

MARK SCHEME for the May/June 2014 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:

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.

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PROSA

Pardo Bazán, Los Pazos de Ulloa

- 1* ***Vuelva a leer una parte del capítulo XIX desde ‘Mas a la sazón no podía entender una sola línea’ (página 239 Debolsillo) hasta ‘–San Jorge, ¡para la araña!’ (página 241). ¿Cómo se las arregla Pardo Bazán en este extracto para entretenernos con este incidente? No olvide referirse detalladamente al pasaje.***

Most middle range candidates should be able to appreciate on some level how the author creates an eerie atmosphere through descriptions of the moon and the scary noises that permeate the scene ‘el quejido constante de la presa, el gemir del viento en los árboles’. Through the omniscient narrator we are party to Julián’s thoughts which contribute to a build-up of the tension ‘su acalorada fantasía le fingió entre aquellos rumores quejumbrosos otro más lamentable aún...un grito humano’. The upper middle range answers will also note how Pardo Bazán entertains the reader with her humorous description of Julián’s bravery ‘el valor propio de Julián era valor temblón, por decirlo así, el breve arranque nervioso de las mujeres.’ The reader is gradually convinced that all is not just a figment of Julián’s cowardly imagination ‘ese aullar lúgubre que los aldeanos llaman *ventar la muerte*, y juzgan anuncio seguro del próximo fallecimiento de una persona’ and some candidates may mention the previous scene with the Tarot cards announcing a death, but we will only accept if the comment is directly related to the passage. Pardo Bazán continues the personification of the sounds heard (el quejido, el gemir) and creates a sense of movement, describing the scream as ‘un chillido sobreagudo de terror había subido por el oscuro caracol y entrado por la puerta entornada’. This rapid movement is mirrored by Julián’s rush to where the sound came from, his candle projecting frightening shadows on the wall. The suspense created by this quickening pace culminates in the vision of Nucha’s horrified expression and is only relaxed when we realised that a spider is the cause of all the screaming. Band 1/2 responses will cover most of these aspects and engage thoroughly with the language while having an overall idea of structure and pace. The band 3/4 responses will be relevant but less precise, and may omit sections of the passage. Band 5 and below will largely rely on narrative and fail to comment precisely on how the passage is entertaining.

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- 2 ***'La aldea, cuando se cría uno en ella y no sale de allí jamás, envilece, empobrece, embrutece' (Capítulo II página 58 Debolsillo). ¿Cree usted que esta observación es válida para Pedro en todo el libro? Argumente su respuesta citando ejemplos del texto.***

Most candidates will probably agree with the observation and the discriminator will lie in how convincingly they support Lage's opinion. The better answers will focus on the three key words in the quotation and use their knowledge of the character in question to support their argument. There are many examples which will serve admirably as evidence; from the opening scenes when Perucho is encouraged to drink wine while his father looks on and even encourages this type of behaviour, to the motley crew with whom he surrounds himself. The degradation both inside and outside the house further reinforce de la Lage's argument and, thanks to Primitivo, Pedro has been stripped of his wealth and is indeed 'empobrecido'. Better responses may also take into account the subjectivity of the observation made by El Señor de la Lage who chooses to live in the city and probably has no idea what rural life is like. Some of the more perceptive candidates may consider when Pedro is in the city as he shows more cultured behaviour, sharing in gentlemen's pastimes such as gambling. However he soon tires of the hypocrisy, gossip and sedentary lifestyle and wants to get back to his hunting grounds. Some candidates may argue that life in the city is not all that better but the main focus of the answer must be how Pedro has become the man he is due to the environment he lives in and the villagers with whom he mixes. When first Julián and then Nucha come to live with him, the extent of his degradation and the brutality of his way of life are even more noticeable. This is quite a wide ranging question so a confident handling of the material will point the way to the higher band responses. Middle band responses will show an adequate knowledge of the text and will be mostly relevant although they may include pre-learnt character references. Lower band responses will be imprecise and may tend to ramble and lose focus.

