



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/01

Paper 1 Set Texts – Open Books

October/November 2023

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 2023 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 firsthand response and thoughtful, personal evaluation of what candidates have read. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer.

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

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

Answers will be marked according to the following general criteria. Please ensure the annotation 'Seen' is on every page of the marked script. Comments can also be added in a text box.

| | | |
|--------|----------------|---|
| Band 8 | 20 19 18 | Answers in this band have all the qualities of Band 7 work, with further insight, sensitivity, individuality or flair. They show complete and sustained engagement with both text and task. |
| Band 7 | 17 16 15 | <p><i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows a clear and at times critical understanding of the text and its deeper meanings • responds in detail to the way the writer achieves her/his effects (sustaining a fully appropriate voice in an empathic task) • integrates carefully selected and relevant reference to the text • integrates carefully selected and relevant reference to the text |
| Band 6 | 14 13 12 | <p><i>A developed and relevant personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows understanding of the text and some of its deeper implications • responds adequately to the way the writer achieves her/his effects (using suitable features of expression in an empathic task) • shows some thoroughness in selecting relevant references to the text |
| Band 5 | 11 10 9 | <p><i>Begins to develop a relevant personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows some understanding of meaning • makes a little reference to the language of the text (beginning to assume a voice in an empathic task) • uses some supporting textual detail |
| Band 4 | 8 7 6 | <p><i>Attempts to communicate a basic personal response</i></p> <ul style="list-style-type: none"> • makes some relevant comments • shows a basic understanding of surface meaning of the text (of character in an empathic task) • makes a little supporting reference to the text |
| 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 |

Annotations

| | |
|------------------|---|
| 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 |

RUBRIC INFRINGEMENTS

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

| 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>Aldecoa, <i>Historia de una maestra</i></p> | | |
| 1* | <p>Vuelva a leer la Segunda parte El sueño desde ‘Los hijos de don Cosme’ (página 103 Debolsillo) hasta ‘el limbo de mi maternidad’ (página 105). ¿Cómo se las arregla Aldecoa para contrastar de forma tan explícita las diferentes actitudes de los personajes aquí? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Cosme’s arrogance and self-importance • Cosme’s traditional view of education • the invitation to dinner he extends only to those whom he considers important members of the community • his claim to own both villages • the toast Cosme makes and the effect his words have on Ezequiel and Gabriela • Gabriela’s physical state and the way it affects her • Ezequiel’s comments regarding the political situation and teachers’ roles in carrying out the social changes • Gabriela’s reaction to Ezequiel’s comments regarding illiteracy • the way Gabriela reflects upon Cosme’s words as she falls asleep, more preoccupied with her pregnancy than her husband’s militancy. <p>Differentiation will occur according to how well the candidate exploits the passage and the relevance of the response. Better responses will comment on all areas of the passage and not just focus on one section. These answers will also consider all the characters mentioned.</p> | <p>20</p> |

| Question | Answer | Marks |
|----------|---|-------|
| 2 | <p>‘Era la reacción inevitable ante las transformaciones que iba a sufrir el país en algunas de las cuales nosotros, los maestros, estábamos comprometidos’ (Segunda parte El sueño, página 124 Debolsillo). ¿Cómo comunica la autora el efecto de estas transformaciones en la enseñanza 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"> • the way the writer conveys the obligation on teachers to carry out republican reforms independently of their own political leanings • the initial changes that appear to attack the power of the church and its influence on education • the resistance to change by different members of society • the general reluctance to modernise education and introduce mixed-gender classes and common subject content for boys and girls • the success of the Misiones Pedagógicas • how the reforms address illiteracy in rural towns and villages • the aim to give everyone the right to an education regardless of class or status • how the author surprises the reader by describing how dire the state of rural education was before the reforms • how all the reforms were removed upon the outbreak of the Civil War • Gabriela and Ezequiel’s different approaches to the changes: how Ezequiel welcomes the changes whereas Gabriela is more troubled by the conflict they are generating • the change in their relationship because of these differences • the reaction of the church and authority figures towards the changes. <p>Differentiation will occur according to the quality of the response and how far the candidate has ranged through the novel to support their answer with relevant evidence.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 3 | <p>‘Pero en seguida envió besos a Juana y nos gritaba palabras cariñosas’ (Tercera parte El final del sueño, página 230 Debolsillo). Usted es Ezequiel. ¿Qué está usted pensando en este momento? Conteste con la voz de Ezequiel.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • his thoughts about the conversation he has just had with Gabriela, perhaps regretting his comment about her hair • Ezequiel wishing he could say more to Gabriela and his daughter, Juana, and be closer to them • his fears that this may be the last time he ever sees them • how he reflects upon how he ended up in prison • his thoughts about his family and how they have been affected by his radical behaviour • his conviction that he was fighting for a worthy cause that justified his actions • his fear that he may never be let out, or worse, will be executed. <p>Better responses will reflect a good familiarity with this character and provide an authentic voice for him. They will draw on their knowledge from the entire novel to lend depth to the response and will show a complete understanding of the circumstances in which Ezequiel finds himself at this point.</p> | 20 |

