



## Cambridge IGCSE™

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LITERATURE (SPANISH)

0488/11

Paper 1 Set Texts (Open Books)

May/June 2021

MARK SCHEME

Maximum Mark: 60

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**Published**

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

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

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

Cambridge International is publishing the mark schemes for the May/June 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

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This document consists of **24** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Component 1: Spanish Texts**

Candidates must write their answers in the target language. Examiners will look for a candidate's ability to communicate effectively and will ignore linguistic errors which do not impede communication.

**Passage-based questions**

Examiners should consider the extent to which candidates have been able to identify the significant issues raised in the passage and, where appropriate, have applied these to the text as a whole. The passage is a stimulus passage, to be used as a springboard to give candidates a starting point for their answer. Examiners should allow candidates to use the passage as they choose, and ask themselves how successfully the candidates have manipulated their material and to what extent they have shown depth of awareness and knowledge of the workings of the text under discussion. This is not an exercise in literary criticism: Examiners should reward candidates whose answers show good understanding of how a text works and how an author has conveyed the key issues.

**Essay questions**

A prime consideration is that candidates show detailed knowledge and understanding of the text.

**Extracts from Examiners' Notes**

This paper is intended to test candidates' knowledge of a text and their ability to use this knowledge to answer questions in a clear and focused manner. A sophisticated literary approach is not expected (though at the highest levels it is sometimes seen), but great value is placed on evidence of a first-hand response and thoughtful, personal evaluation of what candidates have read. Candidates may have been encouraged to depend closely on prepared notes and quotations: quotation for its own sake is not useful, though it will not be undervalued if used appropriately to illustrate a point in the answer.

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

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

**GENERAL MARKING CRITERIA**

Answers will be marked according to the following general criteria. Please tick each page of the script marked. Comments can also be added in a text box. Do not forget to write your mark for each essay at the end of that essay.

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

Band 3	5 4 3	<i>Some evidence of a simple personal response</i> <ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text (of character in an empathic task)</li> <li>• makes a little reference to the text</li> </ul>
Band 2	2 1	<i>Limited attempt to respond</i> <ul style="list-style-type: none"> <li>• shows some limited understanding of simple/literal meaning</li> </ul>
Band 1	0	no answer / insufficient answer to meet the criteria for Band 2

### Annotations to use in Scoris

Remember that when annotating, less is more. Schools can ask to see their marked scripts and no-one will remove any annotations before they are sent to schools. Therefore, it is essential that any annotations are completely justifiable according to the mark scheme.

If you have a query about a script for the PE, please use the Scoris messaging system rather than an on-page comment.

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

### RUBRIC INFRINGEMENTS

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

Question	Answer	Marks
<p><b>Indicative Content</b></p> <p>Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points that could be made in response to each question. They are by no means exhaustive.</p>		
<p><b>SECCIÓN A: PROSA</b></p>		
<p>1*</p>	<p><b>Grandes, <i>El lector de Julio Verne</i></b></p> <p><i>Vuelva a leer una parte de la tercera sección de la parte II 1948 desde ‘No era la primera vez que me hablaba’ (página 211 Colección Andanzas) hasta ‘hizo sus cálculos, sus números, y disparó’ (página 213). ¿Cómo aprovecha Grandes el lenguaje para que el lector se sienta intrigado con las revelaciones que se hacen aquí? No olvide referirse detalladamente al fragmento.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the deeply sombre mood Nino is experiencing since discovering his father shot Fernando el Pesetilla.</li> <li>• the way this revelation changes his whole outlook.</li> <li>• the fact that Nino is forced to accept that certain everyday acts are construed as crimes.</li> <li>• how he feels knowing that he lives in a world where supposed traitors and cowards are rewarded.</li> <li>• how Pepe defends Nino’s father and explains what would have happened had he not fired the shot.</li> <li>• the reason why Pepe is talking to Nino in order to ensure Nino does not jeopardise the Rubia’s position and upset the political applecart.</li> <li>• how far the reader is affected by these revelations.</li> </ul> <p>Differentiation will occur according to how well candidates work through the passage, convey an appreciation of the writer’s use of language and select relevant examples to support their response. Better answers will appreciate the way the author structures the passage to imitate Nino’s thoughts, bombarding the reader with examples that reflect what a twisted world this character lives in.</p>	<p><b>20</b></p>

