



Cambridge IGCSE™

LITERATURE (SPANISH)**0488/01**

Paper 1 Set Texts – Open Books

October/November 2022

MARK SCHEME

Maximum Mark: 60

Published

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

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

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

Cambridge International is publishing the mark schemes for the October/November 2022 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

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.

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

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

Question	Answer	Marks
<p><u>Indicative Content</u></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>		
<p>SECCIÓN A: PROSA</p>		
<p>1*</p>	<p><i>Crónica de una muerte anunciada</i></p> <p>Vuelva a leer una parte de la sección 3 desde ‘La segunda botella se la tomaron más despacio’ (página 65 Debolsillo) hasta ‘había sorteado la alarma de la esposa’ (página 68). ¿Cómo se las arregla García Márquez aquí para que el comportamiento de los personajes intrigue al lector? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the dramatic impact of the twin’s confession that they are going to kill Santiago Nasar • the twins’ paradoxical behaviour – clearly announcing their intention to murder Santiago Nasar, yet taking time out to have a few drinks first in the hope that someone will stop them • how Clotilde compares them to children despite the seriousness of their intentions • the frustration the reader feels as Clotilde seems to be the only one to take the threat seriously, while her husband waves away her concerns with the excuse that Santiago is rich and therefore untouchable • the author’s veiled criticism of the inept figures of authority such as Leandro Pornoy or Lázaro Aponte • how the act of taking their knives away, despite being told by several people that the threat is serious, reveals that Lázaro Aponte is still not convinced that the twins will go ahead with their threat • the way the author focuses on the minor details of Pornoy’s morning routine to emphasise his ineptitude and lack of urgency • the way the writer describes the many opportunities he had to believe the crime was about to happen, yet still dismisses it as male bravado • the writer’s portrayal of an ineffectual mayor who deals with two alleged murderers as if they were naughty children – his handling of the twins not even remotely reflecting the seriousness of the situation. <p>Differentiation will occur according to how well candidates communicate a personal, relevant response making full use of the extract to support their comments.</p>	<p>20</p>

Question	Answer	Marks
2	<p><i>Crónica de una muerte anunciada</i></p> <p>¿Hasta qué punto, y cómo, consigue el autor fascinarnos con la forma en que cuenta la historia de la trágica muerte de Santiago Nasar? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the writer presents the story by revealing the murder at the very beginning as if it were a newspaper headline • the structure of the story and the way it covers aspects of the murder in the order of a newspaper article: the crime, information about the victim, the autopsy etc. • the way the author plays around with the chronology of events using literary techniques such as flashbacks to keep the reader's interest • the writer's style and how it imitates that of an investigative journalist, but with literary flourishes in the form of magical realism • the fact that the story is a traditional tale of dishonour and vengeance • the way the author claims the story is based on facts and official documents, but adds imaginative touches such as the way the crime report is found • the way the narrator places himself in the action as a reporter interviewing witnesses, but is also personally involved, which adds an emotive element. <p>Differentiation will occur according to how well candidates manage the material from the entire novel and draw relevant conclusions to support a relevant response.</p>	20

Question	Answer	Marks
3	<p><i>Crónica de una muerte anunciada</i></p> <p>Usted es Luisa Santiago al final de la primera sección (página 31 Debolsillo). ¿Qué está usted pensando al enterarse de que ya han matado a Santiago Nasar? Conteste con la voz de Luisa Santiago.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Luisa Santiago's anger that so much importance is given to honour that her godson has to die • the fact that honour also dictates that she cannot leave the house alone, but must have her son accompany her, even in an emergency • Luisa's thoughts regarding what she has heard about Ángela and the twins • how she did not originally care for Bayardo San Román and was suspicious of him • her thoughts regarding the way Bayardo 'courted' Ángela • her shock and sorrow at hearing of her godson Santiago's death • how she wishes the '<i>hilos de comunicación</i>' that had informed her that Santiago was coming to breakfast had also mentioned that the twins were about to kill him • her thoughts regarding the actions of the Vicario brothers • her contemplation of what both families must be going through • her son's reaction when he hears his friend has been killed • her feelings regarding the claim that Santiago and Ángela supposedly had a liaison. <p>Differentiation will occur according to how well candidates imitate this character's voice and reflect a good knowledge of the text and context of the question.</p>	20