| Question | Answer | Marks |
|---|--|-----------|
| Allende, <i>La ciudad de las bestias</i> | | |
| 4* | <p>Vuelva a leer el principio del capítulo 16 EL AGUA DE LA SALUD desde ‘Mientras Nadia Santos ascendía a la cima’ (página 219 Debolsillo) hasta ‘la forma de avanzar en las tinieblas’ (página 221). ¿Cómo se las arregla Allende para que compartamos la ansiedad de Alex aquí? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the author describes the increasing narrowness of the tunnel through which Alex is descending in a way that makes us share his feeling of claustrophobia • Alex’s natural instinct to turn back and how he tries to ignore it for his mother’s sake • the way the author creates a threatening atmosphere giving the place a tomb-like quality • Alex’s intense fear that he may be buried alive and how he has trouble breathing • the way his father’s voice guides and inspires him when he feels he is lost • how he controls his panic by thinking about how he can help his mother • how he ‘hears with his heart’ and, inspired by the bats that surround him, allows sound to guide him. <p>Differentiation will occur according to how well candidates convey Alex’s anxiety and justify his fear by drawing on references to where he is and how he is feeling. Better responses will consider how the author creates tension and enables the reader to empathise with Alex.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 5 | <p>¿Cómo aprovecha la autora la leyenda de las Bestias para que su descubrimiento intensifique 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"> • how the writer creates intrigue around the existence of a <i>Bestia</i>, up until the moment she reveals there is a whole community of them • the exciting journey upon which the characters embark in search of the <i>Bestia</i> • how the writer creates a sense of anticipation as to whether they exist and whether they will be discovered • the mysterious and potent smell the <i>Bestias</i> give off when they attack and how they brutally kill the soldiers accompanying the group • Alex and Nadia’s experience of travelling to and meeting with the <i>Bestias</i> • the <i>Bestias</i>’s physical appearance and the beauty of their lair • their relationship with the <i>indios</i> • the way they live and behave • their reaction to Alex’s music • the powerful qualities that the crystal eggs and the <i>agua de salud</i> hold and the challenging journey that Alex and Nadia undertake to get them. <p>Differentiation will occur according to how well candidates reflect their knowledge of the novel and the key role the <i>Bestias</i> play in the plot. The quality and range of examples and supporting references will also place the response in the higher bands.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 6 | <p>‘—Puede ser y puede no ser... —replicó el muchacho, sin atreverse a mirarla a la cara’ (capítulo 17 EL PÁJARO CANÍBAL, página 247 Debolsillo). Usted es Alex. ¿Qué está usted pensando en este momento? Conteste con la voz de Alex.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Alex’s sense of satisfaction, tinged with modesty that he knows more than his grandmother • his realisation of how much he has learnt and experienced • his consideration of the relationship he has developed with his grandmother since he started this journey • his experience with the <i>Bestias</i> and how important it is to keep their existence a secret despite Kate and Leblanc’s keen desire to learn about them • some sense of shame that he cannot tell his grandmother the truth • the bond he has developed with both Kate and Nadia • how he desperately hopes the <i>agua de salud</i> will help his mother and how thankful he is to the <i>Bestias</i> for giving him hope and, possibly, a cure for his mother. <p>Differentiation will occur according to how well candidates understand the context of the question and can imitate this character’s thoughts in this moment.</p> | 20 |

