

# Cambridge IGCSE™

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**LITERATURE (SPANISH)****0488/01**

Paper 1 Set Texts – Open Books

**October/November 2024****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 October/November 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

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This document consists of **24** 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 descriptions 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.

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> <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

Question	Answer	Marks
<p style="text-align: center;"><b>Indicative Content</b></p> <p>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.</p>		
<b>SECTION A: PROSE</b>		
1*	<p><b>Aldecoa, <i>Historia de una maestra</i></b></p> <p><b>Vuelva a leer una parte de la Tercera parte El final del sueño desde ‘La mina. La explosión tiene que ver con la mina’ (página 214 Debolsillo) hasta ‘me quedé dormida’ (página 216). ¿Cómo hace Aldecoa para que sea tan desconcertante este episodio? 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 writer’s use of short sentences to create suspense and doubt about what has happened</li> <li>the way Gabriela speculates nervously about what has transpired</li> <li>Gabriela’s growing, horrified conviction that a war or revolution might be starting</li> <li>how the writer engages the reader in conjecture about the explosion</li> <li>the mystery surrounding Ezequiel’s absence and its significance for Gabriela</li> <li>the effect of Ezequiel’s dramatic appearance on Gabriela</li> <li>Gabriel’s reaction upon learning the truth about the explosion (her anxiety renewed rather than relieved)</li> <li>the contrast between Gabriela’s feelings of anxiety and Ezequiel’s apparently trouble-free sleep</li> <li>how this is the first of many pre-war events that shakes the village to the core</li> <li>the eerie silence that fills the empty streets</li> </ul> <p>Differentiation will occur according to how detailed the response is and how well the candidate has worked through the passage to convey how the writer creates an atmosphere of uncertainty and concern.</p>	20

Question	Answer	Marks
2	<p><b>‘—Emile ha sido el único hombre que hubiera abierto un camino distinto a mi vida. Era la libertad, la lejanía, la aventura, la fantasía’ (Segunda parte, El sueño, página 128 Debolsillo). ¿Hasta qué punto, y cómo, es sorprendente esta revelación de Gabriela la víspera de su boda? 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 surprise caused by the revelation itself as well as the timing of it</li> <li>Gabriela is able to reassure Rosa once she has released her feelings</li> <li>her short time in Equatorial Guinea has such a lasting impact on her life</li> <li>how the reader is intrigued as to whether she would have started a relationship with Emile had she not been forced to leave due to illness</li> <li>Emile opened her eyes to the poverty and injustice around her</li> <li>the reaction of those who lived in Equatorial Guinea towards her friendship with Emile</li> <li>Gabriela often thinks fondly of her time with Emile</li> <li>whether she is marrying Ezequiel for the right reasons</li> <li>the lack of passion in her relationship with him</li> <li>his intuitive awareness of the true significance of her time in Guinea</li> <li>her statement is prophetic in that she feels trapped by her marriage and family commitments at the end of the novel, though she never feels she has made a mistake.</li> </ul> <p>Differentiation will occur according to how well candidates explore the significance of Gabriela’s time in Equatorial Guinea, the reasons for marrying Ezequiel at this stage of her life and how she feels during her marriage.</p>	20

Question	Answer	Marks
3	<p><b>‘Cuando se iban, oíamos cómo ellos continuaban hablando a la puerta de nuestra vecina’ (Segunda parte, El sueño, página 131 Debolsillo). Escriba la conversación entre Regina y Amadeo.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the feelings they are starting to have for one another</li> <li>how much they care for Gabriela and Ezequiel</li> <li>Amadeo shares political convictions with Ezequiel, while Regina gladly helps Gabriela and lovingly cares for Juana</li> <li>their recollection of evenings spent with Gabriela and Ezequiel</li> <li>how sad Regina is that her son no longer lives with her</li> <li>her fears that she will lose him forever</li> <li>Amadeo’s desire to help Regina</li> <li>Regina’s loneliness</li> </ul> <p>Differentiation will occur according to how well candidates reflect their knowledge of these two characters, their blossoming relationship and their connection to the main characters in the novel.</p>	20

