

## **MARK SCHEME for the May/June 2015 series**

### **0488 LITERATURE (SPANISH)**

**0488/13**

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.

Cambridge will not enter into discussions about these mark schemes.

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Answers will be marked according to the following general criteria:

<b>Band</b>	<b>Mark</b>	
<b>1</b>	<b>18–20</b>	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.
<b>2</b>	<b>15–17</b>	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.
<b>3</b>	<b>12–14</b>	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.
<b>4</b>	<b>9–11</b>	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.
<b>5</b>	<b>6–8</b>	Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based: attempt to respond, but with severe limitations.
<b>6</b>	<b>4–5</b>	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.
<b>7</b>	<b>2–3</b>	Has read book and absorbed some very elementary ideas about it. Passage-based: may have glanced at passage and written a few words.
<b>8</b>	<b>0–1</b>	Nothing to reward. Obvious non-reading of book, or total non-appreciation.

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## PROSA

### Pardo Bazán, Los Pazos de Ulloa

- 1\* ***Vuelva a leer el final del capítulo XXII desde ‘La luna de aquella noche de diciembre’ (páginas 262–4 Debolsillo). ¿Cómo se las arregla aquí Pardo Bazán para crear con el lenguaje una impresión tan viva de esta noche de caza? No olvide referirse detalladamente al extracto.***

Pardo Bazán’s sensorial description of the cold night sets the scene for a very unique hunting experience. Seen mainly from the hare’s point of view, the author skilfully carries the reader through the different stages of the hunt. For the hare: ‘era noche de festín ...y noche también de amor’, its natural instinct to reproduce contrasting with the hunter’s desire to kill. Both are intent on fulfilling their instinct – the hare to perpetuate the species and the hunter to exterminate it. There is a wealth of detail in the description of both the hunter’s and the hare’s movements and, while we would not expect candidates to comment on every aspect, the best responses will use evidence from the entire passage to support their answer. Although hunting is usually a masculine pastime, the top band answers may comment on how Pardo Bazán adds feminine touches to the scene, starting with the romantic full moon and ‘la liebre, vestida con su abrigado manto de suave y tupido pelo’. She describes the males as: ‘deseosos de románticas aventuras’. The animal’s movements are described with literary flair and great detail: ‘sus saltos algo de funambulesco’, ‘la Dulcinea perseguida y recuestada por innumerables galanes’, whereas the hunter’s movements are commonplace and succinctly described: ‘tendidos boca abajo’, ‘el cazador se estremece, se endereza, afianza en tierra la rodilla, apoya la escopeta en el hombro’. Upper band answers will comment on these aspects while the middle band will not exploit the language so precisely. These middle band responses will be relevant, however, and will have worked through most of the passage. The lower band responses will not focus so closely on the detail and may not sustain relevance throughout.

- 2 ***¿Cómo se vale la autora de la relación entre Julián y Nucha para intensificar el interés de la novela? Argumente su respuesta refiriéndose a detalles precisos del texto.***

Julián’s intense admiration, or forbidden love for Nucha, was the reason he recommended that Pedro take her for a wife. Their relationship, although platonic, is deeply intimate yet within the norms of what was acceptable in society at that time. At the top end of the scale, we are looking for candidates to present a well-supported consideration of the nature of their relationship and also to draw on specific episodes involving the two characters that contribute to the plot and entertain the reader. It will not be possible to cover every scene in which these two characters appear, but some well-chosen references, relevantly presented as a response to the question, will place an answer in the upper bands. There are some dramatic episodes in the novel where these two characters are the focus: when Perucho’s paternity is revealed, when the two are caught in the chapel together and when Julián thinks Nucha is being attacked by Pedro, only to find she is screaming because of a spider. Middle band responses will focus on one or two scenes and present a less detailed, but relevant argument. The lower band responses will show a basic understanding of the question but will present a more generalised response.

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- 3 ***‘Primitivo, que venía a retaguardia, clavaba en él su mirada directa y escrutadora’ (Capítulo XXIV página 287 Debolsillo). Usted es Primitivo. ¿Qué está usted pensando mientras mira a Julián? Conteste con la voz de Primitivo.***

This moment is a dream come true for Primitivo. Since the first time Julián appeared at the Pazos, Primitivo has seen him as a threat or an obstacle to be removed by whatever means possible. This intimate scene, now so public, means that Julián has brought about his own downfall, as Primitivo knows that Pedro will not tolerate any injury to his pride and his honour. Primitivo will be metaphorically rubbing his hands with glee but may also be surprised to think that Julián would dare to be romantically involved with Nucha. His next step will be to feed Pedro’s paranoia and ensure that Julián is sent away. His dislike for Julián is intense (he tried to shoot him full of lead pellets at one point), and this will come across in most responses at the middle to top bands. The top bands will also make use of relevant episodes in the novel where Julián and Primitivo have interacted in order to add authenticity to the responses and may also include thoughts on how he will use his daughter Sabel to seduce Pedro once more and so remove Nucha from the picture as well. The lower bands will show a superficial understanding of the character and situation and show little evidence of knowledge of the text.

