda parte El sueño desde ‘Mundos desconocidos aparecían ante los ojos’ (página 140 Debolsillo) hasta ‘los ojos llenos de lágrimas’ (página 143). ¿Cómo se las arregla Aldecoa aquí para que la presencia de la Misión Pedagógica en el pueblo sea tan emocionante? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the awed silence with which the villagers watch the cultural events</li> <li>• the respect and excitement palpable during the poetry readings</li> <li>• the initial resistance of the villagers that gives way to enthusiasm</li> <li>• how gradually more and more villagers join the audience as word spreads</li> <li>• the passion with which the core speaker expresses her belief in the Mission’s aims and the effect on the audience as she outlines them</li> <li>• the shift in Gabriela’s perception of the core speaker</li> <li>• the gratitude expressed by a lone voice that thanks them for coming</li> <li>• the detailed list of cultural events the Mission is going to share with them</li> <li>• the emotional applause at the end of the speech.</li> </ul> <p>Differentiation will occur according to how well the candidate communicates the importance and impact of the Mission and its effect on the villagers.</p>	20

Question	Answer	Marks
8	<p><b>Aldecoa, <i>Historia de una maestra</i></b></p> <p><i>Aunque unidos al principio de su relación por el mismo sueño, los caminos de Ezequiel y Gabriela se van separando. ¿Cómo reacciona usted ante el progresivo distanciamiento de la pareja a lo largo de la novela? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer:</p> <ul style="list-style-type: none"> <li>• how initially their profession brings them together and both share the same dream to help everyone have access to an education</li> <li>• how they work together to achieve this goal</li> <li>• how, although they both have modest backgrounds, Ezequiel has a far more under-privileged childhood and has suffered hardship and tragic loss</li> <li>• how Ezequiel becomes more and more involved in politics and why</li> <li>• the fact that Gabriela shared his political views, but became less active politically when she became pregnant</li> <li>• the way that Gabriela dedicates herself to motherhood, the house and school while Ezequiel meets with more radical neighbours and how this causes distancing between them</li> <li>• how Ezequiel becomes more embroiled in extreme politics and is eventually denounced</li> <li>• the way that, once he is released from prison, he becomes more radicalised until he is shot dead for his involvement in the insurrection.</li> </ul> <p>Differentiation will occur according to how well candidates communicate their reaction to the changes in Gabriela's and Ezequiel's relationship and how convincingly they support their response.</p>	

Question	Answer	Marks
9	<p><b>Aldecoa, <i>Historia de una maestra</i></b></p> <p><i>‘La charla de Marcelina me zumbaba en los oídos’ (Tercera parte El final del sueño página 230 Debolsillo). Usted es Marcelina. ¿Qué está usted diciéndole a Gabriela en este momento? Conteste con la voz de Marcelina.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Marcelina’s opinion about the Guardia Civil’s occupation of the town</li> <li>• what happened in the mine and what she fears the miners may do next</li> <li>• her relief that her husband Joaquín no longer works there as he has taken early retirement due to illness</li> <li>• her concern for her sons, especially Mateo, if there is further unrest</li> <li>• concern and consolation for her friend Gabriela who is not really listening, as she is understandably worried about her imprisoned husband</li> <li>• her opinion on the pain of motherhood</li> <li>• her views on women like Inés who are politically active</li> <li>• her respect for the mayor and how she thinks he may also be punished like Ezequiel for his political activity and republican sympathies</li> <li>• gossip about the Guardia Civil’s family who are staying in the school house.</li> </ul> <p>Differentiation will occur according to the extent to which the response reflects an understanding of context, the relationship between Marcelina and Gabriela and how this character always knows what is going on in the village.</p>	20