Question	Answer	Marks
<b>Allende, <i>La ciudad de las bestias</i></b>		
4*	<p><b>Vuelva a leer una parte del capítulo 5 EL CHAMÁN desde ‘En ese momento la chica se puso alerta’ (página 67 Debolsillo) hasta ‘—Ése era Walimai —le dijo Nadia al oído’ (página 69). ¿Cómo se vale Allende del lenguaje aquí para que este encuentro con Walimai sea tan misterioso? 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 we see the episode from Alex’s perspective</li> <li>how the writer shrouds Walimai’s appearance in mystery</li> <li>the initial reaction of Nadia and her monkey and how it creates intrigue</li> <li>the sights and sounds that surround the youngsters</li> <li>Alex’s fear of ignoring advice about leaving the confines of the village and facing dangers both animal and human</li> <li>how Alex covers up his anxiety not wanting to appear cowardly in front of Nadia</li> <li>the dense jungle and how it makes movement difficult</li> <li>the writer’s portrayal of Walimai</li> <li>Nadia and Walimai’s interaction</li> <li>Walimai’s sudden disappearance.</li> </ul> <p>Differentiation will occur according to how well candidates exploit the material in the extract to convey the mysterious atmosphere that surrounds the appearance of Walimai.</p>	20

Question	Answer	Marks
5	<p><b>¿Cómo aprovecha la autora los paisajes y las criaturas de la selva para crear un telón de fondo tan fascinante? 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 author’s vivid descriptions of the jungle during key moments of the novel</li> <li>the incidents concerning ‘creatures’ such as the anaconda and the snake that slips round Alex’s leg</li> <li><i>Gente de la niebla</i>’s village</li> <li>the journey to their village that includes the perilous climb behind the waterfall</li> <li>the <i>Bestias</i> and the place they inhabit</li> <li>Nadia and Alex’s adventures through extraordinary terrain to get the magic egg and the <i>agua de la salud</i>.</li> </ul> <p>Differentiation will take place according to their appreciation of the writer’s style and language used to create such vivid pictures in the reader’s mind and how these landscapes add tension, suspense and interest to the plot.</p>	20

Question	Answer	Marks
6	<p><b>‘—No preocupemos a tu papá con estas sospechas Nadia [...] Entre ustedes dos y yo podemos neutralizar a Karakawe. No le quiten el ojo de encima muchachos —les pidió Omayra Torres’ (Capítulo 10 RAPTADOS, páginas 128–129 Debolsillo). Usted es Omayra Torres. ¿Qué está usted pensando después de hablar con los muchachos? Conteste con la voz de Omayra Torres.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Omayra’s concern that the youngsters’ meddling may compromise the plan she and Carías have made</li> <li>• the relief she feels that their suspicion is currently directed at Karakawe and not herself or Carías</li> <li>• Omayra’s concern that Karakawe may discover the true content of the vaccines</li> <li>• how, even if Nadia and Alex ignore her advice and tell César Santos, she feels confident she can control him by using her female charms</li> <li>• the urgency she feels to inform her lover Carías of what has just happened and to warn him they must be careful</li> <li>• a consideration that it would have been easier without Nadia and Alex in the group and her hope that the two youngsters will not ruin their plan</li> <li>• her awareness that it is likely that neither Karakawe nor Kate are taken in by her charms.</li> </ul> <p>Differentiation will occur according to how well the candidate reflects on events in the novel related to this character and how appropriately candidates use their knowledge of Omayra Torres. A good awareness of context will also point the way to the higher bands.</p>	20