### **Gómez de Avellaneda, Sab**

- 4\* ***Vuelva a leer una parte del capítulo III de la SEGUNDA PARTE desde ‘– Esto es un hecho –’ (página 229 Cátedra) hasta ‘Ella llenaría su destino como yo el mío’ (página 231). ¿Cómo se las arregla Gómez de Avellaneda aquí para que los pensamientos de Enrique provoquen un fuerte impacto en usted como lector? No olvide referirse detalladamente al extracto.***

Most responses should be able to convey, on some level, the dilemma faced by Enrique that shows the more disagreeable facets of his personality. His greed and the obedience he shows his father, lead him to decide not to go ahead with the wedding. His arrogance comes to the fore when he cannot bear to think of how Carlota will see him for who he truly is and he decides to tell his father not to reveal the true motive behind the decision to break off the engagement. Like a true coward, he decides he will then run away. There is an interesting contrast drawn between Enrique and Sab; both are jealous at the thought of Carlota with another man yet, while Sab is tormented by the fact that he has lost Carlota to ‘un rival indigno’, Enrique knows that whoever Carlota has a relationship with after him will be ‘un amante más digno’. This is no consolation for him, rather it will shake him out of his complacency and make him drink from ‘un caliz de amargura y de furor.’ There is a moment when Enrique contemplates the port and stops thinking about himself for a moment: ‘esa alma tan apasionada sentirá un presentimiento que la anuncie que en este momento su Enrique piensa en el modo de abandonarla’, but he soon goes back to his favourite subject, that is himself and his future plan for wealth at any cost.

This is quite a long passage so we should not expect every single detail to be covered, but the response should range through the entire extract for an upper band to be considered. Middle bands will select evidence from most of the passage, but will be less incisive in their evaluation, all the while maintaining relevance to the question. Lower band responses will focus on some of the extract but omit key parts.

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- 5 ***La vida de Carlota al principio de la novela se diferencia mucho a la que tiene al concluir la historia. ¿Cómo se las arregla la autora para que este contraste sea tan impactante? Argumente su respuesta citando ejemplos del texto.***

Carlota sails through most of the novel oblivious to the trials and tribulations experienced by the other characters. She has a blind and misplaced faith in Enrique's trustworthiness and she leads a romantic, fairy tale existence. She is indulged by everyone, yet the reader finds her an agreeable figure who shows kindness to those around her; she never wants for anything and her only suffering is at the absence of her cad of a fiancé. However, there is a turning point in the novel and a change to her good fortune and idyllic existence. First of all her brother dies and her father has to leave. Then Sab dies, although her reaction at the time is rather cold, as it happens just as she is marrying Enrique. By the end of the novel, she is in an unhappy marriage living with Enrique and his father who manipulate her dying father into leaving his inheritance entirely to Carlota. This allows Enrique and Jorge to have complete control of the finances and they decide to cut off Carlota's sisters and spend the entire time trying to make more money. Carlota's unhappiness comes to the fore when she visits Teresa who, ironically, is completely content with her life. Upon learning of Sab's feelings for her, Carlota seems to finally appreciate how much he cared for her and starts visiting his grave.

Upper band answers will handle the material well and select relevant evidence to demonstrate the contrast in Carlota's life from the start to the end of the novel. Middle band responses will also show the contrast but will be less detailed while lower band responses will write about what happens to Carlota in the novel and move away from the focus of the question.

- 6 ***'– ¡Insensata juventud! ¡Tan sereno está ese loco como si no hubiese visto deshacerse entre las manos una esperanza de cuarenta mil duros!' (Cápítulo VII, PRIMERA PARTE página 155 Cátedra). Usted es Jorge Otway y acaba de discutir con su hijo. ¿Qué está usted pensando? Conteste con la voz de Jorge Otway.***

A man completely obsessed with money, his frustrated rage will come across in all upper band answers. His one purpose in life is to make money, and knowing that he was so close to winning a fortune with so little effort will have him ranting and raging throughout this stream of consciousness. A one-dimensional character, this should be a relatively straightforward task for most candidates. Some reference to his manipulation of Enrique to help him achieve his aims, as exemplified in their conversation prior to this moment, will also come across in the better responses. Sab and Enrique are both present at this moment so Jorge might make them the object of his murderous rage. He will also feel frustration that Carlota is not as wealthy as he hoped and so that plan failed as well. He is intolerant of Enrique's true feelings and thinks he is frivolous to even consider marrying a woman with no fortune. He also cannot understand why Enrique is not equally as angry as he is for missing out on a big lottery win.