Question	Answer	Marks
10*	<p><b>Allende, <i>La ciudad de las bestias</i></b></p> <p>Vuelva a leer una parte del capítulo 12 RITO DE INICIACIÓN desde ‘La presencia de Walimai alivió la tensión’ (página 163 Debolsillo) hasta ‘-El próximo jefe tendrá que decidir–concluyó Tahama’ (página 166). ¿Cómo se las arregla Allende aquí para intrigarnos con estas revelaciones? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the respect felt by <i>la gente de la niebla</i> for Walimai and his spiritual powers</li> <li>• the profound effect his words have on the indigenous population</li> <li>• the way he explains Alex’s presence and presents him as their saviour</li> <li>• his interpretation of the behaviour of the <i>nahab</i> which is unfathomable to <i>la gente de la niebla</i></li> <li>• the consequences threatened by the indigenous population should the <i>nahab</i> attempt to reach the <i>Ojo del Mundo</i></li> <li>• Alex’s response to their plan</li> <li>• Nadia’s warning about the diseases the <i>nahab</i> bring and Walimai’s confirmation that she is telling the truth</li> <li>• how Nadia and Alex try to convince the indigenous population that not all <i>nahab</i> are bad</li> <li>• the irony of presenting Omayra Torres as an example of someone who wants to protect them</li> <li>• the mystery regarding what forms the Rahakanariwa can take</li> <li>• the relief that Alex is now treated with friendliness and is no longer in danger</li> </ul> <p>Differentiation will occur according to how well the passage is exploited for the intriguing revelations made and how well the candidate communicates a personal response to these revelations.</p>	20

Question	Answer	Marks
11	<p><b>Allende, <i>La ciudad de las bestias</i></b></p> <p>¿Cómo aprovecha la autora los toques de realismo mágico para crear un mundo de fantasía en la selva? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the amazing landscapes the author creates by incorporating surreal flora and fauna</li> <li>• the fantastical creatures she describes during the journey</li> <li>• the atmosphere she creates during key moments in the journey i.e. in the <i>Ojo del Mundo</i></li> <li>• Walimai's spiritual powers and how he seems to appear and disappear as if by magic</li> <li>• Walimai's late wife's floating presence</li> <li>• scenes such as Alex's discovery of his affinity with the jaguar</li> <li>• the way Alex and Nadia change into their totemic animals</li> <li>• Alex's dreams and their apparent connection with reality</li> <li>• how the writer creates mystery such as the concept of the Rahakanariwa, a cannibal bird that can adopt many forms</li> <li>• how she creates the legend of the city of the beasts and the way they are described</li> <li>• the healing powers of the <i>Agua de la salud</i> and Walimai's plant that will help Alex's mother</li> <li>• the discovery of El Dorado</li> <li>• the apparent invisibility of <i>la gente de la niebla</i>.</li> </ul> <p>Differentiation will occur according to the range of examples given from the novel that help create a fantasy world, rather than a generalisation about the author's use of magical realism and writing style in general.</p>	20



Question	Answer	Marks
12	<p><b>Allende, <i>La ciudad de las bestias</i></b></p> <p>‘Sin responder, la chica dio media vuelta, echó a andar hacia la aldea y él la siguió de cerca, para no perderse’ (Capítulo 5 EL CHAMÁN página 70 Debolsillo). Usted es Alex. ¿Qué está usted pensando mientras sigue a Nadia? Conteste con la voz de Alex.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Alex’s incredulity at what Nadia has just told him</li> <li>• how surprised he is at the appearance of Walimai</li> <li>• his thoughts about Nadia with whom he has recently made friends and who is completely at home in this environment</li> <li>• some idea of possible future adventures and his sense of trepidation</li> <li>• the way he might imagine some of the things Nadia has told him about, i.e. flesh eating birds of prey, the existence of El Dorado, Walimai’s invisible wife and the <i>Bestia</i></li> <li>• how he might compare Nadia to Cecilia Burns</li> <li>• his thoughts regarding his family who are far away</li> <li>• his concerns about his sick mother</li> <li>• how extraordinary it is that he has ended up where he is now, thanks to his intimidating grandmother Kate.</li> </ul> <p>Differentiation will occur according to how well the candidate’s knowledge of the character is reflected in this stream of consciousness. Better responses will reflect a good understanding of the character at this point in the novel and will show awareness that this is before having passed through a series of events that makes him change significantly.</p>	20