Question	Answer	Marks
2	<p><b>Grandes, <i>El lector de Julio Verne</i></b></p> <p><i>Nino afirma que le gusta leer ‘para soportar la calamitosa aventura de vivir en la casa cuartel de Fuensanta de Martos’ (Primera sección de la parte II 1948 página 145 Colección Andanzas). ¿Hasta qué punto, y cómo, la autora resalta la importancia de la lectura en la vida de Nino? No olvide referirse detalladamente al texto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the author’s way of using Nino’s passion for reading as a plot device.</li> <li>• Nino’s reaction when he first sets eyes on doña Elena’s book collection.</li> <li>• how the title of the book gains significance as the plot develops.</li> <li>• how primarily reading is an escape from the horror of what is going on in the village and the other side of his bedroom wall.</li> <li>• the selection of adventure books that feed his imagination.</li> <li>• Nino’s passion for reading and how it leads him to develop ties with doña Elena.</li> <li>• the dramatic discovery of Pepe’s message in the cover of a book and its significance.</li> <li>• how Cencerro’s identity is revealed as well as the whereabouts of the printing press while Nino goes in search of a book to read.</li> <li>• how his presence in the Rubias’ house just after Paco el Rubio was shot, leads him to understand the harsh reality of his father’s job.</li> <li>• how the pain and sorrow that he reads about in novels is so much less intense than what he is living in reality.</li> </ul> <p>Differentiation will occur according to how convincingly candidates respond to the way the writer conveys the importance of Nino’s passion for reading, as well as appreciating the wider impact and consequences of his desire to read as many books as possible. These include the relationships he forms with doña Elena and Pepe and how these relationships change his life and vision of the world.</p>	20

Question	Answer	Marks
3	<p><b>Grandes, <i>El lector de Julio Verne</i></b></p> <p><i>‘–Pero qué listo eres, hijo mío’ (Primera sección de la parte III 1949 página 294 Colección Andanzas). Usted es Mercedes, la madre de Nino. ¿Qué está usted pensando en este momento? Conteste con la voz de Mercedes.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>Mercedes’ delight at how innovative her son is when he suggests a good place to display the diploma.</li> <li>her pride at Nino achieving the diploma in the first place.</li> <li>her sadness that, under normal circumstances, she would be able to display her son’s achievement without a second thought.</li> <li>the way she reflects upon the family’s situation.</li> <li>the love she feels for her family and how she wishes life could be easier for everyone, especially her husband.</li> </ul> <p>Differentiation will occur according to how well candidates use their knowledge of the text to create an authentic voice for this character. Better responses will draw on references from the entire novel to give depth to the character’s thoughts at this moment.</p>	20

Question	Answer	Marks
4*	<p><b>Esquivel, <i>Como agua para chocolate</i></b></p> <p><i>Vuelva a leer una parte del Capítulo VIII AGOSTO CHAMPANDONGO desde ‘Tita se sentó en un escalón’ (página 130 Debolsillo) hasta ‘llevara a cabo tan nefastas intenciones’ (página 132). ¿Cómo se vale Esquivel del lenguaje aquí para que sintamos la fuerza de la rabia de Tita? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>her unusual clumsiness that reflects how anxious she is and how stressful the day has become.</li> <li>Pedro’s inopportune comment about Tita’s planned marriage to John and Tita’s indignation which finally emerges in her outburst to Pedro.</li> <li>the way her anger starts to intensify as she prepares the ‘mole’.</li> <li>the uncharacteristically aggressive and forthright tone with which she speaks to Pedro.</li> <li>the way the writer communicates Tita’s fury at Rosaura’s intention to maintain the tradition that has destroyed her own life.</li> <li>her determination to oppose Rosaura’s plans for Esperanza.</li> </ul> <p>Differentiation will occur according to the detail and relevance of the response and how the candidate conveys Tita’s increasing rage during this extract.</p>	20