Upper band responses will make full use of this chapter, and other moments in the novel, to recreate this character's voice. Middle band responses will be quite convincing, but lower band responses will convey a superficial and not entirely authentic voice.

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**Pérez-Reverte, *El capitán Alatriste***

- 7\*** *Vuelva a leer una parte del capítulo III UNA PEQUEÑA DAMA desde ‘– No queda sino batirnos – añadió el poeta al cabo de unos instantes’ (página 64 Alfaguara) hasta ‘para castigar su orgullosa imprudencia’ (página 66). ¿Cómo aprovechan el lenguaje aquí los Pérez-Reverte para que el lector tenga una viva imagen del lamentable estado de España en aquella época? Justifique su respuesta refiriéndose detalladamente al pasaje.*

Upper band candidates will make full use of this detailed account given in this extract that builds up a vivid, yet disheartening picture of seventeenth-century Spain. If the account is mainly narrative, or simply a summary, then the middle to lower bands are to be considered. If there is a fairly sustained attempt to communicate a reaction towards the decadence, corruption and mismanaged economy that Spain was suffering at the time, then the middle band is to be considered. The upper bands will also comment on the fact that Quevedo’s inebriated state is giving him the courage to speak in terms that would be construed as treasonous at that time and punishable with prison, as we see when Íñigo keeps a worried eye out for the *corchetes*. Although Íñigo ‘era capaz de advertir la osadía de sus palabras’, he did not fully understand how right Quevedo was at the time and now, writing with hindsight, he marvels at ‘la clarividencia de aquel hombre excepcional.’

- 8** *‘Pero aunque viejo soldado y acero a sueldo, él también tenía sus retorcidos códigos’ (Capítulo V LOS DOS INGLESES página 101 Alfaguara). ¿Cómo se valen los Pérez-Reverte del personaje del capitán Alatriste para demostrar que un asesino a sueldo puede ser también un hombre de honor? Argumente su respuesta citando ejemplos del texto.*

Although this requires a character study of sorts, it is essential that the focus be on Alatriste’s code of honour that is often at odds with his profession. We are looking for examples from the text that demonstrate how the captain surprises the reader with his morals and sense of fair play. The better responses will focus on his interaction with the other characters in the novel and the way he treats them, both commanding and showing respect even to his adversaries or intended victims. He is a killer, but has a conscience and a clear sense of honour that is evident on many occasions in the novel. Some of the upper band responses will compare him to Malatesta, who shares the same profession, but performs his ‘duties’ with relish and no scruples whatsoever. The captain’s code of honour originates from his time as a soldier. He has only had to turn to this alternative profession out of necessity and, as Spain cannot afford to go to war, its soldiers are left to fend for themselves and use the only skill they have acquired.

Responses that include precise examples that take into account that his influential friends, as well as his enemies, show him respect – albeit begrudgingly as far as the latter are concerned – will point the way to the higher bands. Middle bands will show less familiarity with the whole text but will select relevant evidence and attempt to focus their response and maintain relevance, although some may just trot out a prelearned character study without adequately focusing it on the wording of the question. Lower band answers will mainly explain what he does in the novel and show a superficial understanding of the character.

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- 9 *'Al cabo se volvió de espaldas, blasfemando entre dientes, mientras el capitán escondía la cuchilla de matarife en la caña de una bota'* (Capítulo VII LA RÚA DEL PRADO página 142 Alfaguara). Usted es Martín Saldaña y acaba de arrestar al capitán Alatríste. ¿Qué está usted pensando? Conteste con la voz de Martín Saldaña.

Torn between his duty as a sheriff and his loyalty to a good friend, Martín Saldaña permits the captain one concession before arresting him: a hidden knife. He allows the weapon mainly because he knows his friend and former fighting companion in the war of Flanders is in danger, but also because he feels guilty to some extent, as it was he who got Alatríste involved in the 'English conspiracy' in the first place. Saldaña also knows that the people involved in this affair, and whom the captain have let down, are dangerous and highly influential people, hence the permitted hidden weapon. Even the smallest blade in the captain's hands is a lethal weapon, and he probably feels a little better for giving his friend at least a small fighting chance of surviving, or at the very least buying him some time.