| Question | Answer | Marks |
|--|---|-----------|
| Arlt, <i>El juguete rabioso</i> | | |
| 7* | <p>Vuelva a leer el CAPÍTULO IV Judas Iscariote desde ‘El carretero, un hombre taciturno’ (página 207 Cátedra) hasta ‘aproximarse a ellos para poder medrar’ (página 209). ¿Cómo reacciona usted ante los comentarios que se hacen acerca de los clientes aquí? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the frustrated deliveryman who has had a fruitless morning trying to deliver paper but unable to because of a litany of excuses from customers or owing to incorrect information • how he and Silvio both criticise the customers who do not respect them or the orders they put in • how he and Mario sometimes find that customers have bought paper elsewhere, denying having ordered anything in the first place • the inordinate time customers spend giving detailed examinations of the goods only to end up not fulfilling their side of the transaction • Silvio’s philosophical conclusions about the complex relationship between customers and salespeople • how his income is affected by the competition from other salespeople, as well as the orders that fall through • the insolence and rudeness that he has to endure from the middle classes • the resentment he feels that the wealthy have probably acquired their money through less than honourable means • the superior way his customers treat those less fortunate than themselves. <p>Differentiation will occur according to how well candidates exploit the passage to support a detailed appreciation of the impression we are given of the middle classes in general, and the shop owners with whom Silvio has to work if he has any chance of making money.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 8 | <p>Nada más empezar su historia, Silvio se refiere a ‘los deleites y afanes de la literatura bandoleresca’ (CAPÍTULO I Los Ladrones, página 87). ¿Cómo consigue el autor comunicar la pasión de Silvio por la lectura? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the novel begins by revealing where his passion for reading starts • the references to Rocamboles and Baudelaire • how he wishes to model his life on Rocamboles • how his only real success is at the end of the novel when he renounces crime by betraying Rengo, mirroring the actions of Rocamboles • the theft of encyclopaedias to feed his thirst for knowledge • literary based daydreams • reading scientific manuals to improve his knowledge as seen at military school, where events transpire to show him that too much knowledge is harmful for someone of his social status • his desperate, and continually failing, attempts to make his life an adventure that imitates the stories he reads • how the writer creates a set of adventures for his (anti) hero, imitating the stories that inspired him. <p>Differentiation will take place according to how well illustrated responses are and how well the candidate conveys Silvio’s passion for reading. Better responses will appreciate the importance of the literary references that run throughout the novel and how the writer portrays Silvio as an avid reader inspired by the stories he reads.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 9 | <p>‘—No, señora —y ella, tornando a sonreír con una sonrisa extraña que me recordaba la de Enrique Irzubeta cuando se escurrió entre los agentes de policía, animosamente avanzaba camino’ (CAPÍTULO II Los trabajos y los días, página 152 Cátedra). Usted es doña María, mujer de don Gaetano. ¿Qué está usted pensando en este momento? Conteste con la voz de doña María.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how doña María feels about making a public show about leaving her husband • how her awareness that her husband is not going to abandon the business this time inspires her to leave • her thoughts about having to parade through the streets carrying her belongings • her musings about how Silvio and don Miguel are feeling as they accompany her whilst carrying all her belongings • the hint of empathy and even affection she feels for them • her satisfaction that she is humiliating her husband by leaving in this way and her delight that he will have no food • the anger she feels towards her husband and regret at the life she could have had were it not for him. <p>Differentiation will occur according to how well candidates can convey an authentic voice for this character as well as understand the context of the question.</p> | 20 |