Question	Answer	Marks
<b>SECCIÓN B: TEATRO</b>		
13*	<p><b>Valle-Inclán, <i>Luces de bohemia</i></b></p> <p><i>Vuelva a leer la ESCENA UNDÉCIMA desde la acotación ‘Una calle del Madrid austriaco’ (página 159 Austral) hasta ‘DON LATINO ¡Max, no te pongas estupendo!’ (página 164). ¿Cómo se las arregla Valle-Inclán para que lo transcurrido aquí conmocione al público? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the description given at the start of the extract</li> <li>• the mother’s reaction</li> <li>• how the audience infers that rioting has taken place and that the child is an innocent victim of the disturbances</li> <li>• the words spoken by the mother that reflect her anger and grief as she hugs her child</li> <li>• the reactions of the other protagonists to what she is saying - their fear that she will be punished for insulting the authorities</li> <li>• Max’s pain upon hearing her suffering that contrasts with don Latino’s flippant remarks</li> <li>• the callous way the business owners discuss the damage to their property and hope for compensation</li> <li>• the pity felt by others present</li> <li>• the way death pervades the scene</li> <li>• Max reacts very strongly to the news of the shot prisoner who he believes is the man with whom he shared a cell.</li> </ul> <p>Differentiation will occur according to how well the candidate communicates their reaction to events in this scene, as well as the fact that riots, and violent suppression of them, were common features of life at that time. References the writer makes to <i>un círculo dantesco</i> and <i>la leyenda negra</i> provide social commentary that the more discerning candidates will comment on.</p>	<b>20</b>

Question	Answer	Marks
14	<p><b>Valle-Inclán, <i>Luces de bohemia</i></b></p> <p><i>Los personajes de la obra pasan por muchos lugares durante la noche. ¿Cómo aprovecha el dramaturgo estos espacios para que el público tenga una imagen particular de la vida madrileña? No olvide referirse detalladamente a la obra en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the writer’s portrayal of the characters and scenes in the play</li> <li>• the poverty reflected in the first scene that takes place in Max’s attic</li> <li>• low level deceit reflected in the scene at the bookshop</li> <li>• how the lower classes eke out a living – resorting even to prostitution – as seen during various <i>tertulias</i> in the bars the pair visit during the evening</li> <li>• the rioting and aggressive suppression that takes place on the streets of the city</li> <li>• the abusive treatment meted out by the police (Max is beaten as he is led to the cells and a child is killed in a skirmish)</li> <li>• the position of authority enjoyed by characters such as the newspaper editor and the Minister (both are prepared to help Max)</li> <li>• the authenticity of the night heightened by the intermittent presence of Rubén Darío.</li> </ul> <p>Differentiation will occur according to how well the response examines the places through which Max and other characters pass, and draws relevant conclusions as to how these places, and characters, are created by the writer to reflect his representation of certain aspects of society.</p>	20

Question	Answer	Marks
15	<p><b>Valle-Inclán, <i>Luces de bohemia</i></b></p> <p><i>Imagine que Madama Collet y Claudinita siguen hablando al final de la ESCENA PRIMERA (página 49 Austral). Escriba la conversación entre los dos personajes. Conteste con las voces de Madama Collet y Claudinita.</i></p> <p>Candidates may refer to the characters discussing:</p> <ul style="list-style-type: none"> <li>• the repercussions on the family of Max's dismissal from the newspaper</li> <li>• the women's belief that don Latino has deceived Max when he claims to have sold the books for a pittance</li> <li>• Claudinita's feelings of hostility towards don Latino</li> <li>• Madama Collet's regret and sense of dread that Max has gone out with don Latino</li> <li>• their certainty that the outing will inevitably end with the inebriation of both Max and don Latino</li> <li>• sadness at the situation in which they find themselves</li> <li>• their musings as to where the two men will go</li> <li>• their consideration of Max's talent and how his misplaced trust and generosity has led them all to being in such dire straits</li> <li>• how Madama Collet wishes she could spell more accurately and so be a better scribe for her blind husband, despite the fact he claims at one point that he can see</li> <li>• Madama Collet's feelings about his suggestion that they all commit suicide.</li> </ul> <p>Differentiation will occur according to how well the candidate imitates the voices of both characters and uses their knowledge of the play to add authenticity to the conversation.</p>	20