- 3 ***Usted es don Pedro Moscoso y acaba de escuchar la recomendación de Julián que tome a Nucha como mujer. ¿Qué está usted pensando? Conteste con la voz de don Pedro.***

Julián speaks highly of Nucha and after the incident when Pedro mistakenly grabs hold of Nucha while thinking she is Rita, he looks upon her with new eyes. His obvious physical attraction to Rita has up until now made her his ideal partner, however that same exuberant character and physical attractiveness makes him suspect that her honour may not be intact. It is this latter concern that, encouraged by Julián, makes him turn to Nucha as a possible future wife. Band 1 and 2 responses will manage to convey most of this in his thoughts and assume his arrogant (and hypocritical) requirements that a Marqués' wife be untainted by rumour of previous lovers and gossip about inappropriate behaviour. He may be quite cruel when comparing their physical attributes but underlying his change of heart is his aristocratic pride that an angelic wife of Nucha's character is just what he wants.

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Gómez de Avellaneda, Sab

- 4* *Vuelva a leer una parte del capítulo V de la primera parte desde ‘Repentinamente en su fisonomía se pintó un espanto’ (página 138 Cátedra) hasta ‘serio y melancólico en su aspecto’ (página 140). ¿Cómo se las arregla Gómez de Avellaneda para mantener intrigados a sus lectores aquí? No olvide referirse detalladamente al extracto.*

A detailed band 1/2 response will look at the language carefully and observe how Carlota and Teresa react at the beginning of the passage to something unknown to the reader at that moment, thus heightening the suspense and dramatic effect. Carlota’s initial ‘espanto indescribible’ (sic) is perhaps not so surprising given that she is the typical nervous, hysterical woman but Teresa, never one to show her emotions, intrigues the reader by looking out of the ‘fatal ventana’ and by reacting in the following way; ‘se quedó pálida y demudada’. Once the panic spreads to the house and Carlos de B ‘estaba demasiado aturdido para poder atender a su hija’, the reader is truly captivated. The ominous description of ‘aquel fatal caballo mensajero de la muerte de su amante’ the vision of which is the cause of the women’s reactions, fills the reader with a sense of foreboding, maintained until Sab appears with the good news that Enrique is alive. Hopefully candidates will also comment upon the final part of the passage when Carlota grants Sab his freedom in appreciation for saving her beloved Enrique. However, uncharacteristically emboldened by Carlota’s effusive gratitude for saving her lover, Sab kisses her hand. A surprising act for such a respectable man who is always aware of his place, the reader is astonished by the gesture but saddened perhaps by Carlota’s ‘ligero estremecimiento’. She is unnerved by his kiss as ‘los labios del esclavo habían caído en su mano como una ascua de fuego.’ Most of these key points will come across in the better responses and band 3/4 answers will also comment on some of these aspects albeit with less detail. Consider increasingly lower bands for those responses that lack detail and omit large parts of the passage, save the bottom grades for those responses that merely describe the events without showing how intriguing the passage is for the reader.

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- 5 ***‘¡Oh!, ¡las mujeres! ¡Pobres y ciegas víctimas! Como los esclavos, ellas pacientemente su cadena y bajan la cabeza bajo el yugo de las leyes humanas (Conclusión, páginas 270–271 Cátedra). ¿Hasta qué punto, y cómo, ha conseguido Gertrudis de Avellaneda convencerle que esta opinión de Sab es verídica en lo que concierne a los personajes femeninos de esta novela? No olvide referirse detalladamente al texto.***

Those responses that draw a clear parallel between slavery and the restricted role of women as evidenced in the novel will be aiming for the higher grades. The best responses will argue both ways, indicating that slavery is a far more brutal life compared to those of women (of a certain class), but recognising the limitations that women experienced at that time. There are relatively few female characters, but enough material for candidates to consider the question and use detailed evidence. Sab’s situation provides plenty of evidence as far as the injustice and harshness of a slave’s life is concerned but there are also references to other slaves and how they are treated. Sab makes this observation to Teresa and contrasts can be drawn between her and Carlota as to how restricted a woman’s life was in those days. Carlota enjoys a comfortable, trouble-free life until the end of the novel when the true character of her once beloved Enrique comes to light and she realises how she has been manipulated. Middle band grades will probably focus more on slavery and less on the role of women. The lower bands may offer confused ideas and little evidence from the text.