Question	Answer	Marks
<b>Arlt, <i>El juguete rabioso</i></b>		
7*	<p><b>Vuelva a leer una parte del CAPÍTULO III El juguete rabioso desde ‘—A ver, tome asiento’ (página 168 Cátedra) hasta ‘Sería una lástima que no pudiera ingresar’ (página 170). ¿Cómo se las arregla Arlt aquí para que nos quedemos tan impresionados como los oficiales con los conocimientos de Silvio? 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 lieutenants and Silvio size each other up initially</li> <li>the curiosity, mixed with irony that the three lieutenants display towards Silvio, not entirely convinced that he has invented anything of great worth</li> <li>Silvio is inspired at that moment by his literary heroes when he responds confidently to the enquiry about his inventions</li> <li>Silvio’s impressive explanation of his first invention</li> <li>the reader is impressed by the explanation given of the second invention that engages the lieutenant’s curiosity</li> <li>the effect of Ricaldoni’s letter of recommendation</li> <li>the increasing complexity of the lieutenant’s questions and Silvio’s answers</li> <li>the way the passage concludes with a complete change of the lieutenant’s attitude towards Silvio – increasing admiration and less scepticism</li> <li>how the lieutenant who acts as spokesperson feels it would be a pity for Silvio not to join the Military School.</li> </ul> <p>Differentiation will occur according to how well the candidate appreciates the complexity of Silvio’s inventions and his explanation of them mirrored in the change of reaction shown by the lieutenant. An appreciation of how the passage is structured to reflect the military officers’ initial tone of mockery mixed with curiosity to one of disappointment should he not join the school, will also point the way to the higher bands.</p>	20

Question	Answer	Marks
8	<p><b>Silvio sufre muchos momentos de infortunio y humillación a lo largo de la obra. ¿Cuándo siente usted más simpatía hacia Silvio y por qué? Usted puede referirse a más de un episodio. 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 treatment Silvio receives at the hands of don Gaetano and his wife María when he works in the book shop</li> <li>the dire conditions Silvio lives in at their house</li> <li>the humiliating chores Silvio has to do</li> <li>the episode with Vicente Timoteo Souza, who promises to help Silvio get a job then claims to have no idea who he is when Silvio returns</li> <li>the unfortunate, unfair circumstances that lead to Silvio being expelled from military school</li> <li>when Silvio tries to commit suicide after failing to find a job aboard a ship</li> <li>the way potential customers treat him while he sells paper.</li> </ul> <p>Differentiation will occur according to how well candidates outline the episode(s) referred to in the response and convey their personal interpretation of the impact of the moment(s) chosen.</p>	

Question	Answer	Marks
9	<p><b>Usted es Enrique al final del CAPÍTULO PRIMERO Los ladrones (página 125 Cátedra). ¿Qué está usted pensando en este momento? Conteste con la voz de Enrique.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>Enrique's thoughts regarding his friendship with Silvio and Lucio</li> <li>his feelings about their decision to abandon the <i>Club de los Caballeros de la Media Noche</i></li> <li>his intense nervousness on being followed by the police</li> <li>why Enrique wants to stop stealing for a while, but continue in the future</li> <li>his determination to continue stealing, perhaps thinking he is untouchable due to his family's connections</li> <li>how he and his family manage to survive without paying for things</li> <li>his pleasure at remembering all the times they have stolen and the adventures they have had together</li> <li>some speculation about his future (he ends up in prison).</li> </ul> <p>Differentiation will occur according to how well the response reflects a good knowledge of this character and context and draws on relevant references to moments in the text that involve Enrique.</p>	20

Question	Answer	Marks
<b>Pérez-Reverte, <i>El caballero del jubón amarillo</i></b>		
10*	<p><b>Vuelva a leer el Capítulo VIII SOBRE ASESINOS Y LIBROS desde ‘Se había alejado unas pulgadas de la mesa’ (página 207 Punto de lectura) hasta ‘un rectángulo de claridad enmarcó la silueta del italiano huyendo de la casa’ (página 209). ¿Cómo se las arregla Pérez-Reverte aquí para que este encuentro entre dos adversarios sea tan emocionante? No olvide referirse detalladamente al fragmento en su respuesta.</b></p> <ul style="list-style-type: none"> <li>• the way the passage is structured to heighten the suspense</li> <li>• Malatesta’s sang-froid even though he is facing almost certain death at the hands of Alatríste</li> <li>• the excitement created by these two adversaries being face to face</li> <li>• Malatesta’s admiration of Íñigo, (although he is probably mentioning him to distract Alatríste while thinking about how to escape)</li> <li>• the tense moment when Alatríste is about to shoot Malatesta</li> <li>• the surprising reaction of Malatesta’s lover and her feisty intervention</li> <li>• the struggle that ensues in the darkness – the sounds and movements that are described to heighten the tension</li> <li>• the near miss and Malatesta’s escape.</li> </ul> <p>Differentiation will occur according to how detailed the response is and how much of the passage has been exploited to convey why this encounter is so exciting. Better responses will appreciate how Malatesta is the antagonist of the story, and that he and Alatríste have a special connection in the text.</p>	20