Question	Answer	Marks
4*	<p><i>El prisionero del cielo</i></p> <p>Vuelva a leer una parte del capítulo 7 de la Cuarta parte SOSPECHA desde ‘Si algo me quedó tras días’ (página 306 Booket) hasta ‘nadie parecía capaz de admitir’ (página 308). ¿Cómo se las arregla Ruiz Zafón aquí para que lo descubierto durante la búsqueda obsesiva de Daniel intrigue al lector? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the author conveys how Mauricio Valls acquired so much power that he will maintain it for decades • how this rise to power reflects how characters such as Valls benefit from the construction of a ‘new’ Post War Spain • how Valls has surrounded himself only with people who are loyal to him • the fame and renown Valls has acquired to the point where his words are quoted as words of wisdom • how the passage is structured to heighten the suspense – divided by a short, striking sentence claiming something strange happened • his mysterious disappearance from public events despite still being in newspaper reports • the intriguing way the author describes the sinister presence of the two men in black in the last photo taken of Valls in public • Daniel’s obsessive search for information about the man responsible for his mother’s death • Daniel’s intense hatred and thirst for revenge that drives the search. <p>Differentiation will occur according to how well candidates exploit the evidence available throughout the passage and keep sight of the wording of the question.</p>	20

Question	Answer	Marks
5	<p><i>El prisionero del cielo</i></p> <p>La vida estrafalaria de Fermín lo lleva a conocer a todo tipo de personajes. En su opinión de lector, ¿cuáles le parecen los más interesantes y por qué? No olvide referirse detalladamente al texto.</p> <p>Candidates may:</p> <ul style="list-style-type: none"> • consider both main and secondary characters that have interacted with Fermín • evaluate the impact of their actions on Fermín's life • reflect on the importance of Fermín's acquaintance with the characters mentioned • consider how he relates to the characters and they to him • appreciate how his life has changed for better or worse through making their acquaintance • reflect on the role the characters play in the plot • comment on the author's portrayal of the characters and what dramatic function they have in relation to Fermín. <p>Differentiation will occur according to how successfully the response shows why the characters considered are the most interesting in their opinion. Better responses will successfully and convincingly convey why the characters are intriguing and will show familiarity with their role in Fermín's life and his relationship with them.</p>	20

Question	Answer	Marks
6	<p><i>El prisionero del cielo</i></p> <p>Usted es David Martín al final del capítulo 22 de la Segunda parte DE ENTRE los MUERTOS (página 192 Booket). ¿Qué está usted pensando en este momento? Conteste con la voz de David Martín.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • David’s satisfaction and relief that Fermín has managed to escape and that the first stage of the plan has worked • his pleasure at seeing Valls so incensed about the escape • David’s hope that Fermín manages to evade capture • his concern that Fermín will do as he asked and protect Isabella’s family • his hope that Fermín can help Isabella and her family • his determination never to cooperate with Valls • the depth of his feelings for Isabella and his concern for her safety and that of her son • his acceptance of the inevitable torture/punishment Valls will inflict on him • the way he accepts his fate and is convinced he will never leave the prison. <p>Differentiation will occur according to how authentically the candidate imitates the voice of this deeply troubled character and understands the context in which these thoughts take place.</p>	20