- 6 ***‘Pues si bien Enrique no había hablado una sola palabra al arrojarle a sus pies, ella había leído en sus ojos, con la admirable perspicacia de su sexo, que nunca había sido tan amada como en aquel momento’ (Capítulo VIII primera parte, página 161). Usted es Carlota en este momento. ¿Qué está usted pensando?***

This meeting between Carlota and Enrique takes place after the accident and consequent conversation that Enrique has with his father about not marrying Carlota. After her initial jubilation at seeing her lover again, Carlota senses his consternation and is hurt by his decision to sit away from her. After singing to him, he falls to his knees before her, and Carlota interprets this as a declaration of love. A top band response will be fully aware of the context of this situation and although the reader is a party to Enrique’s thoughts, Carlota is not. This blissful ignorance will come across in the best answers but also there will be some reference to the doubts that passed through her mind just prior to this moment. Carlota is a fairly well drawn character, romantic, sensitive and well protected from the harshness of the world experienced by Enrique. She will be unable to contemplate any despicable actions on Enrique’s part and so will cast her doubts aside attributing his behaviour to ‘cosas de hombres’. Candidates will probably enjoy the opportunity to produce a fantastically romantic stream of consciousness about Carlota’s love for Enrique but the better responses will also mention her concern for the shift in attitude she saw from him earlier. Lower band responses will show a superficial understanding of both character and situation or adopt the wrong style.

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Pérez-Reverte, *El capitán Alatriste*

- 7* ***Vuelva a leer una parte del capítulo X El corral del Príncipe desde ‘El caso es que aquí la jornada’ (página 192 Alfaguara) hasta ‘en la orgullosa punta de una espada’ (página 194). ¿Cómo aprovechan el lenguaje los Pérez-Reverte aquí para crear un ambiente de excitación y bullicio? Justifique su respuesta refiriéndose detalladamente al pasaje.***

The extract offers plenty of material for candidates to address both key words of the question and the better responses will make good use of the vivid way the authors recreate the atmosphere and expectation surrounding a visit to the theatre. Most candidates will comment on the hustle and bustle of the animated crowd as Alatriste and Íñigo make their way towards the theatre although ‘resultaba difícil moverse entre el gentío’. The theatre was popular amongst all social classes ‘todos los estamentos de la Villa y Corte estaban representados’, although class divisions inside the corral are maintained, everyone wants to see a good play ‘las entradas al corral eran un hervidero de comerciantes, artesanos, pajes...’ Some responses may comment on how Pérez Reverte combines the excitement of this particular play with the significance of theatre to Spain in the 1600s and if they do so without lapsing into social history, some credit can be given. Although the atmosphere is described as ‘bullicioso y fascinante’, guards are present in case swords are drawn over ‘los favores de una actriz’ or ‘las discusiones entre quien había alquilado un asiento’ adding potential for entertainment amongst the audience as well as on stage. The ironic comment at the end of the passage that in other parts of the world one fights for ‘hambre, ambición, odio, lujuria, honor o patritismo’ only in Spain does one ‘meter mano a la blanca y darse de cuchilladas por asistir a una representación teatral’ humourously emphasises the excitement and danger which pervades the atmosphere. Middle band responses will cover both aspects and provide some detail from the passage, the lower bands will be less precise, may omit one aspect of the question or reproduce pre-learnt material about the theatre of that period.

- 8 ***¿Cómo entremezclan los Pérez-Reverte el destino del príncipe de Gales y el de Alatriste para intensificar el interés de la novela?***

The moment when Alatriste takes pity on Buckingham, the man he has been paid to kill, marks a turning point in the novel. Alatriste’s admiration for Buckingham when he asks for clemency for his friend when his own life is in danger, inspires respect for our hero but rage in those who have paid him to kill. By recognising a fellow believer in honour and loyalty, Alatriste seals his own fate. The moment he stops Malatesta’s sword from killing the Prince of Wales, he makes a set of fearsome enemies in Malatesta and Bocanegra. On the other hand, he is rewarded on another occasion by the ‘dos ingleses’ participation in a fight he would have lost even with Quevedo at his side, as the Prince of Wales clumsily puts it ‘Hombrue ese y yo tener deuda’ (sic). A debt which is doubly honoured when he receives a letter carrying the Prince’s seal, a document of such importance that even Olivares states ‘lo que yo daría...por disponer de una carta como ésa’. The upper band responses will be entirely evaluative in style and will refer to events beyond just the night of the attack. They will show a detailed knowledge of the text and handle the material confidently while keeping sight of the question. The middle band will present a less detailed evaluation, at times slipping into narrative. Irrelevant answers, or responses that merely tell the story, will be placed at the lower end of the scale.