Question	Answer	Marks
11	<p><b>‘Según Íñigo, el teatro movilizaba ‘por igual al pueblo que a la nobleza, y [...] la comedia se estimaba con verdadera pasión’ (Capítulo I EL CORRAL DE LA CRUZ, página 17 Punto de lectura). ¿Cómo se vale del mundo del teatro el autor para intensificar el interés del argumento? 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 interweaves the excitement of the world of theatre with that of adventure</li> <li>how he communicates the cultural significance of performances and the audience’s curiously complex code of conduct</li> <li>even the Inquisition is powerless to stop theatre performances and does not act upon its disapproval of actresses wearing men’s clothing in some performances</li> <li>the author’s view of how under-appreciated some playwrights were at that time</li> <li>the prestige surrounding writers such as Lope de Vega</li> <li>the popularity of some actors and how they establish connections with the middle classes and even the nobility</li> <li>the way the author creates a love triangle between María de Castro, Alatríste and the king creating a catalyst for many of the plot twists.</li> </ul> <p>Differentiation will occur according to how well candidates draw on their knowledge of the whole text to select relevant references that illustrate how the author uses the world of the theatre to create interest in the plot and perpetuate the action.</p>	20

Question	Answer	Marks
12	<p><b>‘—Nunca se sabe, chico—murmuró—... Lo cierto es que nunca se sabe’ (Capítulo IX LA ESPADA Y LA DAGA, página 258 Punto de lectura). Usted es Quevedo. ¿Qué está usted pensando en este momento? Conteste con la voz de Quevedo.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>his concern for Alatríste whose arrival at El Escorial is imminent, but who may have encountered danger on the way</li> <li>his thoughts about María de Castro who has just left to go to the king</li> <li>his impression of Cózar, drunkenly quoting Quevedo’s poems at him while recklessly referring to his wife’s relationship with the king</li> <li>his reaction to the fact that Cózar seems to be uneasy about his wife’s affair with the king, despite orchestrating it and looking the other way</li> <li>his thoughts and curiosity regarding Íñigo’s question implying that he thinks Cózar loves his wife (although they are not really married)</li> <li>his feelings about Íñigo’s relationship with Angélica.</li> </ul> <p>Differentiation will occur according to how well candidates imitate this character’s voice and show an understanding of the context and familiarity with Quevedo’s relationship with the other characters who appear in this scene and elsewhere in the novel.</p>	20

Question	Answer	Marks
<b>SECTION B: DRAMA</b>		
<b>Valle-Inclán, <i>Luces de bohemia</i></b>		
13*	<p><b>Vuelva a leer el principio de la ESCENA SEXTA desde la acotación ‘<i>El calabozo. Sótano mal alumbrado</i>’ (página 99 Austral) hasta ‘EL PRESO. En ello laboramos’ (página 103). ¿Cómo se las arregla Valle-Inclán aquí para que la conversación de Max y el Preso impacte al público? 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 brings these two characters together</li> <li>• the directness of their initial exchanges</li> <li>• how they are initially suspicious of each other and weigh each other up, and then come to respect each other</li> <li>• el Preso’s comments on society</li> <li>• the discussion about the rich and poor</li> <li>• how we learn of el Preso’s ideology through his personal interpretation of what a revolution really should be like</li> <li>• how Max differentiates between workers and bosses by contrasting the way in which they procreate</li> <li>• the controversial remarks made about Barcelona.</li> </ul> <p>Differentiation will occur according to how well candidates exploit the passage and make relevant comments about the exchange and context of these two characters.</p>	20