Question	Answer	Marks
7*	<p><i>Historia de una maestra</i></p> <p>Vuelva a leer una parte de la Primera parte El comienzo del sueño desde ‘Empezábamos temprano’ (página 58 Debolsillo) hasta ‘en aquella isla fascinante y angustiosa’ (página 61). ¿Cómo se las arregla Aldecoa aquí para que comprendamos la intensidad de la experiencia de Gabriela en Guinea Ecuatorial? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the author describes the oppressive tropical climate and how it dictates the way of life on the island • the pupils’ initial trepidation towards Gabriela’s educational resources • their excitement when they draw something and learn Spanish vocabulary • how Gabriela teaches them about the seasons, even though they can only relate to one of them • the songs and words they exchange • the way Gabriela questions whether her memories of the place are true to reality or if her mind has distorted them • the way the author conveys the deep impact the place had on Gabriela • the struggles the locals face such as hunger and illness • the difficulty of relating some areas of learning to their lives in Guinea • her determination to make the official programmes of study relatable and relevant to her pupils, and to help them to better understand their own culture while preparing them for the future • the importance of her friendship with Emile • the impression the writer gives of the island. <p>Differentiation will occur according to the relevant detail selected from the passage and how well the candidate appreciates the vivid way the author describes the intensity of Gabriela’s experiences in Santa Isabel on the island of Fernando Poo, Equatorial Guinea.</p>	20

Question	Answer	Marks
8	<p><i>Historia de una maestra</i></p> <p>Gabriela trabaja en varias escuelas rurales. ¿Cómo aprovecha la autora las estancias de Gabriela en estos pueblos para crear una imagen particular de la vida rural en España en aquella época? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the impression we are given of how poorly equipped the schools are • the vivid descriptions that convey the poor standard of teachers' accommodation in rural villages • the resistance to educating the poor expressed by the wealthier members of the community • the examples of infant mortality and ignorance regarding basic childcare and hygiene • poor access to health care • the influence of the church • the lack of culture • the underlying unrest and eventual rebellion • how we learn that some workers, such as the miners, risk their lives to earn a living • the extreme climate • the submissive nature of the poor towards wealthy, influential members of the community • how some educated villagers want change and embrace the new political developments • the suspicion with which some view the teachers' actions in line with Republican reforms • the divisive nature of these reforms • how the presence of the Misión Pedagógica highlights the villagers' cultural and educational isolation • the way the church is portrayed as an important bastion of rural society • how boys and girls have separate roles, for example, boys cannot learn skills deemed to be feminine such as knitting, and how some believe they should be taught separately. <p>Differentiation will occur according to how wide ranging the answer is in terms of the aspects considered and the conclusions drawn over the poverty, abandonment and ignorance of many versus the power and influence of a few in each village; additionally, how the Republican reforms highlight the discrepancy between these two groups, the social injustice and the divisions that lead to revolution and civil war.</p>	20

Question	Answer	Marks
9	<p><i>Historia de una maestra</i></p> <p>'«La República... el Gobierno... los socialistas...»' (Tercera parte El final del sueño página 209 Debolsillo). Imagine y escriba la conversación entre Ezequiel y el padre de Gabriela. Conteste con las voces de Ezequiel y el padre de Gabriela.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • their shared interest in political change • how they have a closer relationship because of these shared interests, but Ezequiel is the more radical of the two • the discrepancy between them as to the use of violence to bring about the reforms • how Gabriela's father is supportive of Ezequiel's views but concerned that his son-in-law may get into trouble • the father's concern for his daughter and granddaughter • how both characters convey their feelings towards Gabriela and Juana • international events and how they may have repercussions in Spain i.e. the rise of fascism • how both feel a sense of doom and unease about how the future will pan out. <p>Differentiation will occur according to how authentically the response reflects both voices and understands the context of the conversation.</p>	20

Question	Answer	Marks
10*	<p><i>La ciudad de las bestias</i></p> <p>Vuelva a leer una parte del capítulo 8 LA EXPEDICIÓN desde ‘Un alarido escalofriante’ (página 101 Debolsillo) hasta ‘podía articular algunas palabras’ (página 103). ¿Cómo se las arregla Allende aquí para que el ataque de la anaconda sea tan sobrecogedor? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the passage is structured to heighten tension • the screams that indicate Joel González is in trouble • the initial confusion about what is happening to him • the brave way Alex dives in to help, sees the anaconda and unsuccessfully tries to pull Joel away from its clutches • how others try to help but cannot free Joel who is losing consciousness • the impressive way César Santos waits for the perfect moment to cut off the anaconda’s head • the way the writer comically portrays Leblanc who is panicking and shooting into the air • the calm way Doctor Torres and the other women attend to Joel who eventually regains consciousness. <p>Differentiation will occur according to how well the candidate conveys why this fast-paced passage is exciting and suspenseful, and exploits all the evidence to support their argument. An appreciation of the writer’s style evident in the characters’ actions, the anaconda and the visual descriptions, such as the water changing colour, will add more depth to the response.</p>	20