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- 9 ***‘Se quedó un instante pensativo, mirando los papeles que tenía sobre la mesa XI El Sello y la Carta página 220 Alfaguara). Usted es Olivares durante el interrogatorio con el capitán Alatraste. ¿Qué está usted pensando? Conteste con la voz de Olivares.***

Gaspar de Guzmán, Conde de Olivares, is a formidable man who enjoys almost limitless powers and even ‘el joven monarca... era un instrumento ciego en sus manos’. He has no qualms about eliminating any rivals or anyone else who crosses him. Although not as ruthless as Bocanegra, (he was the masked man who asked for the Englishmen to be injured only), he is still a man to fear and is not readily impressed by anyone. However, during this interrogation with Alatraste, there are moments when Alatraste’s responses and behaviour both surprise and disconcert him. Olivares is perturbed that Alatraste claims not to have seen him before, despite the fact they both know he was one of the ‘enmascarados’; Olivares has read his military record and is intrigued by the acts of subordination there within, yet confounded that there is also evidence of honorable behaviour. He notes that Alatraste is sensitive about his wounds and impressed by the influential people he counts among his friends. He is astounded to know that a man who is merely a sword for hire has principles, culture and a code of honour. However angry and frustrated he is at Alatraste’s discretion when he wants answers, he cannot help but be impressed as Alatraste barely flinches when threatened with torture. Olivares is concerned about how much of his involvement in the plot to harm the Englishmen would come to light and for this reason is probably relieved that Alatraste possesses such admirable qualities. Candidates, as usual, are free to interpret the content of Olivares thoughts, as long as the ring of authenticity is maintained.

Carpentier, *Los pasos perdidos*

- 10* ***Vuelva a leer una parte del capítulo 4, sección 22 (Miércoles, 20 de junio) desde ‘Pensando en esto me dirigía hacia donde estaba Rosario’ (página 226 Losada) hasta ‘la presente majestad de todas sus voces’ (página 227). ¿Cómo se las arregla Carpentier para comunicarnos el tremendo impacto que el descubrimiento de los instrumentos tiene en el narrador/protagonista? Justifique su respuesta refiriéndose detalladamente al pasaje.***

El Adelantado’s ‘jubilosas exclamaciones’ exhilarate the reader and we share in the narrator’s delight when he learns that el Adelantado has discovered ‘el objeto y término de mi misión.’ The better responses will point out the narrator’s elation at the find through key phrases such as when he compares it ‘con la emoción del peregrino que alcanza una reliquia’, but also through his detailed description and informed knowledge of what each object is, and the purpose it serves. We learn that the personal significance of possessing these instruments for the narrator is so considerable that he ‘entraba en un nuevo ciclo de mi existencia’. His relief at not disappointing the Curator is evident ‘palpaba deleitosamente los trofeos del deber cumplido’ and yet he also feels inspired and as if something has ‘madurado enormemente’ inside him. Most of these key aspects will be covered in the band 1/2 responses and the evidence will be used skilfully and relevantly. Band 3/4 responses will touch upon the main ideas but be less detailed with the evidence. Lower band responses will lose sight of the question and summarise or paraphrase.