Question	Answer	Marks
14	<p><b>¿Cómo ha conseguido el dramaturgo impresionarle con la peculiaridad de los personajes que pueblan su obra? No olvide referirse detalladamente a la obra en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the writer satirises the characters and the places they frequent</li> <li>the characters' peculiar behaviour and interactions with other characters</li> <li>the writer portrays the characters through their dialogue and actions</li> <li>the writer's social commentary delivered through his unique characterisation to reflect an unjust society</li> <li>each character represents a certain echelon of society and for what reason i.e. the lower reaches to reflect poverty and suffering compared to the arrogance and superiority of the more fortunate, with the exception of the Ministro</li> <li>the audience gets a snapshot of their lives through their experiences over a short, fixed period of time</li> <li>the writer's descriptions of the characters – deforming and exaggerating their features to create grotesque appearances</li> <li>the humour, pedantic literary references and topics of conversation that feature in the dialogue</li> <li>the comical touch apparent in the description or speech of some of the characters</li> <li>the way the writer infers that some characters are motivated by selfishness, frivolity and hypocrisy</li> <li>how some characters' views are quite repugnant</li> <li>the extreme and prejudiced views held by some of the characters.</li> </ul> <p>Differentiation will occur according to how wide ranging the response is in terms of aspects of characterisation referred to and the relevance and richness of the references to characters featured in the play. Any references or comments to <i>esperpento</i> must be directly relevant to the question.</p>	20

Question	Answer	Marks
15	<p><b>Usted es Claudinita al final de la ESCENA DECIMATERCIA (página 190 Austral). ¿Qué está usted pensando en este momento? Conteste con la voz de Claudinita.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Claudinita's anger and sadness at her father's death</li> <li>• her hatred towards don Latino whom she blames for Max's death</li> <li>• her concern about her mother</li> <li>• how she feels comforted by the presence of her father's friends</li> <li>• the concern she has about how her mother and she will survive in the future</li> <li>• the frustration that her father never enjoyed success from his writing, even though he was so talented</li> <li>• her reflections on events at the wake</li> <li>• her anger and self-reproach that she did not insist that her father stayed in on that fateful night, as she and her mother wanted.</li> </ul> <p>Differentiation will occur according to how well candidates imitate Claudinita's voice and understand the context. Better responses will show a good understanding or familiarity with the context.</p>	20

Question	Answer	Marks
<b>Ruiz de Alarcón, <i>La verdad sospechosa</i></b>		
16*	<p><b>Vuelva a leer el ACTO TERCERO desde 'D.GAR. Sí está para quien desea' (verso 2690 página 127 Cátedra) hasta 'TRIST. mas ¿no es éste /que viene aquí?' (versos 2778-9, página 130). ¿Cómo se las arregla Ruiz de Alarcón aquí para que este enredo sea especialmente entretenido? No olvide referirse detalladamente al extracto en su respuesta.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the curious way that don García feels obliged to lie about the note don Juan sent challenging him to a duel</li> <li>• how the writer captures the audience's attention through the intricate detail of the 'duel' even though the audience is aware that the whole thing is mere fabrication</li> <li>• the way don García paints himself as a heroic, skilled fighter of duels</li> <li>• the lies he tells about don Juan's death, giving a detailed description of it</li> <li>• the dramatic effect of the comical twist at the end when Tristán points out that don Juan ('deceased') is coming towards them!</li> </ul> <p>Differentiation will occur according to how well candidates consider the context of this particular lie, the elaborate and entertaining detail the writer includes and the visual effect and perfect timing of don Juan entering the scene.</p>	20