| Question | Answer | Marks |
|--|--|-----------|
| Pérez-Reverte, <i>El caballero del jubón amarillo</i> | | |
| 10* | <p>Vuelva a leer el Capítulo XI LA PARTIDA DE CAZA desde ‘Alatriste se quitó el capotillo’ (página 301 Punto de lectura) hasta ‘merece la pena morir por este rey’ (página 303). ¿Cómo se las arregla Pérez-Reverte aquí para intrigarnos con los pensamientos de Alatriste mientras observa al rey? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way Alatriste is watching the scene unfold and preparing his plan of attack • what is going through Alatriste’s mind as he sees how the king is reacting to the situation • how the author increases suspense by having Alatriste take this particular moment to question why he should risk his life yet again for a king who is making no attempt to defend himself • his anger that Cózar, Íñigo and he are ready to leap to the king’s defence, yet the king is inactive • how Alatriste weighs up the king’s options as he is asked to give up his weapons • the calm way the king shoots one of the aggressors and how this action makes Alatriste decide to step in • the way the king’s action completely changes Alatriste’s formerly disparaging view of him. <p>Differentiation will occur according to how well responses appreciate the detailed descriptions of the actions, setting and thoughts going through Alatriste’s mind.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 11 | <p>Íñigo se refiere a ‘esa lealtad sólida e inexplicable que a menudo observé en quienes trataron a mi amo, lo mismo entre camaradas de milicia que entre gente de calidad y desalmados malhechores, donde incluyo a algunos enemigos’ (Capítulo VII LA POSADA DEL AGUILUCHO, página 185 Punto de lectura). ¿Cómo consigue el autor impresionarnos con la lealtad que inspira el Capitán Alatríste? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way Alatríste is portrayed as a hired assassin, yet one who inspires loyalty and follows his own strict code of honour • the way his relationship with Íñigo is conveyed • how he counts among his friends people from all social classes, including the aristocracy and the literary elite • the way even his adversary Malatesta begrudgingly admires him • how Quevedo never hesitates to join any fight involving his friend Alatríste • the fact that despite sometimes finding himself in extreme danger and pursued by very powerful people, men like Cagafuego are always prepared to help him • the way he inspires admiration in others, friends and enemies alike; even the king is impressed by his behaviour. <p>Differentiation will occur according to how well candidates focus their answer on the way the author portrays Alatríste, and which character traits he has that inspire loyalty, rather than producing a general character study. Better responses will consider the wide range of characters who are prepared to help him, no matter how dangerous the situation is, or how prestigious or otherwise their place is in society.</p> | 20 |

| Question | Answer | Marks |
|----------|---|-------|
| 12 | <p>‘Se rió otra vez, las manos cruzadas casi con modestia ante la amplia falda sobre la que pendía un abanico de nácar’ (Capítulo V EL VINO DE ESQUIVIAS, página 138 Punto de lectura). Usted es Angélica de Alquézar. ¿Qué está usted pensando en este momento? Conteste con la voz de Angélica de Alquézar.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the fact that Angélica is portrayed as a confident young woman who has no qualms in manipulating Íñigo to get what she wants • how she knows what she must do to involve him in the plot to kill the king • how Angélica enjoys dressing up as a man and the freedom that it gives her • the pleasure she takes in wielding power over Íñigo • her true feelings for him • the lengths she is prepared to go to in order to carry out her uncle’s wishes, even stabbing Íñigo • her thoughts regarding Íñigo’s relationship with Alatraste (although she claims to never remember his name correctly) • how Íñigo’s loyalty to Alatraste is an obstacle to her total domination of Íñigo • her ideas regarding how she will distance Íñigo from Alatraste in the future to ensure Alatraste is embroiled in the plot to kill the king in El Escorial. <p>Differentiation will occur according to how well candidates use their knowledge of this character’s participation in the plot and her influence over Íñigo.</p> | 20 |