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- 11 ***'Me sentía cada vez más cerca de Rosario, que embellecía de hora en hora, frente a mí, que se difuminaba en su distancia presente'* (Capítulo 3, sección 10, página 140 Losada). ¿Cómo reacciona usted ante la manera en que el narrador va perdiendo interés en Mouche y finalmente la rechaza? Justifique su respuesta refiriéndose detalladamente al texto.**

In class, candidates will have covered the symbolic qualities of both Rosario and Mouche, the latter representing civilisation, culture and city life, the former to a more simple and primitive life. Once Mouche moves out of her natural habitat so to speak, even though it was her idea, she gradually loses all the qualities that made the protagonist attracted to her in the first place. Their relationship is primarily based upon a physical attraction and she struggles to find the products and places she needs to groom herself and maintain her attractiveness. Mouche suffers all the ravages the jungle can throw at her, including severe illness that takes a toll on her beauty. However we do not pity her too much as she often brings problems upon herself, firstly with Yannes, and later when she offends Rosario by the river. As the narrator travels further away from 'civilisation', his obsessive behaviour towards Mouche, who he knows cannot be trusted, significantly becomes less neurotic. The faults in her character that he reluctantly bears in the city or simply walks away from, are intensified as he has to spend every moment with her, forcing him to scrutinise her all the more thoroughly. He does not like what he sees and once he meets Rosario, he has a new avenue to explore romantically speaking. Rosario is intriguing as she is unlike anyone he has ever met and she is so at ease with her surroundings that Mouche appears even more ridiculous. She is quite perceptive in her observations of Mouche and these enable the narrator to convince himself that the faults he finds in Mouche are good reasons to want to get shot of her. The top band responses will work convincingly with the material and present a coherent, well-expressed argument that will show knowledge of all the characters relevant to this question and convey their own personal reaction to how the narrator treats both women. Band 3/4 responses will be almost entirely relevant but may be superficial at times. Weaker candidates may find the question challenging and simply reproduce all they know about the narrator and Mouche.

- 12 ***'Y cuando reaparece el griego, son tales los bastonazos que pega el fraile en una laja que, en el acto, nos vemos acurracados en las curiaras'* (capítulo 4, sección 21, página 219 Losada). Usted es Yannes y acaba de recibir estos bastonazos. ¿Qué está usted pensando? Conteste con la voz de Yannes.**

When this incident happens, we initially feel surprise that fray Pedro is capable of such violence and that he has perhaps overreacted somewhat – it is highly likely Yannes feels the same way. However, Yannes must understand that fray Pedro will have been concerned about whether something had happened to him and also that such a delay to the journey has serious consequences. Yannes has held them up for far longer than planned and has left them with less daylight to complete their journey and so Yannes will probably be feeling quite guilty that his gold fever has put others at risk. The top band responses will show a good knowledge of the character and context, and present thoughts that are authentic to this character. Middle band responses will be less impressive in these areas but will show signs of knowledge of the text. Lower band responses will be mainly irrelevant or will lapse into a paraphrase of this moment.

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TEATRO

Calderón, *El médico de su honra*

- 13* ***Vuelva a leer una parte de la PRIMERA JORNADA desde verso 345 ‘DON ENRIQUE El gusto y pesar estimo’ (página 91 Clásicos Castalia) hasta verso 425 ‘DON ENRIQUE No es posible’ (página 94). Aquí el espectador sabe muchas cosas que don Gutierre ignora. ¿Cómo aprovecha Calderón este hecho en el extracto leído? No olvide referirse detalladamente al pasaje.***

Gutierre is bewildered that Enrique should want to leave the house so soon after his fall and desperately tries to encourage such an eminent guest to stay. The audience understands the reason for such a speedy recovery and the better responses will appreciate how this dramatic irony intensifies the plot from the outset. Middle to low responses may find it difficult to avoid explaining or narrating the situation, so upper band responses will stand out for considering the effect that this knowledge has on the audience. The suspense increases as Enrique explains the reason why; Gutierre’s sycophantic attitude to Enrique being all the more ironic as he is the man to whom Enrique is referring when he talks of what has happened to his ‘friend’. Most candidates should be aware of the context of this passage (it is right at the beginning after all) and there should be some evidence of irony and its dramatic effect in the middle bands. Top bands will be at ease with the material and use the words spoken by the protagonists in this extract to support their responses. They will also appreciate the difficult position Mencía is in; although she finally has a chance to explain what happens, if Gutierre finds out, she will be in trouble! Her declaration that ‘ninguno es poderoso en el ajeno albedrío’, is as far as she can go to explain the reason why she married Gutierre (her father forced her to), and her entreaty that ‘ella se disculpará’ moves the audience but not Enrique, who snaps ‘no es posible’. Lower band responses will explain what is happening or be too superficial and may also fail to identify the dramatic irony and its effect on the audience.

