

MARK SCHEME for the May/June 2014 series

0488 LITERATURE (SPANISH)

0488/11

Paper 1 Set Texts (Open Books), maximum raw mark 60

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.

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Page 2	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

Answers will be marked according to the following general criteria:

Band	Mark	
1	18–20	Detailed, well-written, well-organised answer, completely relevant to question and showing sensitive personal response to book. For passage-based questions, detailed attention to words of passage.
2	15–17	Detailed answer, relevant to question and with personal response; may be a bit cut-and-dried. For passage-based questions, close attention to words but may be a few omissions/superficialities.
3	12–14	Competent answer, relevant but limited; signs of personal response, good knowledge of book. For passage-based, some attention to words but some significant omissions and/or misunderstandings.
4	9–11	Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. Passage-based: significant omissions/misunderstandings, but some response comes over.
5	6–8	Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based: attempt to respond, but with severe limitations.
6	4–5	Short, scrappy answer; confused; signs that book has been read. Passage-based: has read the passage and conveyed one or two basic ideas about it.
7	2–3	Has read book and absorbed some very elementary ideas about it. Passage-based: may have glanced at passage and written a few words.
8	0–1	Nothing to reward. Obvious non-reading of book, or total non-appreciation.

Page 3	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

PROSA

Pardo Bazán, Los Pazos de Ulloa

- 1* ***Vuelva a leer el final del capítulo XXIV desde ‘Un día notó Julián en Nucha’ (página 285 Debolsillo). ¿Cómo se las arregla Pardo Bazán aquí para que esta escena sea tierna y tensa a la vez? No olvide referirse detalladamente al pasaje.***

This is a touching scene because of the closeness of the two characters; Julián’s feelings towards Nucha have always been intense, but in this passage the strength of his concern for her is especially evident. Julián focuses on Nucha’s eyes, her voice, her lips, much as a lover would, and realises by her melancholic expression how deeply she is suffering, ‘Allí no se veía ya la espina del dolor que lentamente va hincándose, pero el puñal clavado de golpe hasta el pomo’. Having focused in minute detail on Nucha’s facial features, what he sees leads him to forget his position ‘semejante espectáculo dio al traste con la prudencia del capellán’. As he pleads with Nucha ‘¡Quisiera, se lo digo con el corazón, que me mandase, que me mandase!’ while waving around a handkerchief he has just used for cleaning the altar’s *sacras*, the reader is reminded of the fact that he is a man of the church who has a specific role to play and a position of trust in the household. Band 3 responses will make good use of the evidence that indicates how this passage is ‘tierna’ but better responses (band 1/2) will also focus on how tension is built up throughout the passage and will not just comment on the end when they are caught ‘red handed’. The band 1/2 responses will also note the suspense as Nucha is on the verge of confiding in Julián, ‘alzó Nucha los ojos, y en ellos lució un rayo instantáneo, un impulso de gritar, de quejarse, de pedir auxilio’. The tension is momentarily suspended as Julián ‘entre embelesado y afligido’, tenderly watches Nucha arranging flowers: the pace then intensifies as he suddenly notices the bruises on her arms, thinks back to Sabel’s brutal beating at the hands of Pedro and ‘dejó caer las sacras y tomó las manos de Nucha’ just as everybody walks in on them. Band 3 responses will touch upon most of the key language, while band 4 will be relevant but less detailed. Descriptive responses will be rewarded for any evaluative material before being placed in the lower bands.

- 2 ***‘¡Horrible familia ilegal, enraizada en el viejo caserón solariego como las parietarias y yedras en los derruidos muros!’ (Capítulo XIV página 181 Debolsillo). En su opinión de lector, ¿hasta qué punto Pardo Bazán nos hace compartir la aversión que siente Julián por Primitivo y su familia? Argumente su respuesta refiriéndose a detalles precisos del texto.***