Candidates who are very familiar with this character, may also have him thinking about his own situation and, although dreading the current circumstances – having to arrest one of his friends and most likely send to his death – he may think how he could be in the same position and earning his living in the same way. Martín Saldaña enjoys the profession he has due to his relationship with a woman who cuckolded him with an influential man who got him the job of 'teniente de alguaciles'. In a previous conversation with Alatríste, when Martín attempts to lecture him on his lifestyle, the captain points this out to him, albeit without entering into the salacious details! Some of the upper band candidates may allude to this as a way to lend more authenticity to their answer. This band will also make full use of this character's appearances in the novel, his shared experiences with Alatríste and the strength of their camaraderie. However, they will also reflect his sense of duty; Saldaña has to arrest Alatríste or lose his job and end up earning a living in the same way. Middle band responses will make full use of the evidence in this episode whereas lower band responses will show a superficial understanding of the situation and the character.

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### Carpentier, Los pasos perdidos

- 10\* ***Vuelva a leer una parte del capítulo 4 sección 19 (Tarde del Lunes) desde ‘La curiara se va aproximando cada vez más a esa ribera’ (página 206 Losada) hasta ‘al buscar las raíces de las plantas’ (página 208). ¿Cómo se las arregla Carpentier para que esta parte del viaje sea tan horripilante? Justifique su respuesta refiriéndose detalladamente al pasaje.***

El Adelantado, the Indians and even the dog show more interest in this stage of the journey than the ‘adormecido’ narrator. Although the narrator is being lulled to sleep by the canoe’s slow movement, the reader’s interest is piqued as to why ‘los indios palanquean cada vez más despacio’ and el Adelantado is scrutinising the riverbank ‘con acuciosa atención’. The silence is broken, and the narrator awoken, by the sudden discovery of the hidden entrance: ‘De pronto, me despierta un grito del Adelantado: “¡Ahí está la puerta!” Marked by the mysterious symbols carved on the tree trunk, the narrator considers the entrance impossible to negotiate: ‘se abría un pasadizo abovedado, tan estrecho, tan bajo, que me pareció imposible meter la curiara por ahí’, heightening the feeling of trepidation and excitement as the adventure continues. The difficulty of the next part of the journey: ‘con los remos, con las manos, había que apartar obstáculos’, further intensifies the sense of trepidation. The vegetation seems to reject any human presence: ‘un perenne descenso de hebras que encendían la piel’, and the mystery of what lies beneath the dense waters: ‘lo que estaba abajo era tal vez peor que las cosas que hacían sombra’, creates a vivid image of the landscape the group are trying to penetrate.

The upper band responses will fully appreciate the sensorial descriptions of the visual aspects: ‘todo parecía un cochambroso enrevesamiento de culebras’, odd sounds, ‘chasquidos inesperados’ and strange smells: ‘aquellas aguas oscuras que olían agriamente’ that create an eerie atmosphere. Middle bands will focus on some of the detail and present a mostly consistent response. The lower band answers will focus on parts of the extract or summarise its content.

- 11 ***‘Dentro de algunos días regresaré para siempre, luego de haber enviado los instrumentos al Curador y de haberme comunicado con Ruth, para explicarle la situación lealmente y pedirle un pronto divorcio’ (Capítulo 5 sección 33 página 303 Losada). En su opinión de lector, ¿hasta qué punto cree usted que el narrador/protagonista se engaña a sí mismo al decidir coger el avión? Justifique su respuesta refiriéndose detalladamente a la novela.***

In hindsight, some might think that the narrator should never have left Rosario in the first place; some might also think that his reasons were admirable insofar that he wanted to fulfil his duty to bring back instruments for the museum’s curator and, more importantly, end his marriage. He only has a split second to decide as the pilot is waiting to take him back and, in the end, his decision brings about the end of his relationship with Rosario. However, he is a married man and, under pressure from fray Pedro to marry Rosario, he cannot formalise his relationship with her until he gets divorced. It is not very admirable that, up until now, he has been deceitful towards Rosario about his wife, but at least he has made a decision to put that right. He also took the journey to fulfil a compromise he made with the curator and one could admire his sense of duty. However, deep down, some may think these are excuses to get back to civilisation knowing that this aeroplane offers the only exit out. Having said that, he does try to get back to Rosario, but in the end fails to overcome all the obstacles placed before him in time to continue his life with her. Whatever opinion the candidate presents, we will evaluate the strength of the evidence provided and the conviction behind the argument. The less convincing the argument, the lower the band to be considered.