Question	Answer	Marks
5	<p><b>Esquivel, <i>Como agua para chocolate</i></b></p> <p><i>¿Hasta qué punto, y cómo, ha logrado la autora fascinarlo/la a usted como lector con el efecto que ejerce la comida en los protagonistas? No olvide referirse detalladamente al texto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the fascinating way that food plays such a powerful and magical role in the lives of the protagonists.</li> <li>• how the novel is structured around certain dishes.</li> <li>• how the wedding cake affects the guests.</li> <li>• how the effect of the quails with rose petals dish changes the course of Gertrudis' life.</li> <li>• how the caldo Chenchu brings Tita when she is living in John's ranch, encourages Tita to speak for the first time in months.</li> <li>• the importance of the kitchen and cooking in Tita's life even before her birth.</li> <li>• how Tita communicates her love for Pedro through the food she prepares.</li> <li>• how Tita bonds with Nacha in the kitchen and establishes a close relationship with her, learning all her culinary secrets and developing a mother/daughter relationship.</li> </ul> <p>Differentiation will occur according to the range of dishes mentioned and how well the candidate evaluates the way they complement the action and punctuate the plot. Responses that refer to literary styles such as hyperbole or magical realism will be rewarded if comments are directly related to the question.</p>	20

Question	Answer	Marks
6	<p><b>Esquivel, Como agua para chocolate</b></p> <p><i>'Tras John entró Chenchá bañada en lágrimas. El abrazo que se dieron fue breve, para evitar que el caldo se enfriara' (Capítulo VII JULIO CALDO CON COLITA DE RES página 110 Debolsillo). Usted es Chenchá y acaba de ver a Tita por primera vez desde que se fue del rancho. ¿Qué está usted pensando? Conteste con la voz de Chenchá.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Chenchá's delight at having visited Tita and seen that she is well.</li> <li>• her happiness that Tita is far away from Mamá Elena, but also her sadness that Tita plans never to return.</li> <li>• her delight as she relives Tita's reaction to Gertrudis' letter which she has also read.</li> <li>• the imaginative lies she will have to tell about visiting Tita, as Mamá Elena has forbidden anyone from seeing her.</li> <li>• her thoughts towards John and her gratitude to him for looking after Tita so well.</li> <li>• how Chenchá might consider John a good husband for Tita as she is unable to marry her true love, Pedro.</li> </ul> <p>Differentiation will occur according to how well candidates imitate Chenchá's voice and show a full understanding of the context and the relationship between Tita and Chenchá.</p>	20

Question	Answer	Marks
7*	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>Vuelva a leer una parte de la sección 4 desde ‘Se fue la familia completa’ (página 96 Debolsillo) hasta ‘con los mejores modos de que fue capaz’ (página 99). ¿Hasta qué punto, y cómo, consigue García Márquez intrigarnos aquí al revelar las secuelas de la tragedia? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the Vicario family leaves the village.</li> <li>• how Pura Vicario hides the marks she has left on Ángela’s face and dresses her in red so no one will think she is mourning for her lover.</li> <li>• the brothers’ reaction to what they have done.</li> <li>• how the father’s death is attributed to his profound sorrow at what has happened to his family.</li> <li>• what transpires after the twins are absolved.</li> <li>• how Bayardo San Román is thought of by the majority as the only true victim.</li> <li>• how everyone forgets about Bayardo San Román until it occurs to the mayor to check up on him.</li> <li>• the drunken state in which Bayardo San Román is found.</li> </ul> <p>Differentiation will occur according to how much detail is included in responses and how wide ranging the response is as to the repercussions of the tragic death of Santiago Nasar and the way the author conveys the impact of his death on those involved in the tragedy.</p>	20