Some candidates may only focus on this precise moment in their responses and, although this will limit their answers, they could still achieve a band 3/4 if there is enough detail. Julián’s concern for the newly wed Nucha is the trigger to this particular outburst, as he is horrified by the thought that she may find out about Pedro’s relationship with Sabel and the fact that he has an illegitimate son. The better responses (band 1/2) will comment on Pedro’s relationship with Primitivo, Sabel and Perucho using a wide range of references that reflect a good knowledge of the text and an understanding as to why he feels such passionate hatred towards the family. Julián has always been uncomfortable in Sabel’s presence and her attempt to seduce him leaves him no choice but to banish her from his chambers. When *el cura de Naya* informs Julián of Pedro’s relationship with Sabel, he is so incensed that although *el cura de Naya* finds his naiveté comical, the scandal is such that Julián considers leaving los Pazos so as not to ‘autorizar con mi presencia un amancebamiento’. At the beginning of the novel, Julián is shocked at how Primitivo encourages Perucho to get drunk and even more so when he finds out that Primitivo is the boy’s grandfather. However his predominant feeling towards Primitivo – and rightly so as he does attempt to shoot him at one point – is fear. Although scandalised by Pedro’s relationship with Sabel, he pities Pedro for the hold that Primitivo has over his life and his possessions. He understands how impossible it is for Pedro to free himself of Primitivo’s control as he himself has tried to do so when organising the archives. He tries to educate Perucho who he thinks looks like

Page 4	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

an angel but lives like an animal; he is concerned for his welfare but horrified when he finds out he is Pedro's son. There is a great deal of material to handle so we will reward how well the evidence is used to answer the question rather than expect a wealth of material from the entire novel. Weaker responses will have a narrower range of references and may lose focus at times, but the more convincing answers will show a good knowledge of the novel. Better responses will consider the family's contribution to the plot, their insidious control over Pedro and the fear they inspire in Nucha. Their final triumph is evident at the end of the novel when Pedro starts revisiting Sabel and Perucho, not Manuela the rightful heir, is the one wearing fine clothes.

- 3** *'Se aseguró que las hermanas no cruzaban ya palabra alguna en la mesa, lo confirmó ver a Rita en paseo sola con Carmen delante, mientras el primo seguía detrás con don Manuel y Nucha.'* (Capítulo XI página 153 *Debolsillo*). *Usted es Rita después de saber que Nucha va a casarse con Pedro. ¿Qué está usted pensando? Conteste con la voz de Rita.*

Naturally Rita is exceptionally angry and deeply jealous at this point. Rita's thoughts will undoubtedly reflect upon her time with Pedro. She will recall their constant flirtation and playful teasing, which she clearly enjoyed, and may now be thinking that she perhaps misread his attraction to her. She, like her father, must also be confused as to why Pedro chose Nucha of all the cousins, as Rita is described as passionate, alluring and attractive, in contrast to Nucha's less voluptuous appearance. Rita's frustration and incomprehension at how anyone could resist her yet be attracted by Nucha, will probably come across through insults about Nucha's appearance. She will also be trying to work out how it all went wrong and what she can do to get her revenge. A band 1/2 answer will make use of all the material relating to Pedro's visit to his uncle's house and specifically any interaction with Rita to ensure an authentic voice. Band 3/4 will be less familiar with the character and the situation but will include relevant material. The lower bands will show little or no signs of understanding of this character's thoughts at the time or may merely tell the story.

Gómez de Avellaneda, Sab

- 4*** *Vuelva a leer una parte del capítulo VII de la primera parte desde '–Si habéis de ver burlada' (página 152 Cátedra) hasta 'no era culpable del atrevimiento que se le reprendía' (página 153). ¿Cómo se las arregla Gómez de Avellaneda en este extracto para que nos escandalicemos con el comportamiento de Jorge Otway? No olvide citar ejemplos precisos del extracto.*

Never one to mince his words, Jorge is on fine form in this passage! He is passionate about one thing – money, and here it is evident how obsessed he is with wealth and the ruthless zeal with which he is determined to achieve it. He is unmoved by the fact that Enrique has feelings for Carlota and his response to his son's flattering portrayal of her reveals his despicable character: 'un comerciante, Enrique...se casa con una mujer lo mismo que se asocia con un compañero, por especulación, por conveniencia'. The reader almost pities Enrique in this scene and it helps to understand Enrique's behaviour in the novel – he is his father's son after all. Most middle band (3/4) responses should cover this aspect in a fair amount of detail. The higher bands will be considered for those answers that comment on his interaction with the other characters that appear in the passage. Jorge's burning desire to see if he has won the lottery has him: 'arrebataando con mano trémula las cartas que el negro le presentaba haciendo reverencias' and when referring to the slave later on in the passage as: 'Y ese imbécil negro que hace?', shows that he treats his slaves with disrespect and contempt. His reception of Sab is equally hostile: 'Maldición sobre ti!–grita furioso Jorge Otway–¿qué diablos quieres aquí, pícaro mulato, y cómo te atreves a entrar sin mi permiso?' Sab himself is: 'atónito a tan brusco recibimiento' yet far from feeling: 'intimidado al aspecto colérico de Jorge' his eyes burn with a threatening glow. Enrique's behaviour strikes a contrast with that of his father and we see a more agreeable side to him; far

Page 5	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

from being presented as a respectable character in the novel, here he wins the reader's approval 'Enrique vivamente sentido del grosero lenguaje empleado por su padre...procuró hacerle menos sensible con su amabilidad la desagradable acogida de Jorge.' Top band responses will consider how the characters react to Jorge as well as focus on Jorge's abrupt words, aggressive actions and delusional obsession with money. The weaker responses will paraphrase or summarise what is happening and not focus their comments on the specific wording of the question.