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- 12 *'Luego, como calmada, fijó los ojos en la pared, con semblante de contemplar algo remoto; se levantó con gran esfuerzo y fue a su habitación, cerrando la puerta detrás de sí' (capítulo 6 sección 34 página 320 Losada). Usted es Ruth y acaba de escuchar toda la verdad sobre el viaje de su marido. ¿Qué está usted pensando? Conteste con la voz de Ruth.*

Ruth finally has the full picture of what happened during the journey; she learns of the companion with whom her husband travelled – which she discovered through a newspaper report – and that her husband met someone else during the journey and wants to spend the rest of his life with her. Up until now, Ruth has orchestrated the whole affair as if she were starring in her own film; she has lavished in the attention and publicity of her 'lost husband' being found alive and has even spiced up the story with an imaginary pregnancy. This final blow – that her husband is in love with someone else and wants a divorce – does not figure in her script, already adapted to fit in her husband's lover Mouche. As she shuts her bedroom door, she will be thinking about all these events and the latest twist in the tale. Ruth eventually decides that she will take her husband for every penny and tie him up in legal proceedings for as long as possible (in fact so long that she ruins her husband's chances of being reunited with his beloved Rosario), but we will allow candidates to have her thinking and then rejecting, other ways of making sure she is the protagonist.

Upper band responses will make full use of Ruth's appearances in the novel to ensure their interpretation of her voice is appropriate. Middle bands will also strive to do the same, but will not maintain the same standard. Lower band responses will lack authenticity or awareness of the situation.

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## TEATRO

### Calderón de la Barca, El médico de su honra

- 13\*** *Vuelva a leer una parte de la PRIMERA JORNADA desde ‘REY Aunque me habéis respondido’ (verso 729 página 109 Clásicos Castalia) hasta ‘COQUÍN y veámonos después’ (verso 808 página 112). ¿Cómo se vale Calderón de la Barca de esta conversación entre el Rey y Coquín para entretener al público? No olvide referirse detalladamente al pasaje.*

The king's shorter, punchier lines contrast with Coquín's lengthier, nervous ramblings. Hopefully candidates will spot the humorous way the king repeatedly asks him who he is, as Coquín goes into minute detail without actually directly answering the question. It is also comical that Coquín is so scared that the king will throw him off the balcony and he is buying time to avoid such a fate. An appreciation of this long, but entertaining, speech about who he is: 'soy cofrade del contento', 'mayordomo de la risa, gentilhombre del placer y camarero del gusto', and the many elegant ways he describes his profession, will place a response in the upper bands. It is amusing the way the king interjects: 'En fin, ¿sois hombre que a cargo tenéis la risa', to summarise in a line what Coquín has taken so long to do. The tone becomes a little more sinister when the king sets out the deal with Coquín – make me laugh or I will pull out your teeth! The audience does not know if he is serious or not and Coquín makes a comical observation: 'dicen, cuando uno se ríe, que enseña los dientes; pues enseñarlos yo llorando será reírme al revés'. Upper band responses will focus on the words spoken but also show an appreciation of the tone and atmosphere of the exchange. Middle band responses will be less detailed, but mostly relevant and omit parts of the extract. Lower band responses will convey one or two ideas, with some support.

- 14** *‘Hombre de honor’ o ‘brutal asesino’. ¿Con qué impresión de don Gutierre se quedará el público al bajar el telón final de la obra? No olvide referirse detalladamente al texto.*

The upper band answers will evaluate both aspects of the question, giving a balanced argument considering evidence from throughout the play, before drawing a conclusion. Some candidates may feel that both are the right answer. Middle band answers will dedicate more time to one rather than the other using less detail from the play. There is evidence to fight both sides: he did indeed murder his wife and the fact that he was never punished for it shows that he had the right to do so. At one point he claims: '¿qué injusta ley condena / que muera el inocente, que padezca?' but this does not stop him from going ahead with his plan, having drawn the wrong conclusions from circumstantial evidence which leads him to killing an innocent person. Mencía's behaviour could be construed as foolish and it could be thought that Gutierre had no choice but to reinstate his honour, but most candidates will probably agree that she did not deserve to die. Lower band answers will tend to argue one side unconvincingly or misinterpret the question when there are two aspects to consider, but we will evaluate the strength of their argument, even if it is one-sided, before using the very low bands. If a contemporary and modern audience are considered, this will also be rewarded.

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- 15 ***‘DOÑA MENCIA [Ap.] Miedo, espanto, temor, y horror tan fuerte, parasismos han sido de mi muerte.’ (SEGUNDA JORNADA versos 2045–6 página 171 Clásicos Castalia). Usted es doña Mencía y acaba de darse cuenta que su marido sospecha que otro hombre ha entrado en casa. ¿Qué está usted pensando? Conteste con la voz de doña Mencía.***

Poor Mencía! She goes to such lengths to protect her honour but she now knows that her worst fears have been realised. She is quite literally scared to death and knows that her husband has the right to punish her as he sees fit. She must be lamenting ever having set eyes on Enrique, cursing the fates that brought them together, but also angry at him for putting her in this position in the first place. She is completely innocent, an unwitting victim of an amorous former suitor and an insanely jealous husband obsessed with honour. Mencía is a woman with whom most candidates will empathise, especially at this moment in the play, as her life is at risk. The upper band responses will make full use of their knowledge of plot and this character to have Mencía reflect back on how she got in this situation in the first place, perhaps thinking about how she could have avoided it and maybe even what she could do to save herself. She also tries to contact Enrique later on in the play, so her concern for him may also be present in her thoughts. Middle band responses will be fairly convincing but lower band responses will show a superficial understanding of the character and situation.