Question	Answer	Marks
8	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>‘Sobre todo, nunca le pareció legítimo que la vida se sirviera de tantas casualidades prohibidas a la literatura, para que se cumpliera sin tropiezos una muerte tan anunciada’ (Sección 5 página 114 Debolsillo). ¿Cómo aprovecha el autor estas casualidades para intensificar el interés del argumento? No olvide referirse detalladamente al texto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the many untimely and unfortunate coincidences that lead Santiago Nasar to his inevitable death.</li> <li>• how the coincidences create a sense of doomed destiny.</li> <li>• how many of the coincidences seem unbelievable such as ‘la puerta fatal’, rarely used, except by Santiago Nasar on that fateful day.</li> <li>• how the author introduces these coincidences to create intrigue before explaining them.</li> <li>• the double irony in the quotation that implies good literature would avoid such coincidences.</li> </ul> <p>Differentiation will occur according to how well candidates display a good knowledge of the novel and select relevant references to support their response.</p>	20

Question	Answer	Marks
9	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>‘—Bueno —dijo—, aquí estoy. Llevaba la maleta de la ropa para quedarse, y otra maleta igual con casi dos mil cartas que ella le había escrito. Estaban ordenadas por sus fechas, en paquetes cosidos con cintas de colores, y todas sin abrir’ (sección 4 página 110 Debolsillo). Después de muchos años Ángela Vicario y Bayardo San Román se vuelven a reunir. Imagine y escriba la conversación entre Ángela Vicario y Bayardo San Román en este momento.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• why Bayardo San Román decides to return precisely at this moment after so many years.</li> <li>• Ángela’s curiosity as to why he has not opened any of the letters and Bayardo’s likely response.</li> <li>• Ángela’s explanation as to why she deceives him.</li> <li>• Ángela’s possible feelings of pain, regret and shame.</li> <li>• their awareness of the impact on both their families.</li> <li>• how she reacts upon seeing him after so long.</li> <li>• what Bayardo’s feelings are at seeing his wife for the first time in years.</li> <li>• their thoughts regarding the failure of their marriage and the death of Santiago Nasar.</li> </ul> <p>Differentiation will occur according to how well responses reflect an understanding of the context and the relationship between these two characters. Better responses will draw on their knowledge from other moments in the novel, but can also be creative as to what will be said by these characters. Credit will be given for authentic responses that reflect the voice of both characters.</p>	20

Question	Answer	Marks
10*	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>Vuelva a leer una parte del capítulo 3 de la Primera parte UN CUENTO de NAVIDAD desde ‘Al contraluz de la calle’ (página 27 Booket) hasta ‘ni el primer párrafo’ (página 29). ¿Cómo se las arregla Ruiz Zafón aquí para que compartamos la desconfianza que siente Daniel hacia este cliente? No olvide referirse detalladamente al fragmento en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the writer creates an intriguing image of this character.</li> <li>• the physical description of Salgado.</li> <li>• how he scrutinises the shelves in the bookshop.</li> <li>• how he mysteriously appears to be aware of Fermín’s role in the bookshop.</li> <li>• the way his appearance incites suspicion and mistrust.</li> <li>• his fixation with the book entitled <i>The Count of Monte Cristo</i>, yet paradoxically he shows a lack of interest in what Daniel tells him about it and claims he wants it because of the colour of its cover.</li> <li>• Daniel’s reluctance to sell such a valuable tome for this frivolous reason and his conviction that if the book were to be purchased by Salgado, it would not be read.</li> </ul> <p>Differentiation will occur according to whether the candidate focuses on relevant parts of the entire passage. Some responses may comment on the aptness of Daniel’s misgivings, given what we later learn about Salgado.</p>	20