- 5** *'No – pensaba Teresa –, no debías haber nacido esclavo...el corazón que sabe amar así no es un corazón vulgar' (Capítulo II de la segunda parte, página 224). ¿Hasta qué punto está usted de acuerdo con la opinión que tiene Teresa de Sab? No olvide argumentar su respuesta refiriéndose al texto.*

There are countless good deeds throughout the novel to which candidates can refer to argue in favour of Teresa's description; a good discriminator will lie in the candidate's ability to select the most relevant and to evaluate how this proves Sab deserves to be more than just a slave. His love for Carlota is clearly illustrated throughout the novel; he has the chance to be a rich man but is more concerned about Carlota's happiness and sacrifices his freedom for her welfare. Band 1/2 responses will examine his feelings towards Carlota and how he constantly watches out for her, but will also consider how he behaves towards others. He considers killing Enrique on two occasions but never sees it through as he knows Carlota would never recover from such a tragedy; in fact he saves Enrique's life twice instead. He is respected by his master Carlos de B, as well as by Carlota and even Enrique begrudgingly admits he is a noble fellow. He is well thought of by his fellow slaves and by Martina and Luis for whom he also cares. Band 3 responses may touch upon other aspects apart from his behaviour towards Carlota but will lack the detail and precision of a band 1/2 response. These answers may also only focus on his relationship with Teresa as the quotation is hers. A simple character sketch will not score as highly as a response that considers Sab's life as a slave. Band 4 responses will be relevant but less evaluative and those placed in band 5 and below will mainly tell the story.

- 6** *Usted es Martina al final del Capítulo X de la primera parte. ¿Qué está usted pensando? Conteste con la voz de Martina.*

Martina is twice referred to as adopting a 'ridículamente majestuoso' air and some of the better responses may be able to convey such a tone in their responses. Martina has suffered great tragedy in the past and has a sick grandson to care for, however, this visit cheers her up no end especially as Carlos de B has been so generous – he offers to look after her financially, he gives Sab his freedom and has promised him a salary. Most responses will be based on this chapter, but in chapter IX, there is some reference to her background which the higher band answers may access in order to lend more credibility to their response. Martina will be thinking of Sab, whom she considers her son after all he has done for her, and knows Sab's feelings towards Carlota as her telling reaction to meeting Enrique indicates. When they are all having dinner, she looks significantly at both Sab and Carlota; she realises what a kind woman Carlota is and how hurt Sab will inevitably be when Carlota is married. She may think of Sab's treatment of Luis and her proud feelings towards him may also be present in her thoughts. Middle band responses will show some familiarity with the references to Martina and demonstrate some understanding of her personality. Lower band responses will be limited in their knowledge of this character and lack authenticity.

Page 6	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

Pérez-Reverte, *El capitán Alatriste*

- 7*** *Vuelva a leer el final del capítulo X El Corral del Príncipe desde ‘Lo que ocurrió ya es Historia’ (página 203–207 Alfaguara). ¿Cómo se las arreglan los Pérez-Reverte para que la intervención del príncipe y el duque en la pelea sea tan emocionante? Justifique su respuesta refiriéndose detalladamente al pasaje.*

In fine swashbuckling style, Alatriste fights off the five men who are attacking him aided by his good friend Quevedo. We are touched that Quevedo is prepared to come to his friend's aid as Alatriste has done on so many occasions before. The fight is so dramatic that even the king of Spain is watching and when the Prince and Buckingham nobly jump in to help the man who saved their lives, the excitement caused by the fight reaches new heights. The fact that Quevedo is a participant impresses even the king, and the spectators are soon won over by Alatriste's skill and bravery. The top band responses will be very detailed and cover most of the key points perceptively, focusing on the specific words of the passage. The better responses will also comment on the structure and tone of the passage especially at the end when a dropped glove humourously describes how the king is 'en un tris de perder los papeles.' Middle responses will communicate the excitement of the fight and consider how the Englishmen's involvement intensifies the dramatic effect but will consider, in less detail, the reactions and actions of the other characters who appear. A lower band response will not work through the entire passage and will lack detail as well as being less evaluative.