### **Sánchez, Barranca Abajo**

- 16\* ***Vuelva a leer una parte del Acto Primero, escenas XII–XIV, desde la acotación ‘(Los mismos, DON ZOILO y BATARÁ)’ (página 94 Cátedra) hasta la acotación ‘(ZOILO, abrumado, hace mutis lentamente por la primera puerta de la izquierda.)’ (página 96). Aprecie la manera en que Sánchez explota la repentina determinación de Zoilo aquí para crear un gran efecto dramático. No olvide referirse detalladamente al extracto.***

An awareness of context is quite important in this extract. Zoilo has just got the full picture from Robusta that Prudencia is having an affair with Juan Luis, the person who put Zoilo in this situation in the first place. Zoilo is humiliated on two fronts, firstly that his daughter is cheating on her fiancé with the man who bought out his lands from under him, and secondly that he is allowed to stay due to this man’s charity – a bitter pill to swallow for such a proud man. It must be particularly demeaning for him to find out that Juan Luis is seducing his daughter. Zoilo’s violent temper sets off a stream of abuse in an unusually action packed scene. He shows no concern for anyone, even his long-suffering wife, and sets out to move the family. Once Rudelina learns of her lost fortune, the audience is aware of just how desperate the situation now is; there is literally no money and nowhere for the family to stay. Even Zoilo has no idea where he is taking them: ‘¡al medio del campo! ¡Qué sé yo!’

Upper band responses will appreciate the dynamic pace, and the anger and frustration felt by Zoilo that spurs him into action in the first place. The range of emotions and reactions of the other characters to Zoilo’s decision will also be considered in this band: Batará leaps into action, Dolores recovers from her headache as instructed, and Rudelina is infuriated by the loss of her inheritance. It is quite brave of Rudelina to stand up to her brother when he is in such a state. This is quite a dynamic scene and some of the drama should come across in the middle band responses, although the response will not be as perceptive. Lower band answers will summarise the events and show a superficial appreciation of the impact that Zoilo’s actions have on the audience.

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- 17 ***¿Cómo se vale el dramaturgo de la dinámica entre Robusta y las otras mujeres de su familia para intensificar el efecto dramático? No olvide referirse detalladamente al extracto.***

An interesting character, Robusta inspires anger and bitterness in the women of the family yet, curiously, tenderness and love from her tempestuous father. An upper band response will carefully examine Robusta's relationship with the female family members and evaluate the dramatic effect of the scenes where she appears with them. The middle band answers may concentrate on the opening scenes, but the range of evidence will help decide the final band. Some may note the almost comical opening conversation where insults abound, but as the plot develops, their cruelty towards her is quite appalling, especially when she is suffering from ill health. The family show no sympathy towards her and she does eventually die. The very low band answers will produce little evidence and a superficial understanding and familiarity with the character.

- 18 ***'ZOILO. – (al SARGENTO.) Cuando guste... Tengo el caballo ensillao. (A ANICETO.) Hasta la güelta, hijo. Si tardo, cuidame mucho a la gurisa...que la pobrecita no está nada bien. ANICETO. – Vaya tranquilo.'* (Acto segundo, escena XVII página 121 Cátedra). Usted es Aniceto y don Zoilo acaba de ser detenido. ¿Qué está usted pensando? Conteste con la voz de Aniceto.**

An all-round good guy, Aniceto seems to be the only friend Zoilo can rely on in his increasingly tragic existence. He will be hurt by the fact that a man he admires has been arrested so publicly and will of course respond to Zoilo's request. He eventually asks Robusta to marry him, so his thoughts will be full of affection towards the only member of Zoilo's family who ever showed her father respect. He later prevents the family from abandoning Zoilo, so his opinion of the other women will be none too favourable. He could reflect upon Zoilo's current situation, share his concerns for the future and consider his feelings towards Robusta. An upper band response will make full use of this character's appearance in the play and create an authentic voice in a correct context. The middle band will use a narrower scope of evidence, but there will be moments of authenticity. The lower band responses will struggle to recreate the character's voice due to a superficial knowledge of the text.