Question	Answer	Marks
11	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>¿Hasta qué punto, y cómo, ha logrado impresionarlo/la a usted con la fuerza de la amistad entre Fermín y Daniel? No olvide referirse detalladamente al texto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the writer portrays this strong friendship.</li> <li>• how Fermín agrees to watch over Daniel as Martín has requested.</li> <li>• the responsibility Fermín feels towards Daniel for that reason.</li> <li>• the close friendship Fermín has developed with Daniel and his father.</li> <li>• the way his sense of humour and hard work has endeared him to both father and son.</li> <li>• the respect Daniel has for Fermín and how he will do anything to help him such as going to great lengths to make sure he has a valid identity.</li> <li>• the relationship between Daniel and Fermín and how it adds interest to plot developments such as the story surrounding Salgado.</li> <li>• how their lives become entwined through their desire to help each other when in difficulty, such as when Fermín, farcically disguised as a police officer, storms into the hotel room to confront Cascos.</li> </ul> <p>Differentiation will occur according to the quality and range of the references to these characters, and how well the candidate understands the dynamic between the two men. Better responses will appreciate the humour, tension and mystery that is created through their escapades, and evaluate how these aspects add interest to the plot.</p>	20

Question	Answer	Marks
12	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>Usted es la Rociíto al final del capítulo 2 de la Quinta parte EL NOMBRE del HÉROE (página 348 Booket). ¿Qué está usted pensando? Conteste con la voz de la Rociíto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the memories Rociíto has of when she and Fermín first met.</li> <li>• how she respects him for helping her and not taking advantage of her despite her profession.</li> <li>• her sadness and regret that their affair has ended.</li> <li>• how she realises they have no future together and that she is pleased deep down that he has met and married someone who makes him happy.</li> <li>• how she counts herself lucky that she has met someone who is willing to give her a secure future despite her past, however, she is aware that she will never love him as she loves Fermín.</li> <li>• the almost unbearable sweetness of that last dance with her former lover and how she has to leave without saying goodbye.</li> </ul> <p>Differentiation will occur according to how well responses imitate this character's voice, understand her relationship with Fermín and appreciate how moved Rociíto is at this particular moment.</p>	20

Question	Answer	Marks
<b>SECCIÓN B: TEATRO</b>		
13*	<p><b>Cossa, <i>La Nona</i></b></p> <p><i>Vuelva a leer una parte del ACTO SEGUNDO desde ‘CHICHO. Pare, Nona. (Le tiende el vaso)’ (página 130 Ediciones de la Flor) hasta la acotación ‘(La Nona, sin inmutarse, sigue comiendo las flores. Apagón)’ (páginas 133–4). ¿Hasta qué punto, y cómo, logra Cossa sorprender al público con esta serie de eventos inesperados? No olvide referirse detalladamente al pasaje.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the writer’s intention of surprising the audience with this series of unexpected events.</li> <li>• María’s reaction to what she fears is about to happen – she cannot bear it.</li> <li>• the fact that Nona drinks the poison and appears to like it.</li> <li>• how Carmelo has a change of heart when Chicho is about to give Nona a second dose.</li> <li>• the way Nona survives the poison, but Anyula falls victim to it, and nobody is there to stop her.</li> <li>• the tragic news that Marta is in the hospital.</li> <li>• how the economic situation has further worsened.</li> <li>• the way Carmelo becomes so angry at Nona for eating the flowers, he is about to strike her, but dies in the act.</li> </ul> <p>Differentiation will occur according to how well the response gauges the audience’s reaction to these events and how well the extract is exploited for relevant references.</p>	<b>20</b>



Question	Answer	Marks
14	<p><b>Cossa, <i>La Nona</i></b></p> <p><i>¿Cómo reacciona usted ante la forma de actuar de las mujeres de la familia? No olvide referirse detalladamente a la obra en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the fact that Nona creates all the problems in the first place yet seems oblivious to the chaos that surrounds her.</li> <li>• the dubious jobs Marta does and how she conceals the reality of them from her family.</li> <li>• how, in the end, Marta compromises her morals, her health, and then ultimately pays with her life.</li> <li>• the way María tries to support her husband and gets him to see Chicho's true colours.</li> <li>• how Anyula tries hard to help in every way she can, all the while blind to Chicho's laziness and crazy schemes.</li> <li>• how Nona drives the family to consider killing her, which leads to Anyula accidentally drinking the poison intended to kill Nona.</li> </ul> <p>Differentiation will occur according to how well candidates can use their knowledge of the play to select relevant references for all the women in the play. Better responses will mention how each female character contributes to the plot and will not just focus on one main character.</p>	20