Question	Answer	Marks
11	<p><i>La ciudad de las bestias</i></p> <p>¿Cómo se las arregla la autora para que el tiempo que pasan Nadia y Alex con los indios sea tan fascinante? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the vivid descriptions the author gives of the <i>indios</i>' physical appearance • how the author creates a magical atmosphere around their movements as they seem to mysteriously appear and disappear • the impression we are given of the village they live in and the perilous journey they undertook to get there • how the reader is fascinated by the ceremonies and other traditions i.e. the funeral and the rite of passage experienced by Alex • the potions that the <i>indios</i> take that caused the hallucinations and collective dream, as well as spurring Alex and Nadia into changing into their totemic animals • their views on the <i>nahab</i> • the simplicity of their way of life, living in harmony with their surroundings instead of exploiting it for resources • how the <i>indios</i> have fiercely protected their privacy, maintaining isolation despite the encroachment of outsiders upon their territory • how the <i>indios</i> eventually lead Nadia and Alex to the <i>Ojo del Mundo</i> and the <i>bestias</i>. <p>Differentiation will occur according to how well candidates use their knowledge of <i>la gente de la neblina</i> to present a fascinating image of the tribe and the events that transpired while Alex and Nadia were with them. Better candidates will appreciate their importance to the plot and how their lifestyle adds cultural interest to the story.</p>	20

Question	Answer	Marks
12	<p><i>La ciudad de las bestias</i></p> <p>‘Nadia regresó furtiva a la tienda, se acostó en su esterilla y se hizo la dormida’ (Capítulo 17 EL PÁJARO CANÍBAL página 251 Debolsillo). Usted es Nadia. ¿Qué está usted pensando en este momento? Conteste con la voz de Nadia.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Nadia’s thoughts regarding her surprising discovery that Torres and Carías are having an affair • her opinion of Carías and incomprehension as to why Torres would be interested in such a wicked man • previous events, such as Carías’s alarm when she challenges him to be vaccinated himself to prove to the tribe the vaccines are harmless • her successful efforts to convince the <i>indios</i> to be vaccinated and how proud she is that she is helping them • although she is yet to discover that the vaccines contain measles, she is beginning to sense the shadow of treachery and deceit • her intention of sharing her concerns with Alex • her reflections upon the collective dream she and Alex had while they were with <i>la gente de la niebla</i> • Nadia’s thoughts regarding everything that has happened prior to this moment. <p>Differentiation will occur according to how well candidates are familiar with this moment in the plot and reflect upon past and future events related to Nadia and the discovery she makes.</p>	20

Question	Answer	Marks
SECCIÓN B: TEATRO		
13*	<p data-bbox="316 315 576 349"><i>Luces de bohemia</i></p> <p data-bbox="316 387 1281 521">Vuelva a leer la ESCENA QUINTA (páginas 92–98 Austral). ¿Cómo se las arregla Valle-Inclán aquí para que esta escena sea a la vez entretenida y perturbadora? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p data-bbox="316 557 639 591">Candidates may refer to:</p> <ul data-bbox="316 593 1286 943" style="list-style-type: none"> • the stage directions and how vividly they set the scene • the irony of Max’s opening statement • the stereotypical portrayal of Serafín el Bonito • Max’s blatant disrespect for authority • how Max tries to use his relationship with the minister to show Serafín he is not just a drunk • how this has the opposite effect • don Latino’s pathetic attempt to defend Max and his sycophantic behaviour towards Serafín • the off-stage sounds of Max being beaten as he is taken to the cells. <p data-bbox="316 976 1315 1211">Differentiation will occur according to how well the candidate appreciates the humour behind Max’s drunken mishandling of the situation and its dire consequences, as well as the detail of where the action takes place – a place of authority where some abuse their power. The better responses will mention the social commentary regarding authority figures at the time and how Max was imprisoned merely for being drunk and disorderly in the street. Any comments of this nature must be relevant to the passage.</p>	20