Question	Answer	Marks
16*	<p><b>Ruiz de Alarcón, <i>La verdad sospechosa</i></b></p> <p><i>Vuelva a leer una parte del ACTO PRIMERO desde ‘D. BEL. Si tiene alguna costumbre’ (verso 105 página 48 Cátedra) hasta ‘D. BEL. conocido venga a ser’ (verso 220 página 51). ¿Cómo se las arregla Ruiz de Alarcón aquí para que las reacciones de los protagonistas al vicio de don García intriguen al público? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the caring father, don Beltrán, who wants to know all about don García’s vices so he can help to correct them and stop any harm coming to his one remaining son</li> <li>• the way Letrado lists don García’s virtues, gently preparing his father for the revelation about his son’s vice</li> <li>• how Letrado is confused as to why don García lies, attributing it to a bad habit or a character flaw, but insists he will stop doing it in the future once he is in Court and sees how honourable gentlemen of his class behave</li> <li>• Don Beltrán’s doubt as to the likelihood of his son renouncing this bad habit and his amusement at Letrado’s ingenuous belief that courtiers do not lie</li> <li>• the surprising way don Beltrán lists all the other vices he would prefer don García to have, rather than have a liar for a son</li> <li>• the unexpectedly hasty and rash decision taken by don Beltrán to deal with the problem, by planning to marry him off before anyone finds out that don García is a liar.</li> </ul> <p>Differentiation will occur according to the relevance of the answer, focus on the passage and whether or not the candidate has covered a wide range of evidence while considering the reaction of both characters. Better responses will appreciate the way the playwright creates a dialogue that entertains and intrigues the audience.</p>	20

Question	Answer	Marks
17	<p><b>Ruiz de Alarcón, <i>La verdad sospechosa</i></b></p> <p><i>‘TRIST. Tú tienes la culpa toda: / que si al principio dijeras/ la verdad, ésta es la hora/ que de Jacinta gozabas’ (ACTO TERCERO versos 3099–3102 página 140 Cátedra). ¿Hasta qué punto, y por qué, cree usted que Tristán tiene razón? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may:</p> <ul style="list-style-type: none"> <li>• express their agreement that don García deserves all the blame</li> <li>• lay some of the blame at don Beltrán’s door for the way he decided to deal with his son’s habit instead of confronting him</li> <li>• argue that don García is the victim of a case of mistaken identity which was subsequently perpetuated by Jacinta’s behaviour during the ‘courtship’</li> <li>• consider that the way Jacinta involved Lucrecia in her dealings with don García further muddies the water as to the women’s true identities</li> <li>• feel don García deserves this outcome because of his constant lying</li> <li>• consider that his behaviour has also led to a loveless marriage and the loss of his true love - a punishment they may consider to be too severe or exactly what he deserves</li> <li>• mention that Lucrecia has also been affected by his behaviour</li> <li>• consider how lying has brought dishonour on his family, for which he tries to compensate by accepting the marriage to Lucrecia</li> <li>• refer to how he feels obligated to accept the marriage to Lucrecia because of his father’s threat to kill him.</li> </ul> <p>Differentiation will occur according to how well the candidate presents their argument and the quality and wealth of evidence they provide to justify their response. Better responses may contemplate the way the playwright portrays this character in a relatively positive light and creates elaborate lies in order to entertain and scandalise the audience.</p>	20