Question	Answer	Marks
15	<p><b>Cossa, <i>La Nona</i></b></p> <p><i>Usted es Chicho en el ACTO PRIMERO y acaba de explicar cómo ha perdido a la Nona después de sacarla a la calle (página 93 Ediciones de la Flor). ¿Qué está usted pensando en el momento en que aparece la Nona en la puerta? Conteste con la voz de Chicho.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Chicho's disappointment that his plan to lose Nona has failed.</li> <li>• his dread that he will now be forced to work.</li> <li>• his considerations regarding the next plan to put in place in order to avoid working.</li> <li>• his thoughts regarding previous plans he had involving the Nona.</li> <li>• his intentions regarding the other members of the family, i.e. manipulating them for his own benefit.</li> <li>• how he decides to make himself scarce so as to avoid being told he has to find a job.</li> </ul> <p>Answers will be differentiated by the authenticity of the character's voice and the extent to which candidates have drawn on their knowledge of the play.</p>	20

Question	Answer	Marks
16*	<p><b>Hartzenbusch, <i>Los amantes de Teruel</i></b></p> <p><i>Vuelva a leer una parte del ACTO QUINTO escena III desde 'ISA. Tengo esposo' (página 145 Clásicos Castalia) hasta 'ISA. Pues bien: yo te amo. Vete' (página 148). ¿Cómo se las arregla Hartzenbusch aquí para que el reencuentro de los amantes sea tan dramático? No olvide referirse detalladamente al pasaje.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Marsilla's pained entreaty to Isabel to be honest with him as to why she married someone else and broke her pledge to be his wife.</li> <li>• Isabel's desperate attempts to justify why she married another.</li> <li>• how Marsilla's suffering intensifies while he listens to Isabel.</li> <li>• the way Marsilla dismisses her excuse that under the same circumstances he would have acted in the same way.</li> <li>• how Isabel begs for forgiveness.</li> <li>• the way in which it seems that the lovers are to be reconciled, only for Isabel to then ask Marsilla to leave.</li> <li>• the way the passage is structured to create a climactic moment in the plot.</li> </ul> <p>Differentiation will occur according to how well candidates understand the relationship between these characters and exploit the passage for relevant references that illustrate the depth of their feelings for each other. Better responses will fully understand why Isabel married another man and appreciate the irony of the situation in that the lovers are finally reunited, yet circumstances dictate that this, tragically, is not a happy reunion.</p>	20

Question	Answer	Marks
17	<p><b>Hartzenbusch, <i>Los amantes de Teruel</i></b></p> <p><i>‘MARG. A él le toca la elección/ de esposo para su hija/ y a ella a quien su padre elija/ darle mano y corazón’ (ACTO SEGUNDO ESCENA VI página 79 Clásicos Castalia). ¿Cómo se las arregla el dramaturgo para que las obligaciones de una hija tengan un impacto tan profundo en la vida de Isabel? No olvide referirse detalladamente a la obra en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Isabel’s father’s decision to have Marsilla find his fortune as a condition for marrying his daughter, thus separating Isabel from her true love.</li> <li>• how don Rodrigo is seen as a suitably wealthy husband, and the honour that marrying him will bring to the family is valued more than Isabel’s feelings.</li> <li>• the way in which both mother and father compel Isabel to accept Rodrigo as a suitor.</li> <li>• how Margarita confesses to her daughter that she is being black-mailed, yet still insists that she must marry the very man who is coercing her.</li> <li>• the way Margarita feels disempowered by her gender.</li> <li>• the way Isabel eventually obeys her parents’ wishes and sacrifices her own happiness.</li> <li>• how, despite Marsilla fulfilling his part of the bargain, the outcome is tragic for both lovers.</li> </ul> <p>Differentiation will occur according to how well the candidate exploits the text for relevant material and presents it in a way that responds adequately to the question. Better responses will not present an analysis of society in this period, but will use events from the play to support their evaluation of the impact of social conventions on the life of Isabel and, subsequently, Marsilla.</p>	20