Question	Answer	Marks
17	<p><b>Las mentiras de don García tienen repercusiones tanto para él como para los que le rodean. ¿Cómo aprovecha el dramaturgo estas repercusiones para entretener al 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>• the way don García's lies, and their repercussions, perpetuate the plot</li> <li>• the skilful detail the writer includes in don García's elaborate lies and how they form an intricate part of the plot twists</li> <li>• how the apparent spontaneity of the lies and the character's skill in telling them impress and entertain the audience</li> <li>• the reasons behind each lie and the consequences they bring about</li> <li>• the context/situation that provokes the lie and its repercussions on other characters</li> <li>• the humour resulting from the preposterous nature of his lies</li> <li>• the air of comic predictability enjoyed by the audience who can see what is coming.</li> </ul> <p>Differentiation will occur according to how well the candidate uses their knowledge of the play to consider the effect of the lies don García tells on the plot and characters, and the entertainment this provides for the audience. Some responses may refer to the writer's intention of highlighting the hypocritical behaviour of those at court through this plot device – any answers of this nature must be linked directly to the wording of the question.</p>	20



Question	Answer	Marks
18	<p><b>‘D. BEL. Mira en qué lance me pones; toma el caballo, y temprano por mi vida te recoje: porque de espacio tratemos de tus cosas esta noche’</b></p> <p><b>(ACTO SEGUNDO versos 1725–1729 página 98 Cátedra). Usted es don Beltrán. ¿Qué está usted pensando en este momento? Conteste con la voz de don Beltrán.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• don Beltrán’s reaction to the news that his son is already married</li> <li>• his feelings regarding his previous plan to marry his son to Jacinta</li> <li>• how he will explain the situation to Jacinta having already paved the way for a marriage proposal</li> <li>• don Beltrán’s thoughts regarding don Sancho’s reaction (Jacinta’s uncle and his good friend)</li> <li>• don Beltrán’s thoughts regarding his son’s behaviour and his hope to protect his family’s honour by making a good marriage for don García</li> <li>• his willingness to believe his son</li> <li>• his hopes that his son’s ‘marriage’ will put an end to his habit of lying.</li> </ul> <p>Differentiation will occur according to how well candidates imitate the voice of this character and show an understanding of the context. Better responses will also draw on their knowledge of this character from other moments in the play to give greater depth to the response.</p>	20

Question	Answer	Marks
<b>SECTION C: POETRY</b>		
<b>POETRY: GENERAL CONSIDERATIONS</b>		
<p>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:</p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• 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...').</li> <li>• 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.</li> <li>• 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.</li> <li>• As a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.</li> <li>• 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.</li> </ul>		

Question	Answer	Marks
<b>Hierro, <i>Antología</i></b>		
19*	<p><b>Vuelva a leer el poema <i>VIAJE A ITALIA</i> (páginas 298–299 Colección Visor de Poesía). ¿Cómo se vale Hierro del lenguaje aquí para que este viaje sea emocionante y emotivo a la vez?</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the impression we are given initially that he feels a sense of loss</li> <li>his desire to find himself</li> <li>the language he uses to engage the reader</li> <li>how the mood changes quickly to something more positive as he takes action with a visit to the travel agency</li> <li>the sadness he feels at losing the ability to dream</li> <li>the effect of bombarding the reader with images from Italy that enable the reader to picture the country's beauty and culture</li> <li>how he claims that these Italian sites, culture and places have no charm and meaning without the person he has lost (or because of the loss of his own identity)</li> <li>a sense of losing himself and not being able to appreciate the beautiful things he will see while travelling</li> <li>an introspective exploration of the past, present and future as the verb tenses change throughout the poem.</li> </ul> <p>Differentiation will occur according to how thoroughly candidates work through the poem and interpret the poet's aim of moving the reader and inviting them to share his emotions at this time.</p>	20