Question	Answer	Marks
14	<p><i>Luces de bohemia</i></p> <p>Las acotaciones distan mucho de ser meras instrucciones para la escenificación de la obra. ¿Cómo aprovecha el dramaturgo estas acotaciones para intensificar el interés del argumento? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • their traditional function as directions for the <i>mise en scène</i> of the play such as the lighting, the setting and the movements of the actors • the detailed descriptions given to add depth to the characters beyond their physical appearance • the careful consideration of the lighting to create grotesque portraits of some of the characters like Zaratustra • the sounds heard offstage • the way that the stage directions create a specific atmosphere in each place beyond a mere description of what props are needed. <p>Differentiation will occur according to how wide ranging the response is and how well the candidate delineates the episodes referred to and uses precise examples from the play to illustrate their answer.</p>	20

Question	Answer	Marks
15	<p><i>Luces de bohemia</i></p> <p>Usted es don Latino al final de la ESCENA UNDÉCIMA (página 164 Austral). ¿Qué está usted pensando en este momento? Conteste con la voz de don Latino.</p> <p>Candidates may:</p> <ul style="list-style-type: none"> • communicate his thoughts about those present at the riots • convey don Latino’s lack of empathy regarding the dead child and his poor mother • consider his reaction to Max’s comments regarding life in Spain • refer to other events that have transpired throughout the night that might add depth to the character • reflect upon his thoughts as to what may happen next and how he might take advantage of Max • convey his dismissive attitude towards Max’s suggestion they jump off the viaduct • imitate the voice of don Latino through his ironic repetition of the word <i>estupendo</i>. <p>Differentiation will occur according to the scope of the response and whether the answer conveys an authentic voice and an understanding of the context and relationship this character has with Max. The tone of the response may reflect his state of inebriation and his roguish nature.</p>	20

Question	Answer	Marks
16*	<p><i>La verdad sospechosa</i></p> <p>Vuelva a leer una parte del ACTO SEGUNDO desde ‘D. GAR. Pasé su calle de día’ (verso 1560, página 93 Cátedra) hasta ‘D. GAR. y fuera a mis agresores’ (verso 1663, página 96). ¿Cómo se las arregla Ruiz de Alarcón aquí para que las palabras de don García impresionen y entretengan al espectador? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the language and fine details the writer uses to convey don García’s impressive ability to lie • how the audience is almost convinced he has feelings for this fictitious woman • the way he even goes so far as to invent a plan on the part of her father to marry her off to someone else • the inventiveness behind his story of being caught in her room by the sound of his watch • how he even puts lies into the mouths of his invented characters when explaining away the watch • the imaginative way he develops the story regarding how the watch sets off the gun • the detailed account of the attack and the way in which he fought so well that he managed to barricade himself safely in the room. <p>Differentiation will occur according to how well the candidate appreciates the way the writer convinces us of don García’s skill for invention and how the audience is entertained further by the character finding himself in a tight spot that forces him to he make this up spontaneously to get out of an arranged marriage – ironically, as the audience knows, to the woman for whom he is currently carrying a torch.</p>	20

Question	Answer	Marks
17	<p><i>La verdad sospechosa</i></p> <p>¿Cómo se vale el dramaturgo del personaje de Tristán para intensificar el interés del argumento? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Tristán’s entertaining and biased views of women and the reason for this (that he has fallen from his previous level of social standing) • how Tristán discovers don García’s habit of lying and how his asides to the audience every time don García lies create amusement • how he directly challenges don García to explain why he lies, thus giving the audience insight into don García’s psyche • his loyalty to don García when defending his actions to don Beltrán • the way in which he helps don García to woo Jacinta whilst warning him of the consequences of his lies • his directness at laying all the blame for the outcome at don García’s door • his dramatic function as a foil to don García that gives us insight to his innermost thoughts • his role as the moralist of the play in the light of his concluding comments. <p>Differentiation will occur according to how well the candidate understands the dramatic function of this character and uses a wide range of evidence from the play to support their appreciation.</p>	20