- 8** *¿Cómo se las arreglan los Pérez-Reverte para intrigarnos con el personaje misterioso de Angélica Alquézar? Argumente su respuesta refiriéndose a detalles precisos del texto.*

The Angélica Alquézar character becomes more of a protagonist in Alatriste's later adventures, however every time she appears in this novel, there is a sense of foreboding and danger. Despite her young age, she has a threatening air about her. She is a key contributor to the plot and foreshadowing implies that she is to be taken as a serious threat in the future both because of her power over Íñigo and her influential uncle who wants nothing but harm to come to Alatriste: 'ya era un prometedor anuncio de la belleza en que se convertirá más tarde', 'Pobre de mí, que acababa de conocer a mi más dulce, peligrosa y mortal enemiga'. Each appearance creates an atmosphere of intrigue; she does not speak at the first meeting, her controlled smile is described as 'muy enigmático y misteriosa'. Despite her youth, she is described as speaking in a 'tono quedo y seductor, nada infantil' and her effect on Íñigo is such that a mere glance at her eyes and he feels 'como prisionero de un filtro hipnótico' that emphasises the strength of her influence over him. Angélica serves as a love interest for Íñigo: 'Para mí, la jovencita rubia de la carroza era sólo una visión celestial' but she toys with Íñigo's emotions and readily accepts the role of spy for her powerful uncle. Alatriste perhaps senses how dangerous Angélica may be as he watches Íñigo with 'ojos preocupados' during one of their conversations. Her relationship to Luis de Alquézar makes Íñigo's involvement with her all the more perilous, especially as her uncle's hatred towards Alatriste is so evident: 'la expresión de odio y cólera que vi aparecer en ellos cuando la niña pronunció el nombre de capitán Alatriste' clearly gives a glimpse of his enmity. The best responses will be able to recall her appearances in the plot and understand their context and repercussions. The reader learns more about Íñigo through his thoughts and behaviour whenever he sees her and she helps to add another dimension to Íñigo's character. The middle band responses will be mostly relevant but will not convey such a detailed response as to how this character is intriguing. Lower band responses will probably mention the moments when she appears in the novel without evaluating the effect on the reader.

Page 7	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

- 9 ***‘...Sus ojos brillaban de odio al clavarse en Alatraste. Todo él, desde la forma en que hacía las preguntas hasta el menos perceptible de sus movimientos, era pura amenaza’ (Capítulo VIII El Portillo de las Ánimas página 146 Alfaguara). Usted es el fray Emilio Bocanegra. ¿Qué está usted pensando al mirar al capitán Alatraste?***

This is a good opportunity for candidates to imitate the thoughts of the villan of the piece. Bocanegra is one of the most powerful men in the country and Alatraste is completely at his mercy. This particular moment takes place prior to the interrogation, so although candidates know what he is going to say to Alatraste, it is hoped they show some original thought in their responses as well as an authentic voice. During the interrogation, his disdain for soldiers and men of Alatraste’s ilk is brutally obvious, but also hypocritical. Alatraste’s profession would not exist if men like Bocanegra, not wanting to get their own hands dirty, did not hire his services. Bocanegra uses his religious fervour as an excuse for arranging a murder as well as torturing so-called disbelievers who disobey him. Most apparent will be firstly, his seething rage that someone dared to disobey him and secondly, that his plotting against Prince Charles of England failed. The better responses will have these aspects of his character come through as well as understand exactly when this incident takes place. Middle bands will be less authentic but will show some glimpses of Bocanegra’s fearsome personality; he is a character of whom even Alatraste is wary. The weaker responses will probably just rehash the interrogation scene without attempting to portray his thoughts just prior to it.