Question	Answer	Marks
20	<p><b>¿Cómo comunica el poeta la manera en que zambullirse en el mar le despierta una amplia gama de sentimientos en UNA de las secciones del poema OLAS? a) Desde ‘Blanco, ceñido de luz blanca’ hasta ‘planear sobre mi cabeza’ (versos 1–28, páginas 58–59 Colección Visor de Poesía) o b) Desde ‘He podado las viejas ramas’ hasta ‘yo sólo sé lo que me cuesta’ (versos 29–54, páginas 59–60).</b></p> <p>Candidates may refer to:</p> <p>Section a)</p> <ul style="list-style-type: none"> <li>the way the poet conveys his thoughts, feelings and memories as he submerges himself in the sea</li> <li>the way he transfers his happiness to all that surrounds him while he bathes in the sea</li> <li>how he expresses the idea of his ageing</li> <li>the pain he feels with old age reminds him he is still alive</li> <li>the images of nature he uses to convey his state of mind</li> </ul> <p>Section b)</p> <ul style="list-style-type: none"> <li>how he has struggled to forget sadness and feel happiness, but the sea has helped him to achieve contentment</li> <li>the dark and light images he uses to express how he came to overcome his negative feelings</li> <li>how he immerses himself in the water and feels cleansed of sadness and shakes off any nightmarish experiences feeling refreshed afterwards</li> <li>the effect of the images he uses to describe the surrounding landscape</li> <li>how he describes what he sees around him</li> <li>the effect of the repetition of the word ‘alegría’</li> <li>the underlying sadness and isolation</li> </ul> <p>Differentiation will occur according to how well candidates appreciate that the force of the waves that remind him of childhood happiness and help him to wash away his sorrows and how he is particularly happy at this moment in time. Better responses will work well through the section of the poem they have chosen and will keep sight of the question.</p>	20

Question	Answer	Marks
21	<p><b>¿Cómo aprovecha el poeta el lenguaje para que sus reflexiones sean tan rítmicas en UNO de los siguientes poemas? <i>FE DE VIDA</i> (páginas 107–108 Colección Visor de Poesía) <i>LAS NUBES</i> (páginas 227–228)</b></p> <p>Candidates may refer to:</p> <p><b><i>FE DE VIDA</i></b></p> <ul style="list-style-type: none"> <li>• how the arrival of winter provokes these reflections</li> <li>• the use of repetition ‘sé’ ‘sí’ to create rhythm</li> <li>• the repetition of hypothetical structures to create an idea of introspection and wonderment</li> <li>• the use of winter as a metaphor for death</li> <li>• how nature is struggling to survive in harsh conditions – life also has its struggles</li> <li>• how life - like nature - moves on despite any obstacles that appear in its path</li> <li>• the hardships and difficulties that make us suffer remind us that we are alive</li> <li>• how he celebrates life despite being in the ‘winter’ of his lifetime.</li> </ul> <p><b><i>LAS NUBES</i></b></p> <ul style="list-style-type: none"> <li>• idle wonderment while gazing at the sky</li> <li>• the fast-paced rhythm of the poem</li> <li>• the effect created by the repetition of key words ‘buscas’ or lines ‘inútilmente interrogas’</li> <li>• how he looks for answers beyond the clouds to the past blown away by the wind</li> <li>• his thoughts turn to Heaven – the sun’s rays likened to warm hands – and scans the clouds for images of the faces of those who are gone</li> <li>• the clouds’ movement, blown by the wind that creates a musical sound</li> <li>• cold, white marble palms create an image of death</li> <li>• how he is ‘blinded’ by the bright light reflected in the clouds</li> <li>• the final question – how he considers his own mortality.</li> </ul> <p>Differentiation will occur according to how well the response maintains relevance to the question, engages with the language and makes full use of the poem to include illustrative references.</p>	20

Question	Answer	Marks
<b>Fuertes, <i>Obras incompletas</i></b>		
22*	<p><b>Vuelva a leer el poema <i>NACÍ EN UNA BUHARDILLA</i> (páginas 58–59 Cátedra). ¿Cómo consigue Fuertes entretenernos con la forma en que describe su intrigante niñez?</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the unexpected and surprising way the poet conveys the moment of her birth</li> <li>the jungle images she conjures in the incongruous confinement of the small space mentioned in the title</li> <li>the entertaining and original idea of an exotic bird that she claims brought her to her mother rather than the ubiquitous stork</li> <li>the journey the poet takes the reader as she evokes her childhood</li> <li>how she uses language in a way that gives the reader a glimpse into her creative, chaotic mind to make her final point that no one understood her then, but now her readers understand her.</li> </ul> <p>Differentiation will occur according to how well candidates work through the poem to appreciate the originality of the images designed to help the reader appreciate the poet's unique mind and how that affected her childhood.</p>	20