Question	Answer	Marks
18	<p><i>La verdad sospechosa</i></p> <p>‘LUCRE. Y este papel, engañoso /(<i>Saca un papel.</i>) /que es de vuestra mano propia, /¿lo que decís, no desdice?’ (ACTO TERCERO, versos 3083 –3085, página 139 Cátedra). Usted es Lucrecia. ¿Qué está usted pensando en este momento? Conteste con la voz de Lucrecia.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Lucrecia’s incredulity as to why don García approaches Jacinta and not herself • Lucrecia’s confusion as to why don García should write to her when he is in love with Jacinta • her suspicions that she was right about Jacinta ‘courting’ don García behind her back and how she feels about her friend at this moment • Lucrecia’s feelings towards don García – she is attracted to him yet knows he is a consummate liar • Lucrecia’s hope that she comes out of this situation with her honour intact (perhaps alluding here to the hope that her father will force don García to marry her for this reason). <p>Differentiation will occur according to how well the candidate understands the situation and conveys an authentic ring to the voice of Lucrecia – an unsuspecting victim of the confusion created by both don García and Jacinta.</p>	20

Question	Answer	Marks
SECCIÓN C: POESÍA		
19*	<p><i>El ojo de la mujer</i></p> <p>Vuelva a leer <i>POEMA A LAS HOJAS DE PAPEL</i> (páginas 76–77 Colección Visor de Poesía). ¿Cómo se las arregla Belli aquí para fascinarnos con la forma en que unas simples hojas de papel cobran vida?</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the poet’s personification of the sheets of paper and her questions about how they came to be • how their empty pages present a challenge to her to fill them with poetry • the way she encourages her imagination to help her to fill the space with worthy images • how she communicates a certain level of anguish about not wasting the space, implying perhaps that paper is expensive and hard to come by • the need for precision and words that are worthy of soiling the whiteness of the empty pages • the implication that the virginal whiteness of the paper, once filled with words, will pass from hand to hand as the words are read by others and their purity is gone for ever. <p>Differentiation will occur according to the extent to which the response works through the entire poem, appreciating how the poet elevates a few sheets of paper to such an important part of the creative process.</p>	20

Question	Answer	Marks
20	<p><i>El ojo de la mujer</i></p> <p>¿Cómo se las arregla la poeta para impactar al lector con la fuerza de sus palabras en UNO de los siguientes poemas? <i>HUELGA</i> (página 89 Colección visor de poesía) <i>CONJUROS DE LA MEMORIA</i> (páginas 143–144)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • in <i>HUELGA</i>, the use of repetition to create a protest-like chant to communicate her demands • the way the poem is set out on the page to maximise the impact • the tone of the poem and use of '<i>quiero</i>' to convey her determination • how she lists everyone and everything that needs reforming to highlight the urgency of striking and bringing down the tyrant responsible for the state of the country and its people • the economy of words that leave a lot to the reader's imagination, yet convey the sorry state in which Nicaragua finds itself in all walks of life • in <i>CONJUROS DE LA MEMORIA</i>, the way the poet bombards the reader with multiple images conveying the intimacy that she shares with her lover • the rhythm and pace of the poem that reflect the intensity of the relationship • the way she transforms the physical into something more imaginative and dreamlike. <p>Differentiation will occur according to the attention to detail given to the chosen poem and the quality of the appreciation of the words of the poem, while maintaining relevance to the question.</p>	20