Question	Answer	Marks
18	<p><b>Ruiz de Alarcón, <i>La verdad sospechosa</i></b></p> <p><i>‘D. GAR. Todo lo habéis de intentar/ primero que el desafío/ que empezar es desvarío/ por donde se ha de acabar’ (Vase). (ACTO SEGUNDO versos 1840–1843 página 101 Cátedra). Usted es don García. ¿Qué está usted pensando en este momento? Conteste con la voz de don García.</i></p> <p>Candidates may:</p> <ul style="list-style-type: none"> <li>• communicate his relief that the duel has been stopped, yet convey his determination to fight to protect his honour (even though he found himself in this position because he had lied)</li> <li>• mention that he was set on fighting even after don Juan was satisfied that they were not pursuing the same woman</li> <li>• convey some degree of awareness of the consequences of his lying, especially as, this time, it could have resulted in his death</li> <li>• express a strong sense of don García’s self-esteem and honour in the way he handles the situation and does not back down, despite don Juan having recanted.</li> </ul> <p>Differentiation will occur according to how familiar the candidate is with the context of the question and how well they imitate the voice of this character.</p>	20

Question	Answer	Marks
<b>SECCIÓN C: POESÍA</b>		
19*	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>Vuelva a leer el poema Y DIOS ME HIZO MUJER (página 37 Colección Visor de Poesía). ¿Cómo aprovecha Belli el lenguaje aquí para crear un retrato original y halagador de la mujer?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the unique way Belli creates a flattering portrayal of a woman</li> <li>• the originality of the way she describes the woman's body and its capacity to bear children</li> <li>• how she seamlessly moves from the physical wonders of the female body to the power of the female mind</li> <li>• the way she celebrates the amazing capacity that women have and how she is proud to be part of this impressive gender</li> <li>• an indication that this may be a subtle criticism of a male dominated culture.</li> </ul> <p>Differentiation will occur according to the depth of analysis and the quality of the personal response. Better answers will work through the entire poem and keep sight of the question.</p>	<b>20</b>



Question	Answer	Marks
20	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>¿Cómo se vale del lenguaje la poeta para comunicar su pena al ser exiliada de su país en <b>UNO</b> de los siguientes poemas? ¿QUÉ SOS NICARAGUA? (páginas 92–93 Colección Visor de Poesía) YO FUI UNA VEZ UNA MUCHACHA RISUEÑA (página 106)</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how the words of each poem convey nostalgia, tinged with sadness as she considers happier times in Nicaragua</li> <li>• the intensity of her sorrow and pain at not being in her homeland with her family</li> <li>• the effect of her use of repetition</li> <li>• in <i>¿QUÉ SOS NICARAGUA?</i>, the way she creates a series of images to recreate the natural beauty of Nicaragua that help the reader to empathise with her plight</li> <li>• the irony that such a beautiful country is so difficult to live in and so full of violence and revolution</li> <li>• how she addresses the country directly and personifies it to emphasise her profound sense of absence and longing</li> <li>• in <i>YO FUI UNA VEZ UNA MUCHACHA RISUEÑA</i>, how her absence from her family and her homeland affects her creative process</li> <li>• how her light-heartedness as a proud young mother has had to give way to the solemnity of being an exile</li> <li>• the way her exiled state forces her to write her poetry secretly</li> <li>• the poignancy of the memories that haunt her.</li> </ul> <p>Differentiation will occur according to the attention to detail and focus on the words of the chosen poem. Better responses will work through the entire poem and fully appreciate how the poet convinces us of her pain at being exiled.</p>	20

Question	Answer	Marks
21	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>Aprecie cómo la poeta se vale de una sorprendente fuente de inspiración creativa en <b>UNO</b> de los siguientes poemas. CASTILLOS DE ARENA (páginas 51–52 Colección Visor de Poesía) LO QUE VI EN UNA VENTANA EN HOUSTON, TEXAS, E.U. (página 107).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how in <i>CASTILLOS DE ARENA</i>, she uses sandcastles as a source of inspiration</li> <li>• how she imagines being able to enter the sandcastle and moving through it as if it were a home</li> <li>• the abundance of seaside imagery throughout the poem</li> <li>• how she regrets the sandcastle getting washed away so soon, cutting off the time to explore and create imaginary memories of time spent within it</li> <li>• her regret that her children are grown up and playing in the sand is a thing of the past</li> <li>• in <i>LO QUE VI EN UNA VENTANA, EN HOUSTON, TEXAS, E.U.</i> the way she uses the sight of a bank clerk working as a source of inspiration</li> <li>• how she makes contrasting descriptions of their jobs: hers as a creative process in the nebulous realm of imagination and ideas, as opposed to the clerk's that is anchored in facts and figures</li> <li>• how the clerk's job is repetitive and hers is always original</li> <li>• the fact that, despite the enormous difference in how they spend their days, both seem to be unhappy</li> <li>• how the city would simply absorb both their cries of protest.</li> </ul> <p>Differentiation will occur according to the relevance of the response and the detail therein. Better responses will look at all aspects of the poem and not just concentrate on one section.</p>	20