| Question | Answer | Marks |
|--|---|-----------|
| SECCIÓN B: TEATRO | | |
| Valle-Inclán, <i>Luces de bohemia</i> | | |
| 13* | <p>Vuelva a leer el final de la ESCENA DECIMATERCIA desde ‘BASILIO SOULINAKE ¡Paz a todos!’ (página 185 Austral) hasta ‘CLAUDINITA ¡Mi padre! ¡Mi padre! ¡Mi padre querido!’ (página 190). ¿Cómo se las arregla Valle-Inclán para impactar al público con lo dicho y hecho aquí? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the author’s intention upon introducing a new character, Basilio Soulinake • the impact on Claudinita and Madama Collet of what Basilio says at the wake about Max not being dead • the sense of the absurd generated by the arrival of Basilio and the juxtaposition of comedy and tragedy when he insists that Max is not dead • the indecision his remarks cause as to whether the body should be taken away or not • the discussion between Basilio and the Portera regarding checking for signs of life – one using scientific reasoning and the latter suggesting more traditional methods • the Portera’s concern for the effect Basilio’s comments are having on Claudinita and Madama Collet • the Cochero’s insistence that it is time to go and his own suggestion for checking for signs of life. <p>Differentiation will occur according to how well candidates consider the impact on the audience/reader of what is said here and the way the playwright creates a farcical element of doubt as to whether Max is dead.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 14 | <p>El Ministro se refiere a Max Estrella como ‘ese espectro de la bohemia’ (ESCENA OCTAVA, página 134 Austral). ¿Hasta qué punto cree usted que esta descripción de Max Estrella es apta? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the extent to which Max is used as a vehicle to show the darker side of bohemian life • how fleetingly he enjoyed success as a poet • how his principles and desire for artistic integrity led to a degradation of the quality of his life • how his work is affected by his blindness • the fact that he represents the fleeting success of bohemian life where talent alone is not enough to survive • his sense of outrage at the social injustice and repression that surround him • how his life is portrayed as a downward spiral towards an inevitable death • some notion that he formed part of a (literally) dying breed of bohemian artists who wrote for pleasure not financial gain • the people he knew and the places he frequented that reveal his bohemian lifestyle • how he had an important job and good contacts but lost his eyesight and consequently the way to make a living • how he could have accepted a job from the minister but felt he would be selling out were he to accept it • the way the writer guides the audience to feel a range of emotions as he carries this character through a series of events structured to create a social critique of Spanish society. <p>Differentiation will occur according to how well candidates express the above points or any other relevant ideas and make full use of the evidence available in the text to support their answer.</p> | 20 |

| Question | Answer | Marks |
|----------|--|-------|
| 15 | <p>‘DON LATINO Definitivamente, te dejo. MAX ¡Buenas noches!’ (ESCENA DUODÉCIMA, página 174 Austral). Usted es Max Estrella. ¿Qué está usted pensando mientras se sienta en el umbral de su puerta? Conteste con la voz de Max Estrella.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • a sense that Max is giving up on life • his thoughts about his family • his experiences that evening • the tragic things he has witnessed: the dead child, the prisoner who knew he would be shot for ‘escaping’ • how he had been arrested himself for expressing his political views and manhandled aggressively in the process • his meeting with the minister and the money he was offered • his depression about not being able to write any more as dictating to Collet kills his creative flow • a sense of helplessness as he lies in the street cold and unsheltered • his thoughts about don Latino, who has just left him • the hopelessness of society and his place in it. <p>Differentiation will occur according to how authentically candidates imitate this character’s voice and are aware of the precise context of the question. Better responses will add depth to the response by using their knowledge of the entire text and drawing on a wide range of supporting evidence to make the voice convincing.</p> | 20 |

| Question | Answer | Marks |
|---|---|-----------|
| Ruiz de Alarcón, <i>La verdad sospechosa</i> | | |
| 16* | <p>Vuelva a leer el ACTO PRIMERO desde ‘D. GAR. De gobernar nos dejemos el mundo’ (versos 285–286, página 53 Cátedra) hasta ‘TRIST. por mejor muerte suspira’ (verso 374, página 56). ¿Cómo se las arregla el dramaturgo para impactarnos con el retrato de las mujeres aquí? No olvide referirse detalladamente al fragmento en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the reaction the playwright wants to provoke in the audience as they listen to the harsh nature of the descriptions he gives • how Tristán responds to don García’s questions by making sweeping generalisations about women • the way his comments insult women of all social classes in one fell swoop • the derogatory attitude he reveals towards women • the way he tars all women with the same brush by saying they are all motivated by money • how his bitterness towards them can be attributed to his losing his place at Court due to a lack of money. <p>Differentiation will occur according to how well responses reflect a thorough appreciation of the entire passage and maintain relevance to the question.</p> | 20 |