- 14 ***¿Hasta qué punto, y cómo, lo/la ha convencido Calderón de que las mujeres de la obra son víctimas inocentes de una sociedad machista? Justifique su respuesta dando ejemplos del texto.***

Mencía will doubtless feature in all the answers we come across, as she epitomises the vulnerability of women at that time. Obligated by her father to marry a man who ends up murdering her, she provides a vast source of evidence that serves to highlight the difficulties faced by women in a man’s world. One discriminator will be how well candidates handle the vast amount of evidence and whether they evaluate rather than explain, what happens to her at the hands of Gutierre and Enrique. Mencía is rather naïve when planning how to defend her honour, yet she by no means deserves to be murdered – her husband is not even punished for it! The better responses will examine this in detail and may also consider Leonor as a further example of how women are treated in the play. She was falsely accused by Gutierre of something she did not do and is made to marry him after he has killed his wife, however, she does not seem too reluctant to go ahead with the marriage. Some may consider briefly the role of the meddling slave girl Jacinta, who helps Enrique arrange a meeting with Mencía ‘o criadas, y cuántas honras ilustres se han perdido por vosotras’. As the code of honour is less rigorous for the lower classes, she can risk being alone with a man, yet she only does this for the promise of freedom she is given. Top band responses will give equal weight to how far these women are innocent victims or at times bring it all on themselves. Whichever conclusion they reach it will be the conviction behind their argument that will decide in which band we place the answers. The lower band responses will find the wealth of material challenging and produce superficial answers, or produce information about society in that century.

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15 ***'REY: Gutierre sin duda es el cruel que anoche hizo una acción tan inclemente. No sé qué hacer; cuerdamente sus agravios satisfizo.'***

(TERCERA JORNADA, versos 2789–2793 página 207 Clásicos Castalia) Usted es el rey y acaba de darse cuenta de que Gutierre ha matado a Mencía. ¿Qué está usted pensando? Conteste con la voz del rey.

The king has heard Ludovico's story and now Coquín's and as he sees the bloody hand print on Gutierre's door, he knows that Mencía's fate is sealed. The king has the power to pronounce any punishment he wishes, but as we know he is unpredictable when it comes to dispensing justice. He even admits here that 'no sé qué hacer' and if Leonor had not conveniently appeared, who knows what he would have considered a just punishment! We can be quite open as to how the candidates interpret the king's thoughts but will reward at the top end of the scale, the most authentic and well expressed responses. Middle band responses will also understand the context but will be less convincing and not maintain the same standard throughout the answer. Lower band responses will not be convincing and may be written in an inappropriate style.

SÁNCHEZ, Barranca Abajo

16* ***Vuelva a leer una parte del Acto Primero, escena X, desde 'DON ZOILO – Conque...con que ¿nadie quiere hablar?' (página 91 Cátedra) hasta 'DON ZOILO.–¡No te asustés, infeliz!' (página 93). ¿Cómo se vale el dramaturgo de las palabras y acciones de los protagonistas aquí para que la revelación de Robusta sea tan dramática?***