Question	Answer	Marks
18	<p><b>Hartzenbusch, <i>Los amantes de Teruel</i></b></p> <p><i>Usted es Adel al final del ACTO CUARTO SEGUNDA PARTE ESCENA V (página 137 Clásicos Castalia). ¿Qué está usted pensando? Conteste con la voz de Adel.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Adel's feelings after having just killed Zulima.</li> <li>• how he is possibly relieved to have finally removed her from his life as her actions constantly jeopardised his own life and commitment to the sultan.</li> <li>• his thoughts regarding his duty to the sultan and how he found it difficult to obey Zulima despite the sultan's orders that he should.</li> <li>• how he might wish Marsilla success in reaching his lover in time, and that he blames Zulima for their delay and capture by bandits.</li> </ul> <p>Candidates may refer to other moments in the play to convey an authentic interpretation of this character's voice. Differentiation will occur according to how well responses show a good knowledge of the play in order to select key scenes that could help create a true voice for this character at this moment.</p>	20

Question	Answer	Marks
	<p><b>POETRY: GENERAL CONSIDERATIONS</b></p> <p>Since the criteria for a good poetry answer do not vary from year to year, it may be useful to have a permanent set of guidelines, incorporating points that will already be familiar to most examiners. Though not set in stone, they are unlikely to change:</p> <ul style="list-style-type: none"> <li>• The answer should be relevant to the question. Do not give much credit to candidates who have obviously chosen a particular poem because it's the only one they know, and make no attempt to relate it to the question.</li> <li>• Autobiographical detail should not be credited unless a clear attempt has been made to relate it to the question (e.g. 'Machado's imagery invests the Castilian countryside with the melancholy he feels at the loss of Leonor, for example...', not 'Machado wrote this poem after losing his wife, who died after a long illness in...').</li> <li>• Candidates are of course entitled to make use of 'taught' material, but it should not be given much credit unless the candidate clearly understands it and has related it to the question.</li> <li>• Decoding has to receive some credit (because it may demonstrate a degree of understanding, and otherwise a good many candidates would get no marks at all), but it needs to be sifted for any signs of true appreciation.</li> <li>• Any such decoding or analysis of rhetorical devices must be entirely relevant to the question.</li> <li>• As a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.</li> </ul> <p>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.</p>	

Question	Answer	Marks
<b>SECCIÓN C: POESÍA</b>		
19*	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>Vuelva a leer el poema Y... (página 45 Colección Visor de Poesía). ¿Cómo aprovecha Belli el lenguaje para que este poema de amor comunique el anhelo que siente por su tierra natal?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how the poet communicates her emotions with increasing intensity.</li> <li>• the way she employs vivid images of nature to express her feelings.</li> <li>• how she creates a picturesque vision of her homeland imbued with her nostalgia for the luscious green landscapes she left behind.</li> <li>• her sadness as she looks back at the paradise she had to forego.</li> <li>• how she recreates the sights, sounds and smells of Nicaragua.</li> </ul> <p>Differentiation will occur according to how well responses reflect on the power of the language and appreciate the effect of the images created throughout the poem.</p>	20