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## Duque de Rivas, Don Álvaro

**19\* *Vuelva a leer la escena II de la Jornada quinta (páginas 186–189 Alianza Editorial). ¿Cómo aprovecha el lenguaje aquí el Duque de Rivas para divertirnos e intrigarnos a la vez con esta conversación? No olvide referirse detalladamente a la obra.***

This is quite a long passage but that should help candidates at the top end of the scale to select a wide range of references that entertain and intrigue the audience. Hermano Melitón provides the entertainment with his peevish whining about the poor who come begging at the church. His uncharitable claim that some could find a job if they are strong enough: ‘que pueden derribar a puñadas un castillo, váyanse a trabajar’, contrasts with Padre Guardián’s more empathetic attitude. The intrigue is provided through the references to Padre Rafael; Hermano Melitón’s petulant gripes about how the poor he feeds unfavourably compare him to Padre Rafael are entertaining, especially as Padre Guardián gently remonstrates with him for unfairly judging Padre Rafael, much as a parent to a child. The intrigue develops shortly after this, as we learn of Rafael’s outbursts and strange behaviour. The skilful way the playwright leads the audience to the realisation that Rafael is in fact don Álvaro, should come across in the top band responses: the references to his race, to the colour of his skin and also how the question of his origin is also a matter of debate in this situation, are clues that lead us to this conclusion. The way Melitón relates the stories is also entertaining as each anecdote begins with his good humour: ‘que le dije en broma’ and ends with Rafael’s violent reaction: ‘le dije en broma: «Padre, parece un mulato, y me echo una mirada, y cerró el puño, y aun lo enarboló de modo que parecía que me iba a tragar’, and later on in the extract: ‘le dije en broma que parecía entre los riscos un indio bravo, y me dio un berrido que me aturulló’. Melitón’s suspicions regarding Rafael: ‘Y como vino al convento de un modo tan raro, y nadie lo viene nunca a ver, ni sabemos dónde nació’ are not laid to rest by Padre Guardián explanations as to how Álvaro came to live in the monastery four years ago, in fact they have quite the opposite effect and feed his imagination that the Devil is among them: ‘siempre que lo miro me acuerdo de aquello que vuestra reverendísima nos ha contado...de cuando se hizo fraile de nuestro Orden el demonio.’ The upper band candidates will cover most of these points and handle the material confidently. This band may also refer to the end of the scene and the insistent ringing of the bell indicating that Álvaro’s fate is about to take yet another inauspicious turn. Middle band response will cover the main ideas but will not be so detailed. The lower band responses will tend to summarise or explain what is happening.

**20 *¿Cómo se las arregla el dramaturgo para conmocionarnos con el triste y dramático fin de don Alfonso al final de la obra? No olvide referirse detalladamente a la obra.***

The top band answers will not treat this as much as a starred question but will refer to how events earlier in the play predispose the audience to believe that this tragic end was inevitable. However, following on immediately after the extract in question 19\*, the pace of the play picks up and a series of dramatic words and actions move and surprise the audience. The audience realises that the tragic events in Álvaro’s life repeat themselves and once again Álvaro is destined to kill a member of Leonor’s family against his will. Better candidates will also note the sad irony and the added tragedy that he sees his beloved Leonor at last, only to witness her death. His dramatic final action adds another unexpected twist to the end of the play. Some candidates may take this as an opportunity to reproduce everything they have learnt of fate and destiny, but if this material is not related to the question, we will place the response in the middle to lower bands. Here it is, as always, essential that the argument be supported by specific references and convincing evidence, as well as, hopefully, an awareness of audience. Lower band responses may well feel out of their depth and be vague about their idea of destiny, or focus on one or two moments in the final scenes.

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**21 *Usted es Leonor al final de la Jornada Primera (página 93 Alianza Editorial). ¿Qué está usted pensando? Conteste con la voz de D.<sup>a</sup> Leonor.***

The end of a very stressful and tragic set of events for Leonor, this should give the candidates plenty of scope for reproducing her thoughts at this moment. She has had to lie to her father, she had doubts about her plan to run away and marry Álvaro and now she has witnessed the death of her father at her lover's hands. The final words of her dying father intensify her suffering: 'yo te maldigo'. Upper band responses will show their knowledge of the previous scene and perhaps, as well as reflect back on previous events, may also have Leonor think ahead to what lies in her future. Middle band responses will be less convincing but will have a ring of authenticity at certain moments. Lower band responses will have a superficial understanding of the character and the situation, even though it appears right at the beginning of the play.

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## 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.