Robusta is about to reveal everything to her father; in itself this revelation will be dramatic especially as we know how explosive Zoilo can be when his honour is in question. The audience is already aware of what Robusta is about to say, so will be on tenterhooks as to whether she will be brave enough to say it and how Zoilo will react. Perceptive candidates will also focus on the reactions of the other protagonists to what Robust is about to say and all react true to character; Misía Dolores as usual becomes conveniently unwell in order not to deal with the situation '¡Ay!, hijas ¡no puedo más! Voy a echarme en la cama'; Rudelina firstly accuses her of lying '¿Hemos de dejar que esa mocosa invente y arregle las cosas a su modo?' and secondly insults Robusta therefore attempting to undermine her confidence and scare her into keeping quiet '¡Mándese mudar de aquí tísica, lengua larga!'. The touching way Zoilo treats Robusta 'Reposadita y sin apurarse mucho, que se fatiga' contrasts dramatically with his treatment of all the others, including his wife who, on attempting to leave, provokes the angry threat that '¡De aquí no se mueve nadie! A la primera que quiera dirse, le rompo las canillas de un mangazo'. Rudelina's fear that her part in all this will also be revealed, incites her to stand up to Zoilo 'No, no me mires con esos ojos, que no te tengo miedo', yet the audience probably suspects this is pure bravado as she appeals to Dolores and Prudencia 'Vengan a arrancarle el colmillo a esta víbora, pues'. Prudencia wisely exits the stage to avoid her father's ire as it is clear Robusta is about to reveal her particularly disgraceful behaviour. The tension increases before the final disclosure is revealed 'Prudencia...al pobre...al pobre Aniceto...le juega sucio con don Juan Luis.' Band 1/2 responses will appreciate how the tension builds up through the actions and words of the characters throughout the extract. These same responses will also consider how the play works on the stage as well as show an understanding of the context and importance of what Robusta has said. Middle band responses may cover key parts of the extract and although relevant, may be superficial in places. Lower band responses will probably rely more heavily on narration.

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- 17 ***¿Qué impresión le ha dado Sánchez de la localidad en que vive la familia de don... olvide referirse detalladamente al texto.***

The whole play centres on Zoilo, a ranch owner who loses his *estancia* due to a change in agrarian law. His life revolves around his land and cattle and as he gradually loses everything he owns, the importance of both become clear as he decides to take his own life. The play's plot itself creates a rural ambience that is reinforced by the stage sets, off stage action and words spoken by the protagonists. The dialogue is littered with figures of speech and pronunciation linked to rural life yet rather than list a range of examples, we will reward how the candidate uses the evidence to support an appreciation of how Sánchez creates a rural ambience so successfully on the stage. Because the range of material is so vast, we will, however, be quite generous when evaluating the way the candidate handles the evidence. At the top end of the scale, responses will avoid describing the scenery and narrating events. They may consider how the stage setting also reflects the family's changing fortunes and the gravity of the consequences of the change in agrarian law. Middle band responses will be mostly evaluative but may slip into narration at times. Lower band responses may find the extensive amount of evidence challenging and will be less precise.

- 18 ***ANICETO – No alcés la voz... [Enseñándole el talero.] ¿Ves esto? ¡Güeno!... ¡Sin chistar! ÑA MARTINIANA – Yo...***

ANICETO – ¡Volando, he dicho! ¡Ya!... (MARTINIANA se va encogida, bajo la amenaza del talerazo con que la amaga durante un trecho ANICETO.) (Acto tercero, escena VI página 130).

Aniceto acaba de fastidiar los planes de Ña Martiniana de llevar a las mujeres a la estancia vieja. Usted es Ña Martiniana. ¿Qué está usted pensando?

Ña Martiniana has always encouraged the women to abandon Zoilo and she will be feeling particularly miffed that her plans have been scuppered when she was so near to fulfilling them. This situation should give candidates an opportunity to show the strong opinions that Martiniana has about the women's circumstances and their attitude towards Zoilo. Martiniana is never at a loss for words. Although here the raised whip silences her, we hope candidates use their knowledge of this usually verbose character to convey a mind full of appropriate thoughts. Top band responses will show a complete understanding of the context and use their knowledge of the entire play to imitate her voice authentically. Middle band responses will have a narrow focus, possibly only referring to this moment instead of drawing on their knowledge of the character from the whole play. Lower band responses will be largely irrelevant or repetitive.

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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.

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POESÍA

Alberti, *Antología Poética*

- 19* ***Vuelva a leer el poema Elegía a Garcilaso (páginas 147–148 Alianza Editorial). ¿Cómo reacciona usted ante el panorama tan desolado evocado por Alberti aquí?***