| Question | Answer | Marks |
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| 17 | <p>Don García se empeña en mentir a lo largo de la obra. En su opinión, ¿cuál es la mentira más impresionante y por qué? No olvide referirse detalladamente al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • one or more of don García’s lies • the lie about him just returning from Bolivia after a year abroad when he has just come back from Salamanca • the party he claims to have had in the forest, the details of which initially impress don Juan, but eventually lead him to challenge don García to a duel • the wife in Salamanca he invents to avoid a marriage arranged by his father (ironically to Jacinta) • the outlandish claim he makes to have killed don Juan in a duel and how, when the latter appears alive and kicking, he attributes his ‘recovery’ to a spell, much to Tristán’s incredulity • how he lies to get himself out of a tight spot but then ends up creating more difficulties for himself. <p>Differentiation will occur according to the extent to which the lie, or lies, mentioned are clearly delineated and appreciated for the wit, ingenuity and spontaneity required in order to create them. Better responses will also consider the dramatic impact of the lie(s) and the consequences and consider the writer’s intention behind creating a main character who lies incessantly.</p> | 20 |

| Question | Answer | Marks |
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| 18 | <p>‘D. JU. ¿A dónde vais, don García? veis allí a Lucrecia hermosa’ (ACTO TERCERO, versos 3075–3076, página 139 Cátedra). Usted es don Juan. ¿Qué está usted pensando en este momento? Conteste con la voz de don Juan.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • don Juan’s confusion as to why don García is going towards Jacinta • his sudden suspicion that don García is in love with Jacinta after all • his haste to seal the deal • his happiness that he is to marry Jacinta • his curiosity as to don García’s behaviour at this moment • his reflections about his earlier interactions with don García i.e. the duel. <p>Differentiation will occur according to how well candidates imitate don Juan’s voice and draw on his appearances in the play to add depth to the response. Better answers will show a good understanding of the context of the question as well as draw on their knowledge of this character from a range of references throughout the play.</p> | 20 |

| Question | Answer | Marks |
|---------------------------------|--|-----------|
| SECCIÓN C: POESÍA | | |
| Hierro, <i>Antología</i> | | |
| 19* | <p>Vuelva a leer el poema <i>LAS NUBES</i> (páginas 227–228 Colección Visor de Poesía). ¿Cómo se vale Hierro de las nubes como metáfora para reflexionar sobre la vida aquí?</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the poet is inspired by the clouds to have a moment of introspective reflection • how he appears to be searching the clouds for something to which he cannot find the answer • the way he contemplates events and people that have passed like clouds being blown away by the wind • the enigma of life that passes by leaving no trace, just as clouds are in perpetual motion • how he relates the fleetingness of clouds to people who leave us: one minute they have <i>manos calientes</i> then <i>palmas de mármol</i> • how questions about the meaning of life are like asking where clouds go: they are futile and there is no concrete answer • the final question breaks him out of his revelry - he urges himself to get on with life instead of pondering its mysteries. <p>Differentiation will occur according to the extent to which the response explores the effect of the language and devices used by the poet to create an extended metaphor.</p> | 20 |