Carpentier, *Los pasos perdidos*

- 10* ***Vuelva a leer una parte del capítulo 3, sección 13 (Viernes, 15 de junio) desde ‘Aprovechando que el Adelantado, llamado desde la calle’ (página 165 Losada) hasta ‘panderos de medicina’ (página 166). ¿Qué encuentra usted intrigante en esta presentación del Adelantado? No olvide referirse detalladamente al extracto.***

El Adelantado is described as an ‘extraordinario personaje’ and the better responses will use the evidence in the passage to convey how he is portrayed as such an intriguing figure. El Adelantado is distracted at this moment by *el Pescador de Toninas*, who we learn has 42 children, thus predisposing the reader to believe anything is possible in the jungle. Yannes, making the most of el Adelantado’s absence repeats the far-fetched rumour that circulates around this legendary character; El Adelantado is said to have found ‘un prodigioso yacimiento de oro’ and as this is Yannes’ dream, in his eyes this makes him a true hero. We are intrigued by el Adelantado’s secretive behaviour and mysterious appearances carrying all types of objects that give credence to the stories about him. The middle band candidates will probably focus in detail on this half of the passage but we would hope upper band responses will also consider, in greater detail, the evidence presented in the second half of the passage when el Adelantado returns. Now with the air of mystery surrounding him, his words take on a new depth of meaning and the narrator cannot help but be impressed by this man’s supposed achievements and the fact that he has managed to keep everything secret for so long. When el Adelantado informs the narrator that he knows someone who can provide him with the instruments that he is looking for, one can imagine how awestruck the narrator feels. Perceptive candidates will also comment on how El Adelantado describes and imitates the instruments, managing to answer all of the narrator’s questions with exceptional knowledge and an impressive memory. Lower band responses will describe el Adelantado and fail to consider why and how he is an intriguing character. Middle band responses will be relevant but may not work through the entire passage.

Page 8	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

11 ¿Cómo se las arregla Carpentier para comunicarnos la fascinación que tiene la música para el narrador/protagonista? Justifique su respuesta usando ejemplos del texto.

Candidates will have to skilfully negotiate the theme of music that runs through the book but avoid merely listing relevant references. We are specifically rewarding, at the higher level, those responses that evaluate how fascinating music is to the narrator. Music is his profession and although his current job does not inspire him, we learn that he previously held a more challenging position at the museum and made some impressive discoveries. It is his link to that institution that enables him to set out on his journey of discovery and ‘find’ his musical self again. We learn that he was influenced by music from an early age; both his mother and father had musical talents and so understand that music is deeply personal to him and not just a profession. The better responses will convey how the journey into the jungle reawakens his passion for music. Upper/Middle band answers will comment on the significance of the ceremony performed by the *hechicero* and the narrator’s epiphany, the primitive instruments that he finds which are the motivation behind his mission and more importantly his composition of the *Treno* which ironically leads him to return to ‘civilisation’. Perceptive candidates will hopefully explore this aspect in detail but there is a wide range of material so we should not expect it all to be covered before considering the upper end bands. Lower band responses will evaluate on a more superficial level and lapse into narrative.

12 ‘Estaba yo en el bar del hotel donde habíamos velado al Kappelmeister, cuando, venida del otro extremo del hemisferio me llegó la voz de Ruth por el hilo del teléfono.’ (Capítulo 6 sección 34 (18 de julio) página 310 Losada). Usted es Ruth después de hablar con su marido. ¿Qué está usted pensando al colgar el teléfono? Conteste con la voz de Ruth.

Although there is a summary of the conversation just after this quotation, the better responses will only use this as a guide to help them imagine what Ruth is thinking as she puts the telephone down. Ruth is probably relieved that her husband is safe but, from what we learn of her, her uppermost concern will be how to benefit from the attention surrounding her and how to put on a good performance. She is probably excited by the prospect of all the media attention to come and one suspects this is foremost in her mind rather than the fact that she will be reunited with her husband. Responses at the top end will manage to convey both these aspects in her thoughts and will make good use of her appearances in the novel to show a good knowledge of this character. Middle band responses may lack authenticity at times, or be slightly repetitive. Weaker answers will be less plausible or may paraphrase the content of the conversation Ruth has just had with the narrator.

TEATRO Calderón, *El médico de su honra*

13* Vuelva a leer una parte de la TERCERA JORNADA desde el verso 2564 ‘LUDOVICO ¿Qué me queréis’ (página 197 Clásicos Castalia) hasta el verso 2633 ‘DON GUTIERRE curan a costa de sangre’ (página 200) . ¿Cómo se vale Calderón del lenguaje y de las acciones en este extracto para que la muerte de Mencía parezca tan terrible a ojos del espectador? No olvide referirse detalladamente al pasaje.

Murder scenes always have an impact on the audience and what makes this murder all the more striking is the reluctance and genuine fear of the murderer himself. An unwitting Ludovic is threatened at knifepoint and taken blindfolded to an undisclosed location, all the while knowing that his life is in danger. This scene shows the audience the cold-blooded side of Gutierre’s character; he has clearly thought through every step of his plan and Ludovic’s reluctance, fear and dread are not going to hold him back.