Alberti's opening line 'Hubierais visto llorar sangre a las yedras cuando el agua más triste se pasó toda la noche velando a un yelmo sin alma' directly engages the reader with the first of a series of powerfully moving images. Top band candidates will produce a thorough appreciation of the poem and give a personal response to the poignant scenes the poet creates such as 'a un yelmo moribundo sobre una rosa nacida en el vaho que duerme los espejos de los castillos'. The sound of 'los laúdes se ahogan por arrullarse a sí mismos' intensifies the visual images and helps the reader to envisage this desolate landscape. Any line of the poem is directly relevant to the question if handled correctly, so a good amount of detail and a close look at the language is essential for an upper band answer. As always, we are looking for a well expressed, personal response for this band. Middle band responses will also be relevant, but may omit parts of the poem or lack precision. Lower band poems will skip over the detail and paraphrase. This is an elegy to Garcilaso, so there may be an attempt to draw comparisons between the two poets or to write about Garcilaso's work, and this may be rewarded only if the information is directly related to the question.

- 20 ***¿Cómo se vale Alberti de los elementos de la naturaleza para comunicar sus sentimientos en UNO de los siguientes poemas?***

PRÓLOGO (páginas 121–122 Alianza Editorial)

PRIMER RECUERDO (página 122)

El alma en pena (páginas 119–120)

A la acuarela (página 260).

Candidates usually perform quite well in this type of question and generally stay focused. Therefore we shall expect a fair amount of detail before considering the top bands. Some of the middle band responses tend to quote lines from the poem and then just paraphrase what is being said revealing little depth of insight whereas the lower band responses barely mention any part of the poem in any detail and write a brief summary of its content.

- 21 ***¿Cómo aprovecha Alberti el lenguaje para comunicar el profundo efecto que ha tenido en su vida una persona muy especial en UNO de los siguientes poemas?***

Corot (páginas 255–256 Alianza Editorial)

Retornos de un poeta asesinado (páginas 265–266).

There may be a tendency to move away from the specific wording of the question in the middle and lower bands as candidates may just reproduce material they have learnt in class. However a top band response will maintain its focus and work through most of the poem selected.

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De la Cruz, Poesía Lírica

- 22* *Vuelva a leer el poema **Silvio, yo te aborrezco, y aun condeno*** (páginas 80–81 Cátedra)
*¿Hasta qué punto, y cómo, ha conseguido la poetisa convencerlo/la de la intensidad de su odio por Silvio?***

'En fin eres tan malo y fermentado,/ que aun para aborrecido no eres bueno'; few candidates can miss the insulting sting behind this line and the play is replete with similiarly wounding repostes 'eres el mortífero veneno, / que daña a quien lo vierte inadvertido,' 'Tu aspecto vil a mi memoria ofrezco' Candidates should be able to understand the strength of her loathing but the discriminator will lie in how well they present their appreciation. Perceptive candidates will comment on the intensity of her hatred but also focus on the way she expresses her regret 'por darme yo la pena que merezco, pues cuando considero lo que hice', her self loathing and the reason for such intense feelings, 'no solo a ti, corrida, te aborrezco,/ pero a mí, por el tiempo que te quise'. Middle band responses will appreciate the feelings she expresses but will lack the depth or detail of the top band responses. Lower band responses will point out one or two references but will not engage deeply with the poem.

- 23 *Aprecie cómo logra comunicar la admiración que siente la poetisa hacia la persona a quien ha dedicado UNO de los siguientes poemas:*
De la beldad de Laura enamorados. (página 145 Cátedra)
¿Ves, caminante? En esta triste pira (página 146)
Máquinas primas de su ingenio agudo (página 193)**

As always with this style of questions, the most successful responses will remain well focused on the wording of the question and make full use of the material by closely looking at the language used. Middle band responses will be mainly relevant but may be repetitive or superficial in their appreciation. Lower band responses tend to be short and not communicate very much but we must reward anything that can be construed as relevant before considering the very low bands.

- 24 *Dé su apreciación de cómo la poetisa consigue embellecer UNO de los siguientes poemas a través de una serie de imágenes potentes:*
Si los riesgos del mar considerara (página 256 Cátedra)
¿Qué pasión, Porcia, qué dolor tan ciego (página 265)**

Again a fairly straightforward task, so the most detailed and well expressed answers will achieve the top bands. The better answers tend to work through the poem and communicate a well expressed personal response. The middle answers may not show such sophistication but will be relevant on the whole. Lower band responses may make one or two relevant comments but will lack precision or any detail at all.