Question	Answer	Marks
23	<p><b>¿Cómo consigue la poeta captar la atención del lector con contemplaciones interesantes de su vida en UNO de los siguientes poemas?</b></p> <p><b>¡HAGO VERSOS, SEÑORES!</b> (página 137 Cátedra)  <b>SALE CARO SER POETA</b> (páginas 168–169)  <b>AQUÍ ESTOY EXPUESTA COMO TODOS</b> (página 169)</p> <p>Candidates may refer to:</p> <p><b>¡HAGO VERSOS, SEÑORES!</b></p> <ul style="list-style-type: none"> <li>the way the poet manipulates language to create expectation</li> <li>the characteristic way the reader is surprised by the poet's characteristically unique perspective</li> <li>the effect of combining amusing, personal details about herself with social commentary</li> <li>the increasingly harsh details about post-war life</li> <li>the structure of the last few lines; repetition of 'y' to convey her frustration, anger and obligation to say something about the suffering people experience</li> </ul> <p><b>SALE CARO SER POETA</b></p> <ul style="list-style-type: none"> <li>how, as a poet, she compares her life to everyone else's envying the simplicity they enjoy and the ease with which they sleep at night</li> <li>the imaginative way she writes about her insomnia</li> <li>how she conveys the way time flies as she writes her poetry</li> <li>the personal effort it takes for her to be creative</li> <li>how, despite everything she puts into her writing, she does not enjoy recitals of her work</li> <li>the rounding off of the poem with the repetition of the first line</li> </ul> <p><b>AQUÍ ESTOY EXPUESTA COMO TODOS</b></p> <ul style="list-style-type: none"> <li>the jolting juxtaposition of the two effects caused by the imaginary rope around her neck</li> <li>the religious imagery she uses to convey the challenges of being a poet, implying the huge sacrifices she makes as if she were a saint</li> <li>the strange experiences she has while writing through the night</li> <li>the contrast between the imaginary world she lives in at night while she writes and the harsh attitude of conventional workers</li> <li>how the rewards for her poetry are not financial</li> <li>she still has faith despite the hardships she suffers for her craft.</li> </ul> <p>Differentiation will occur according to the quality of the response in terms of a detailed appreciation of the language and images used to convey the more colourful aspects of the life of a poet.</p>	20

Question	Answer	Marks
24	<p><b>¿Cómo aprovecha el lenguaje la poeta para dar vida a un tema de forma intrigante y original en UNO de los siguientes poemas?</b>  <b>YA LA TARDE SE PASA</b> (página 84 Cátedra)  <b>LABRADOR</b> (página 132)</p> <p>Candidates may refer to:</p> <p><b>YA LA TARDE SE PASA</b></p> <ul style="list-style-type: none"> <li>the interesting and original images she uses to conjure up a particular atmosphere</li> <li>her powers of observation such as her unique take on a fly's actions</li> <li>the effect of the personification of the wind</li> <li>the recurring theme of winter and death conveyed through images of nature</li> <li>how the scene she describes comes alive with the sounds and sights she conjures up</li> <li>the way the reader is lead from an outside scene to the poet's window</li> <li>how she reveals that she is watching this scene from her room as she is unwell</li> <li>the poet's entertaining opinion of her doctor's medical skills</li> </ul> <p><b>LABRADOR</b></p> <ul style="list-style-type: none"> <li>the poet's skill in conveying the idea of the worker becoming rooted in the very earth he is working with</li> <li>the way the poet paints a picture of the labourer working in all weathers, absorbing the rain as if he were a sponge</li> <li>how the earth makes its way into his own home even leaving traces in the marital bed and affecting his wife</li> <li>the sense of a lifetime spent toiling the land until it becomes part of his very body</li> <li>the hardship and suffering he has experienced for such a long time – a life dedicated to the land</li> <li>how it is time for his to rest as he is growing old and will soon be buried in the very ground he labours upon.</li> </ul> <p>Differentiation will occur according to how well candidates exploit the poem to illustrate a relevant, thoughtful and detailed answer. Better responses will be focused and appreciate the effect of the language used by the poet.</p>	20