Page 9	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

The extent of Gutierre's premeditation makes Mencía's death even more horrific and the audience sees how ruthless Gutierre is: 'aqueste acero/ será de tu pecho esmalte, /si resistes lo que yo/ tengo agora de mandarte.' Ludovico ominously describes Mencía as 'una imagen/ de la muerte', when he looks into her room as Gutierre finally issues his command: 'pues a ese vivo cadáver/que ves, has de dar la muerte'. The moment his intentions are clear, the audience is appalled by his words that spell out in gruesome detail how Ludovico is to murder Gutierre's wife and what the consequences will be if he does not obey. Gutierre's final speech in this extract shows how he has become obsessed with his honour, but is cold-hearted enough to ensure he is not held accountable for his wife's murder by ensuring that Ludovico does not even know where he has committed the crime. His ultimate failsafe: 'estoy dispuesto a matarle' and the complete conviction that he feels that what he is doing is right: 'médico soy de mi honor' have an intense dramatic effect which most candidates will appreciate on some level. A thorough appreciation of the entire passage and a detailed consideration of the effect the dialogue has on the audience will point the way to the higher bands. As detail becomes more sparse and evaluative comment gives way to narrative, the response will be considered for the middle to lower bands accordingly.

14 *¿Hasta qué punto cree usted que la decisión del rey de casar a Leonor con Gutierre constituye un final dramático? No olvide referirse detalladamente al texto.*

The final curtain comes down just after the king makes his controversial ruling on Gutierre's 'punishment' for the crime of murder. Candidates who successfully argue the extent to which the king's decision creates a dramatic end to the play will be placed in the upper bands. These responses will consistently refer to the text as a play and almost always refer to the audience's reaction. They may take into account the reasons why the king makes this particular decision but will always relate this speculation to the specific wording of the question. The audience could be feeling a range of emotions as the curtain goes down; they could be scandalised by a murderer going free, or satisfied that Gutierre has been served an adequate punishment. Although being told to marry seems a light punishment for killing someone, Gutierre now has to worry about his honour again as he left Leonor once before when he thought she was seeing another man. His initial reluctance leads us to believe that this is the case: 'dad me lugar para que llore mis ansias'. Gutierre even asks the king if it will be permissible to punish her for any supposed infidelity in the same way, as he believes he cannot trust her. The audience may pity Leonor, who is forced to marry a murderer and possibly meet the same fate as his first wife; however, as she takes Gutierre's bloody hand, her reaction: 'no importa/que no me admira ni me espanta' tends to make you believe she deserves everything she gets! It is important that the top bands consider the effect of the decision; middle bands will be less precise about how the dramatic effect is achieved. Lower band responses will just explain what has happened and will lose sight of the question.

Page 10	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

15 ‘DON ENRIQUE:

*([Ap.] De sus quejas y suspiros grandes sospechas prevengo.)
Venid conmigo, que tengo muchas cosas que deciros, don Arias.’*

(SEGUNDA JORNADA versos 1575–9 página 152 Clásicos Castalia)

¿Cómo imagina usted que sería la conversación entre Enrique y Arias? Escríbala.

Understanding the context of this imaginary conversation is exceptionally important here; Enrique rightly thinks that Gutierre suspects he is the man who entered his home and visited his wife while he was supposed to be in prison. Enrique will be sure to confide in Arias and express his fears for what Gutierre will do next; he realises that as a member of royalty he is pretty much untouchable, but his concern will probably turn to Mencía. Arias is a loyal friend and servant, so his main concern will be Enrique’s safety, however he too will consider the consequences for Mencía. He has seen how Gutierre treats women who are tainted with even the slightest suspicion of dishonour as he learns through Gutierre’s treatment of Leonor. He does not think too highly of Gutierre, neither does he underestimate him. He will probably warn Enrique to be on his guard but may even be so bold as to reprimand him for such reckless behaviour, albeit in a respectful, indirect way, that reveals his disapproval but does not belie the fact that he is socially inferior to Enrique. The top band responses will imitate both characters’ voices convincingly and be well written, perhaps even imitating the style of the original work (although this is not a requirement). Middle band answers will still be relevant but less convincing and may falter in the content. Lower band answers will not show a true understanding of the context or the characters.