| Question | Answer | Marks |
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| 20 | <p>¿Cómo se vale Hierro del lenguaje aquí para expresar su fascinación con el mar en UNA de las siguientes secciones del poema <i>DESPEDIDA DEL MAR</i> (páginas 35–37 Colección Visor de Poesía)? a) Desde ‘<i>Por más que intente al despedirme</i>’ hasta ‘<i>...como el más triste de los ríos!</i>’ (versos 1–20, páginas 35–36 Colección Visor de Poesía). b) Desde ‘<i>Ramos frescos de espuma...Barcas</i>’ hasta ‘<i>con estos ojos que hoy te miro</i>’ (versos 21–42, páginas 36–37).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the poet personifies the sea to convey his own personal connection with it • how he tries to hold on to moments of his life by memorising what he sees when staring out to sea • the way he knows that upon returning to the shore the scene will have changed, as he will also have moved on in his life • how his memories are intrinsically linked to the ocean and how he is aware of its importance even if he is far away from the sea • the way smells, colours and even taste are associated with the sea • the extent to which it pains him to be far from the sea and how he will never feel and see the sea in the same way • all his memories and everything he does make him feel the sea so much that he wants to be a part of it • how the emotive images of children playing on the beach and boats drifting affect him • how he recalls the many sunrises and sunsets over and over again, like the birth and death of a day • how the poet laments that he cannot change his destiny. <p>Differentiation will occur according to how convincingly the candidate communicates the poet’s affinity with the sea and examines the language closely to support their response.</p> | 20 |

| Question | Answer | Marks |
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| 21 | <p>Aprecie cómo el poeta consigue convencernos de que la vida está estrechamente vinculada con la naturaleza en UNO de los siguientes poemas. VIENTO DE OTOÑO (páginas 81–82 Colección Visor de Poesía) JUNTO AL MAR (página 146).</p> <p>Candidates may refer to:</p> <p>VIENTO DE OTOÑO</p> <ul style="list-style-type: none"> • the celebratory tone evident in the first and last lines of the poem • how he encourages us to appreciate the beauty of autumn despite the tragic and more painful aspects of life • how he relates the arrival of autumn as a celebration of life • the vivid way he portrays the vibrant colours of autumn, comparing the yellow leaves to flames and creating a dramatic contrast of colours • how leaves are falling from the trees, carpeting the ground and leaving behind grey and dark days • the musical quality he gives the sound of the wind • the way the tone of the poem encourages the reader to think of the positive even if times are difficult: even though the wound is bleeding, it is a sign that we are alive. <p>JUNTO AL MAR</p> <ul style="list-style-type: none"> • the way he communicates his close personal connection with the sea • how he celebrates the sea as a part of his life and wants to be reunited with the sea when he dies • the way he describes the sea as his garden, implying his proximity and familiarity with it • how no other end to life would be desirable for one who loved the waves so much • the way he repeats motifs from other poems related to the sea such as the musicality of the sound of the wind blowing • his belief that the sea is so powerful, physically because of the force of the waves, and emotionally because it enables him to be reborn. <p>Differentiation will occur according to how well the candidate supports their response with examples and explores the effect of the words of the poem.</p> | 20 |

| Question | Answer | Marks |
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| Fuertes, <i>Obras incompletas</i> | | |
| 22* | <p>Vuelva a leer el poema <i>SOCIEDAD DE AMIGOS Y PROTECTORES</i> (página 145 Cátedra). Aprecie cómo Fuertes aprovecha el lenguaje aquí para entretenernos con el curioso motivo de este poema epistolar.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the letter format of the poem that inspires curiosity in the reader as soon as they read to whom it is addressed • the original and entertaining content of the poem and its humorous touches e.g. <i>unos dos muertos de edad</i> • the familiarity she has with the ‘presence’ as if it is a member of the family or a friend come to stay – it has annoying habits but she cares for it • the ghostly presence could perhaps be a metaphor for a member of the family or a friend – possibly an indirect way of telling said friend or family member to stop their irritating habits • the original and entertaining picture she paints of the ghost • how, as we read the poem, we share her desperation and feel pity for her having to put up with the spectre until the last line inspires a sense of relief • her initial feelings of <i>disgusto</i> at the start turning to <i>cariño</i> at the end • her intention is perhaps to suggest that we get used to everything in the end and absorb it into our daily lives, annoying and bothersome as it may be • the interesting twist at the end when she reveals that she could feel affection for the ghost and she wants to avoid this. <p>Differentiation will occur according to the quality of the appreciation of the language and how well the candidate has worked through the poem.</p> | 20 |