Question	Answer	Marks
20	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>Aprecie cómo la poeta aprovecha el lenguaje para reflexionar de forma curiosa sobre una actividad particular en <b>UNO</b> de los siguientes poemas. POEMAS A LAS HOJAS DE PAPEL (páginas 76–77 Colección Visor de Poesía) LO QUE VI EN UNA VENTANA EN HOUSTON, TEXAS, E.U. (página 107).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how each poem reflects the imagination and creativity of the poet.</li> <li>• the unique way she conveys a poetic vision of a creative activity such as writing poems or an everyday job working in a bank.</li> <li>• the way she connects each activity with her own feelings.</li> <li>• the importance of her work that she conveys using a powerful metaphor such as the blank pages as virgins or in the second poem, her frustration at the bank clerk who has no time to read her poetry.</li> <li>• the way she encourages herself to write or creates a personal connection with the activity.</li> </ul> <p>Differentiation will occur according to how well candidates work through their chosen poem, identifying the key language that conveys the poet's originality and imagination as she describes the task in hand.</p>	20

Question	Answer	Marks
21	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>¿Cómo se las arregla Belli para reflejar su estado de ánimo en <b>UNO</b> de los siguientes poemas? ABANDONADOS (páginas 54–55 Colección Visor de Poesía) EL TIEMPO QUE NO HE TENIDO EL CIELO AZUL (páginas 94–95).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how each poem describes at length a series of emotions and reflections upon the poet's state of mind.</li> <li>• how the skilful use of images and symbols creates a sense of emptiness and nostalgia for happier times.</li> <li>• how vividly the poet communicates the pain of her enforced exile or intense loneliness.</li> </ul> <p>Differentiation will occur according to how well the candidate exploits the chosen poem and keep sight of the question. Better responses will cite examples throughout the poem, rather than focus on the start or finish.</p>	20

Question	Answer	Marks
22*	<p><b>Quevedo, <i>Poemas escogidos</i></b></p> <p><i>Vuelva a leer el poema No digas, cuando vieres alto el vuelo (página 92 Clásicos Castalia). Aprecie cómo Quevedo se vale de la imagen de un fuego artificial para criticar, de forma innovadora, la hipocresía de la gente.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the originality of the extended metaphor that he uses throughout the poem.</li> <li>• how the poet uses a play on words for 'cielo' (sky/Heaven) to imply that a rocket may not travel very high in the sky just as a religious person will not necessarily go to Heaven.</li> <li>• the way the poet implies that just as a firework needs sulphur to create a beautiful explosion of fire and colour, many godly people have a bitter aspect to their character.</li> <li>• the fact that sulphur is a substance associated with Hell.</li> <li>• how he warns against judging people for their superficial good deeds as, like fireworks, they can be beautiful to watch but also conceal danger or an evil act.</li> </ul> <p>Differentiation will occur according to how well responses appreciate how the poet draws parallels between the firework and some people's questionable behaviour.</p>	20

Question	Answer	Marks
23	<p><b>Quevedo, <i>Poemas escogidos</i></b></p> <p><i>Aprecie cómo el poeta aprovecha el lenguaje para crear una vibrante escena bucólica en <b>UNO</b> de los siguientes poemas. Torcido, desigual, blando y sonoro (páginas 148–149 Clásicos Castalia) Músico llanto, en lágrimas sonoras (página 150).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the poet contemplates his surroundings and sees his emotions reflected in them.</li> <li>how he mentions the sounds he hears and relates them to his own state of mind.</li> <li>the way the poet focuses on subtle details to create a vivid image of the landscape that surrounds him.</li> </ul> <p>Differentiation will occur according to how well responses appreciate the language and keep sight of the specific wording of the question.</p>	20

Question	Answer	Marks
24	<p><b>Quevedo, <i>Poemas escogidos</i></b></p> <p><i>Dé su apreciación de cómo aprovecha el poeta el lenguaje para dar un toque pesimista a su visión de la vida en <b>UNO</b> de los siguientes poemas. Cuando me vuelvo atrás a ver los años (página 66 Clásicos Castalia) En los claustros de l'alma la herida (página 182).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the sombre tone of the chosen poem.</li> <li>the way the poet creates a series of images that reflect his pessimistic mood.</li> <li>the sense of lamentation and regret.</li> </ul> <p>Differentiation will occur according to the amount of detail included in the response and how well the candidate appreciates the language while keeping sight of the question.</p>	20