Sánchez, Barranca Abajo

16* *Vuelva a leer una parte del Acto segundo, escena IX desde ‘ÑA MARTINIANA (desde adentro izquierda). – ¡Ave María Purísima!’ (página 112 Cátedra) hasta el final de la escena (página 114). ¿Cómo se las arregla el dramaturgo en este extracto para que el personaje de Ña Martiniana entretenga a los espectadores con su don de cuentista? No olvide referirse detalladamente al extracto.*

Ña Martiniana’s entrance on stage at the beginning of the scene is amusing and entertaining for the audience. No one has taken any notice of her so she welcomes herself: ‘¡Apíate no más, Martiniana, y pasa adelante!’ and her sarcasm is equally comical: ‘¡Jesús, qué recibimiento! ¡Ni que fuera el rey de Francia!’ She soon gathers the women around her to begin her story and has their attention immediately: ‘ande ustedes me ven, casi se me forma remolino en el viaje’. The women are enthralled by her speech; their enthusiastic encouragement to urge her to continue: ‘¡Cuenta! ¿Qué le ocurrió?’ shows how quickly she has them (and the audience) hanging on her every word. Top band candidates will comment on the first part of the extract as well as the actual recounting of the incident with Zoilo. A middle band response will probably focus on the moment she starts to tell her story. This band will also avoid summarising what happens, but appreciate, however superficially, her skill in keeping her audience thoroughly captivated. Her colourful language and skill at story telling are evident throughout her final long speech and a detailed appreciation of this section will place a response in the middle bands. The lower bands will simply summarise or paraphrase what she is saying and not take the audience into account.

Page 11	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

- 17** *Lo escrito por Sánchez, ¿hasta qué punto lo/la ha convencido a usted de que la decisión de las mujeres de abandonar a Don Zoilo es justificada? Argumente su respuesta refiriéndose al texto.*

The lack of loyalty shown by the women in Zolio's family creates quite an impact on the audience and should hopefully provoke a personal reaction from the candidates. Don Zolio's daughter Robusta is the only exception as even his wife wants to up and leave at the first chance, despite her last-minute doubts. The way they treat both Robusta and Zoilo predisposes the audience to turn against them, however some may argue that Zoilo has brought about this situation himself and so understand why his wife and daughters want to abandon him. There are key scenes when their underhand scheming casts them in an unfavourable light especially when Aniceto foils one of their escape plans. However Zoilo is sometimes overly aggressive and unreasonable in his behaviour towards them, especially when provoked by their poor treatment of Robusta. The top band answers will persuasively convey how this constant need to leave adds a dramatic twist to the plot and will use their detailed knowledge to argue convincingly as to how justified they are in making this decision. Middle band responses will be relevant but lack depth and be less convincing in their argument. Lower band responses will tend to narrate and lack precision.

- 18** ***ROBUSTA: (Radiante, va dejando resbalar la cabeza sobre el pecho de ANICETO.) (Acto segundo, escena XVIII, página 123 Cátedra).***
Usted es Robusta al final de esta escena. ¿Qué está usted pensando? Conteste con la voz de Robusta.

Candidates should not find this question too challenging as Robusta is a character who appears quite frequently. At the end of this scene, her happiness at thinking of a future with Aniceto and her father living happily ever after are uppermost on her mind. We will therefore be quite exigent when considering the top bands. Context should not pose a problem as the scene sets out the situation very clearly; Aniceto has just proposed marriage and Robusta has readily accepted. The middle band responses will probably stay focused on this moment in particular and so will limit their answers despite their relevance. A top band response will draw on their knowledge of the character throughout the play (at least up until this moment) and have the character consider the difficult situation the family is in and how marriage will be a prayer come true both for her and for her father. The love she feels towards her father will be evident in the more authentic responses; perhaps over and above her own happiness, she will consider Zoilo's. Lower band responses will show little knowledge of the character and of the situation.

Page 12	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

POETRY: GENERAL CONSIDERATIONS

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:

- 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.
- 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...').
- 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.
- 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.
- as a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.
- 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.

Page 13	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

POESÍA

Alberti, *Antología Poética*

19* *Vuelva a leer el poema Castigos (página 130 Alianza Editorial). Dé su apreciación de cómo Alberti aprovecha el lenguaje en esta poema para crear un escenario escalofriante.*

The disturbing panorama Alberti presents us with is horrifying in many ways; gruesome images face us from the first line and continue to appear throughout the poem creating a horrific world: 'cuando saben a asufre los vientos/y las bocas nocturnas a hueso, vidrio y alambre.' The intermittent pleas to 'oídmeme', make the reader empathise with his disturbed state, which becomes increasingly more agitated as the poem continues 'Oídmeme aún. Más todavía', 'Oídmeme , oídmeme por último.' Alberti combines the helplessness of experiencing a nightmare: 'quieren huir los que duermen' with distorted images of the sea: 'bahías de sangre atropellan la navegación de los lechos', and the sky: 'pero esas tumbas del mar no son fijas/esas tumbas que se abren por abandono y cansancio del cielo'. Top band responses will work through the poem and engage with the language while keeping sight of the question and focusing on the key word 'escalofriante'. Middle band responses may omit some parts as it is quite a long poem, but will still show insight, albeit in less detail. Lower band responses will be superficial and will be less focused on the specific wording of the question.