Question	Answer	Marks
21	<p><i>El ojo de la mujer</i></p> <p>¿Cómo aprovecha la poeta el lenguaje para contemplar una etapa particular de su vida en UNO de los siguientes poemas? <i>FETO</i> (páginas 64–65 Colección Visor de Poesía) <i>DESAFÍO A LA VEJEZ</i> (página 164)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • in <i>FETO</i>, the tender way she speaks directly to her unborn child • the attention to detail when seeing the changes in her body • how the words create the intimacy between her and her baby • the way she communicates her unconditional love for her unborn child • the way she uses the metaphor of a meeting to represent the birth • the beauty of motherhood and what it means for her • in <i>DESAFÍO A LA VEJEZ</i>, how she envisages the stages of ageing that her body will go through and her defiant response to them • how even welcoming grandchildren will pose its own physical challenges • the way she implies that although she will physically age and her body will change, she will still maintain her rebelliousness. <p>Differentiation will occur according to the detail and relevance of the response, and whether the candidate has worked through the entire poem, rather than focusing on one or two sections.</p>	20

Question	Answer	Marks
22*	<p><i>Antología</i></p> <p>Vuelva a leer el poema <i>TEORÍA</i> (páginas 247–248 Colección Visor de Poesía). ¿Cómo se vale Hierro del lenguaje aquí para comunicar el poder de la poesía?</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how words can fill a moment devoid of any action • the way poets write about their lives so that others can share their experiences • how actions may be more powerful than words, but words can achieve many things • how the poet uses similes to compare poetry to nature • the way he concludes that, although words have an impact, so many things are full of life and there is no need for words to live life to the full. <p>Differentiation will occur according to how detailed the response is, and how well the candidates has focused on the language throughout the poem and kept sight of the wording of the question.</p>	20

Question	Answer	Marks
23	<p><i>Antología</i></p> <p>Aprecie cómo aprovecha el poeta el lenguaje para evocar un momento particular del día en UNO de los siguientes poemas. <i>CANCIÓN DE CUNA PARA DORMIR A UN PRESO</i> (páginas 46–47 Colección Visor de Poesía) <i>LUZ DE TARDE</i> (páginas 89–90) <i>MADRUGADA CON NIEBLA</i> (páginas 99–100)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • in <i>CANCIÓN DE CUNA PARA DORMIR A UN PRESO</i>, the way the poet juxtaposes reassuring and disconcerting images to recreate the night • the enigmatic way it is called a lullaby, although the poet is addressing a prisoner • the way the images are designed to free the prisoner’s mind allowing him to imagine the boundlessness of the night • in <i>LUZ DE TARDE</i>, the use of images to recreate the memory of a dream • the presence of pleasant and harsh images • his regret that he will never again have the same dream • in <i>MADRUGADA</i>, how the poet’s mood changes from despair to hope • the picture he paints of a blurred landscape • the way he conjures up ghostly images • how he wills himself to celebrate life despite dreaming of a deathly landscape. <p>Differentiation will occur according to the quality and detail of the response, and how well the candidate appreciates the language and tone of the chosen poem.</p>	20

Question	Answer	Marks
24	<p><i>Antología</i></p> <p>¿Cómo se las arregla el poeta para impresionarnos con la manera en que su entorno le inspira a contemplar la vida en UNO de los siguientes poemas? <i>FALSOS SEMIDIOSES</i> (páginas 48–49 Colección Visor de Poesía) <i>ALUCINACIÓN</i> (páginas 75–76)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the poet conveys the passing of time • how he shares his memories of the past • how he reflects on the past • in <i>FALSOS SEMIDIOSES</i>, the way he and his fellow men left their hometowns, going off to fight as if they were gods • how they celebrated their heroic intentions, thinking they would be invincible • his awareness of the fragility of their lives and the insignificance of their existence in the great scheme of things • the tragic reality of war; how nature is enduring while war is transient • in <i>ALUCINACIÓN</i>, the simplistic beauty of nature that surrounds them • how what he sees makes him contemplate tragedy • the rhythm the poet creates through repetition, as if a march chanted by the soldiers. <p>Differentiation will occur according to how well the candidate works through the poem, drawing on relevant examples to support a detailed appreciation of the chosen poem.</p>	20