## POESÍA

### Alberti, *Antología Poética*

**22\* *Vuelva a leer el poema Tú hiciste aquella obra (páginas 303–4 Alianza editorial). ¿Cómo se las arregla Alberti para que usted como lector comprenda hasta qué punto el poeta ha sido impactado por la obra descrita?***

Most candidates should find at least some of the images striking and so understand why the poet finds this work of art so breath-taking. This is quite a long poem but that should be an advantage in that it provides a wide range of examples for candidates to exploit when presenting their response. As well as concentrating on the detailed images, at the top end of the scale we are looking for responses that also consider how the poem is constructed to create a vivid and striking vision. The direct entreaty to the painter intensifies the effect and communicates the poet's personal admiration for Picasso's painting and his intense hatred of war. He conveys admiration that the painter remains faithful to his ideological beliefs and for believing that paintings serve other purposes than to entertain or give pleasure to those who look at them. They are also a way to fix in people's memories the horrors of war and to create an impact, albeit a shocking one of art as a response to war. Some appreciation of the bull fighting images: 'embestiste con furia' and 'centro ensangrentado de la arena de España', when referring to the painting and to Picasso himself will enhance the response. There may be a tendency to analyse the painting itself rather than the way it is reproduced in the poem in some middle to low answers, and these must be evaluated for their relevance to the question.

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- 23** *Aprecie cómo Alberti ha logrado impresionarle/la con la belleza del lenguaje en UNO de estos poemas: PRIMER RECUERDO (página 122 Alianza Editorial), Al pincel (página 246).*

Few candidates can fail to be impressed by the beauty of the language in both of these poems. There are many striking images from which to choose and we will look at how candidates convey their personal response to the poem they select. It is essential that the response focuses on the question and is not just a series of comments that reproduce anything they have learnt about the poem in class. The poem is not too complex and the images are quite straightforward; the beauty of the language is more than evident so we will require a fair amount of detail before considering the middle to upper bands. Lower bands will identify one or two lines and give their general impression of what they think the poem is about.

- 24** *Dé su apreciación de cómo Alberti aprovecha la sonoridad y el ritmo de las palabras para alcanzar un efecto especial en UNO de los siguientes poemas: ¡QUIÉN cabalgara el caballo..! (página 43 Alianza editorial), TERCER RECUERDO (páginas 123–4), Lino Spilimbergo (página 261).*

Again these are beautiful poems and the task is straightforward, however candidates need to consistently focus on all aspects of the question to reach the upper bands. There must be a focus on the sound and rhythm of the words used, but also a consideration of the striking overall effect of the poem. Sometimes candidates fail to focus on all aspects of the question, but if the response they give is detailed in all other respects the middle band can be considered.

#### De la Cruz, Poesía Lírica

- 25\*** *Vuelva a leer el poema Que no me quiera Fabio, al verse amado (páginas 77–79 Cátedra). ¿Cómo se vale Sor Juana Inés de la Cruz del lenguaje en este poema para intrigarnos con este dilema irremediable?*

The line: 'es dolor sin igual' indicates the depth of anguish felt by the poet, as her love is unrequited. Other passionate sentiments are intertwined with this anguish such as her hatred of Silvio and his love for her that she finds so bothersome. An appreciation of how she weaves together the two situations: 'la vana arrogancia de un querido, / el cansado gemir de un desdeñado' and the way she plays with the language: 'rendimiento ... rendida ... agradecimiento ... agradecida' to further entwine the two situations will also help place an answer in the mid to upper bands. These responses will also examine how the rhyme scheme creates a rhythm and pulls it all together, but we will reward an appreciation for its overall effect rather than an ABBA type analysis.

- 26** *Aprecie cómo la poetisa conmemora un acontecimiento o fenómeno valiéndose de un lenguaje emocional en UNO de los siguientes poemas: De la beldad de Laura enamorados. (página 145 Cátedra), Aunque es clara del cielo la luz pura (página 194).*

The poet is commemorating two very different events and the tone of each poem reflects the emotions felt by the poet in each situation. The sadness at the death of a friend and the admiration for the scientific skill of another, are evident throughout the respective poems and candidates should not have any difficulty supporting their responses with adequate evidence from the words of each poem. The general notes lay out the guidelines for marking these responses and here the differentiator in particular will be whether the candidate will focus on the key words of the question.



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**27** Dé su apreciación de cómo la poetisa juega con el lenguaje de forma entretenida en UNO de los siguientes poemas: *Máquinas primas de su ingenio agudo* (página 193 Cátedra), *Aunque eres, Teresilla, tan muchacha* (página 224).

The temptation here for middle to low band answers may be to repeat what they have learnt about the poems in class and lose sight of the question. We would like the top band answers to focus on the way the reader is entertained by the playful way the poet uses an acrostic of her teacher's name in the first poem and the skilful, rhythmic sounds of the words in the second poem. This will require close attention to the use of words and a convincing personal response as to how this is playful and entertaining.