Question	Answer	Marks
22*	<p><b>Hierro, Antología</b></p> <p><i>Vuelva a leer el poema MUNDO DE PIEDRA (páginas 252–254 Colección Visor de Poesía). ¿Cómo aprovecha Hierro el lenguaje aquí para crear un ambiente desconcertante?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the contrast between the living protagonist of the poem and the death surrounding him</li> <li>• the way the poet creates a sense of stillness in the opening lines</li> <li>• the use of repetition of the word ‘piedra’ to create a vivid image of the world of stone</li> <li>• how he makes time stand still in this world of stone</li> <li>• the way the scene is bereft of any emotion or sound</li> <li>• how he communicates a sense of panic and entrapment</li> <li>• the eerie coldness of the place</li> <li>• the presence of death pervading the atmosphere and invading him</li> <li>• the final element of hope hanging in the air as he is left waiting.</li> </ul> <p>Differentiation will occur according to how well candidates evaluate the qualities described in this imaginary world and how well they appreciate the way the poet builds up a particularly cold and harsh atmosphere.</p>	20

Question	Answer	Marks
23	<p><b>Hierro, <i>Antología</i></b></p> <p><i>¿Cómo aprovecha el poeta el lenguaje aquí para comunicar el efecto catártico inspirado por el mar en <b>UNO</b> de los siguientes poemas?</i>  <i>DESPEDIDA DEL MAR (páginas 35–37 Colección Visor de Poesía)</i>  <i>RECUERDO DEL MAR (páginas 40–41) LLEGADA AL MAR (páginas 57–58)</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way each poem clearly communicates the importance of the sea to the poet</li> <li>• (in <i>RECUERDO DEL MAR</i>) the sense of nostalgia and childhood memories of stormy seas</li> <li>• the vividness of the memories, as if he can feel the force of the waves</li> <li>• bittersweet reminiscences, as he likens the strength of the tide to aggressive actions</li>   <li>• (in <i>DESPEDIDA DEL MAR</i>), how he laments the fact that he will never again be able to contemplate the sea as he is doing now; neither he nor the sea will be the same</li> <li>• his strong personal connection to the sea</li> <li>• his sadness at having to leave the sea – how he physically has to wrench himself away as life is creating a different path for him away from the sea</li>   <li>• (in <i>LLEGADA AL MAR</i>), his close personal connection to the sea</li> <li>• how wading in and feeling the water equates to happiness</li> <li>• how the sound of the ocean makes him feel</li> <li>• the way it represents a place of refuge in times of difficulty</li> <li>• how autumn marks this particular moment.</li> </ul> <p>Differentiation will occur according to the quality of the response and the relevance of the detail given to support a personal response to the question.</p>	20

Question	Answer	Marks
24	<p><b>Hierro, <i>Antología</i></b></p> <p><i>Aprecie cómo el poeta expresa sus sentimientos de forma impactante en <b>UNO</b> de los siguientes poemas. VIENTO DE OTOÑO (páginas 81–82 Colección Visor de Poesía) EL MOMENTO ETERNO (páginas 86–87).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the poet creates a particular tone in each poem</li> <li>• the way the poet communicates the ideas expressed in each poem</li> <li>• the rhythm of each poem</li> <li>• the striking images presented and how the reader is invited to consider them</li> <li>• the idea that moments pass and life is ephemeral</li> <li>• the strong emotions he conveys through the language.</li> </ul> <p>Differentiation will occur according to how well candidates appreciate the words of the poem and convey a personal response to the language, while keeping sight of the question.</p>	<b>20</b>