20 *¿Cómo se vale del lenguaje para comunicar una fuerte conexión personal con el mar en ESTOS DOS poemas? Retorcedme sobre el mar (página 41 Alianza Editorial) ¡Quién cabalgara el caballo..! (página 43)*

Candidates are paying more attention to language in poetry so credit is to be given to those who make a special effort to focus on the words and also to answer the question. All too often they tend to write about what they understand in the poem and fail to focus on the specific requirements of the question. Here candidates are required to appreciate two poems and it is essential that both poems are referred to for the middle or upper bands to be considered. Candidates should not be penalised for selecting references from one poem more than the other as answers are to be marked holistically and considered for the quality of the overall response. Responses should show that candidates have reflected upon how the poems convey a powerful connection with the sea and place in the lower bands any responses that fail to do so. Middle band responses will work their way through most of the poems and attempt to keep a focus on the question, while the top band answers will be very detailed and relevant throughout.

21 *¿Cómo aprovecha la figura del ángel como símbolo para expresar sus sentimientos de forma impactante en ESTOS DOS poemas? El ángel de carbón (páginas 116–117 Alianza Editorial) Desahucio (página 104).*

As in question 20, both poems are to be considered and the same guidance applies. The better responses here will take a detailed look at both poems and examine how Alberti uses angels symbolically to express his feelings. Middle band responses will be relevant but take a less comprehensive view and lower band responses will obliquely refer to the poems without engaging in the language.

Page 14	Mark Scheme	Syllabus	Paper
	IGCSE – May/June 2014	0488	11

De la Cruz, Poesía Lírica

22* *Vuelva a leer el poema Dime, vencedor rapaz (páginas 104–5 Cátedra). ¿Hasta qué punto, y cómo, ha conseguido impactarlo/la Sor Juana Inés de la Cruz al expresar su amor mediante imágenes tan violentas?*

This is quite a long poem, but the question is straightforward and should pose no major problems for candidates at all levels. The better responses will identify the way the poet likens her passion to a ‘guerra civil, encendida’ and will pick out the more violent images that appear throughout the poem. The top band responses will handle the material confidently, and produce original, personal responses. Middle band responses will be less detailed but entirely relevant, although clumsier in their expression. Lower band responses will lack precision and omit key parts of the poem; they may also reproduce prelearnt material that does not convincingly tie in with the question.

23 *¿Cómo se vale la poetisa del ritmo de las palabras para realizar el efecto poético en UNO de los siguientes poemas?*

Al que ingrato me deja, busco amante (página 78 Cátedra)

El soberano Gaspar (páginas 184–185)

Aunque eres, Teresilla, tan muchacha (página 224)

Si los riesgos del mar considerara (página 256).

A question that clearly requires a close focus on the words, so any responses that are vague or lapse into paraphrase will be placed in the lower bands. Also there will be little credit given to those answers that simply analyse the rhyme scheme although there seem to be fewer answers of this type lately and hopefully this is a trend that will continue. If the decode reinforces any relevant comment however, it can be taken into account. Middle to upper band responses will stand out for their close attention to the language and their ability to evaluate using the words of the poem and focus on their overall poetic effect.

24 *Aprecie cómo la poetisa aprovecha el lenguaje poético para comunicarnos la intensidad de sus sentimientos en UNO de los siguientes poemas:*

Mientras la Gracia me excita (páginas 248–249 Cátedra)

Este, que ves, engaño colorido (página 253).

Each poem convincingly communicates the depth and intensity of the poet’s feelings and so a good answer will show focus on the language and convey a personal response to it. Candidates tend to respond well to these types of questions as they are quite straightforward, so we can be quite demanding at the top end in terms of relevance and attention to words. Little credit will be given for inert quotations, but reward any originality and detailed consideration of the language. Lower band answers will lack a personal response or just summarise the poem, while middle band responses will make a relatively consistent attempt to answer the question.