| Question | Answer | Marks |
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| 23 | <p>¿Cómo se vale la poeta del lenguaje para comunicar un punto de vista original sobre la muerte en UNO de los siguientes poemas? LA IDA DEL HOMBRE (página 64 Cátedra) LOS MUERTOS (página 99) ÉL LO SABE (páginas 207–208).</p> <p>Candidates may refer to:</p> <p>LA IDA DEL HOMBRE</p> <ul style="list-style-type: none"> • the bittersweet farewell to his wife; this dying man is happy to give up the more difficult aspects of his hard life • the tenderness, mixed with exasperation, he shows for his wife • how we sympathise with the hardship he has experienced his whole life • the poet strikes a modern-day chord by having the man refer to a footballer earning much more than him for kicking a football around • the sad goodbye to his wife, trying to reassure her by pointing out that his suffering will stop and she should not cry for him as both their 'lives' will improve • the moving farewell of an older gentleman who has worked hard his whole life and now wants to rest. <p>LOS MUERTOS</p> <ul style="list-style-type: none"> • the entertaining and thought-provoking portrait of the deceased • how vividly she creates the idea that the dead are still among us and know whether we pray or carry out their dying wishes • how the deceased lie cold in the ground, but an uplifting thought is that if they can't sleep, they sing • the faster rhythm and repetition of <i>se</i> to create a sense of happiness and enjoyment, until they go back to their hole in the ground • a poem that encourages people not to feel sorrow for the dearly departed but to think they are lucky for being closer to heaven • how the poem offers a positive twist on the tragedy of death. <p>ÉL LO SABE</p> <ul style="list-style-type: none"> • a poem with a distinctly religious tone focusing on the role of destiny in life and death • a unique way of looking at life – an interpretation of life as a series of statistics written as a list to be recited in rapid succession • the intriguing idea that we each have a file and are led through lifelike puppets • how the implication is that you can do nothing to change your destiny • the mysterious tone of the poem when there is reference to superhuman powers and hidden threads of control • how even God cannot rewrite that which is prescribed, or change what is happening • how she questions whether this is really what she believes or whether she has written it in order to feel calmer • we would all feel better if we can attribute them to some higher power. <p>Differentiation will occur according to whether the candidate has examined the poem in detail and appreciated the effect of the words of the chosen poem.</p> | 20 |

| Question | Answer | Marks |
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| 24 | <p>¿Cómo se las arregla la poeta para animarnos a ahuyentar los malos sentimientos en UNO de los siguientes poemas?</p> <p>SIEMPRE HAY ALGUIEN (páginas 53–54 Cátedra) AÑO NUEVO (páginas 163–164)</p> <p>Candidates may refer to:</p> <p>SIEMPRE HAY ALGUIEN</p> <ul style="list-style-type: none"> • the way she encourages us to rid ourselves of sadness – how she describes it as a superficial, fleeting emotion that can be taken off like a mask • the control we have over our feelings, so can easily get rid of negative ones • the way she addresses the other – first brother, then lover –, admonishing him for provoking false tears in himself • their conversations should revolve around adventures and how their relationship is blossoming • how they only suffer because they choose to, as they might choose to go to the park • how she thinks about difficult aspects of life and relationships when we should throw off melancholy and sadness • how she questions why one should feel sadness when there is love and a reason to sing • the upbeat tone of the poem and the way the poet appeals to the reader to share her philosophy of life. <p>AÑO NUEVO</p> <ul style="list-style-type: none"> • the tone of the poem reminiscent of a series of New Year’s resolutions, she remonstrates with herself to change her attitude • the wisdom she has acquired over the years and how, now she is middle aged, she tries to look at things differently • <i>Año Nuevo, viuda nueva</i> implies deep sadness and times of sorrow – she is encouraging herself to come out of mourning • she urges herself to live the second part of her life and start to leave her sadness behind • the use of capitals for emphasis, e.g. at the end, where she promises never again to engulf the reader in sorrow without good reason • this opportune moment – New Year – to take a new look at her life and start afresh • the sad, yet optimistic tone of the poem that encourages the reader to follow her example. <p>Differentiation will occur according to the quality of the appreciation of the poem and how well candidates keep sight of the question.</p> | 20 |