



## Cambridge IGCSE™

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LITERATURE (SPANISH)

0488/13

Paper 1 Spanish 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. Don't 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, <u>less is more</u> . 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 I 1947 desde ‘La gente dice que en Andalucía hace buen tiempo’ (página 99 Colección Andanzas) hasta ‘con la que está cayendo’ (página 101). ¿Cómo se vale Grandes del lenguaje aquí para que el lector también sienta el calor oprimente del verano? No olvide referirse detalladamente al fragmento.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the vivid description of the intense summer heat and its effect on the village’s inhabitants.</li> <li>• how Nino takes advantage of ‘siesta’ time to escape while everyone else is sleeping.</li> <li>• how Curro also uses his lieutenant’s nap time as an excuse to hang up a hammock, read, and perhaps catch a glimpse of his beloved Isabel.</li> <li>• the unbearable heat that makes the walk to the river a tortuous one, yet worth every step once Nino reaches the river.</li> <li>• the amusing image of Pepe seated on his stone throne in the middle of the water.</li> <li>• the camaraderie between Nino and Pepe as they cool off in the water.</li> </ul> <p>Differentiation will occur according to how well candidates have exploited the text for relevant examples and worked their way through the entire passage.</p>	<p><b>20</b></p>

Question	Answer	Marks
2	<p data-bbox="316 248 783 282"><b>Grandes, <i>El lector de Julio Verne</i></b></p> <p data-bbox="316 315 1259 416"><i>¿Hasta qué punto, y cómo, aprovecha la autora la complicidad entre los ‘rojos’ para intensificar el interés del argumento? No olvide referirse detalladamente al texto.</i></p> <p data-bbox="316 450 639 483">Candidates may refer to:</p> <ul data-bbox="371 488 1313 965" style="list-style-type: none"> <li>• the way the villagers support the resistance fighters in the mountain despite their awareness of the serious potential repercussions if they are caught.</li> <li>• how they do whatever it takes to survive, at great risk to their lives.</li> <li>• the way they show subtle defiance such as hanging out black clothes as a sign of mourning for any ‘rojos’ shot for rebellion and singing the subversive anthem ‘La vaca lechera’ to infuriate the Francoists.</li> <li>• how Sánchez manages to keep his identity a secret until the moment of his death.</li> <li>• how the women meet with their husbands and lovers secretly and remain loyal to them.</li> <li>• the way Nino ends up sympathising with the ‘rojos’ and supporting them.</li> </ul> <p data-bbox="316 999 1307 1133">Differentiation will occur according to how well responses select appropriate material from the book and refer to a wide range of examples as to how the ‘reds’ are portrayed by the writer as resourceful, brave and determined to fight for their cause at terrible cost to themselves and their families.</p>	20

Question	Answer	Marks
3	<p><b>Grandes, <i>El lector de Julio Verne</i></b></p> <p><i>'Y cuando me encontré con mi padre y con Romero, a la altura de las primeras casas del pueblo, todavía me estaba riendo' (tercera sección de la parte II 1948 página 231 Colección Andanzas). Usted es Nino. ¿Qué está usted pensando en este momento? Conteste con la voz de Nino.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the intense conversation Nino has had with Pepe regarding his father shooting Fernando el Pesetilla in the back.</li> <li>• how he respects and thanks Pepe for defending his father's actions.</li> <li>• his unspoken gratitude to Pepe for explaining why his father has to commit such shocking acts.</li> <li>• his reaction upon learning of his father's family background.</li> <li>• how the conversation develops so that Pepe ends up making Nino laugh at his story regarding the curvaceous woman he met in another village.</li> <li>• how Nino is happy he can help Pepe out with his rift with Paula.</li> <li>• his admiration for Pepe and his social skills.</li> <li>• his gratitude to Pepe for lightening his mood and offering him an opportunity to revel in the normal fantasies of an adolescent boy.</li> </ul> <p>Differentiation will occur according to how well candidates convey an understanding of the context and create an authentic voice for this character. Better responses will appreciate the importance of this moment in Nino's life and fully understand the significance of this conversation and how it reflects the strong relationship Nino has with Pepe el Portugués.</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 XII DICIEMBRE CHILES EN NOGADA desde ‘Precisamente fue una tarde’ (página 203 Debolsillo) hasta ‘bailando con Alex el vals Ojos de juventud’ (página 204). ¿Cómo se las arregla Esquivel aquí para impactarnos con los eventos transcurridos antes de la celebración de la boda entre Esperanza y Alex? No olvide referirse detalladamente al pasaje en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the intensity of Esperanza’s feelings towards Alex and how Tita knows that they will end up together.</li> <li>• the bitter arguments that ensue between Rosaura, Tita and Pedro due to their differences of opinion regarding Esperanza’s future.</li> <li>• how the tenuous pact between Rosaura, Tita and Pedro is broken.</li> <li>• how the three have argued in the past over what they want for Esperanza.</li> <li>• the way Pedro and Tita persuade Rosaura to let Esperanza go to school.</li> <li>• the fact that Tita teaches Esperanza her culinary secrets.</li> <li>• how Tita had succeeded in persuading Rosaura to enable Esperanza to be articulate and educated – not simply to sing, dance and play the piano well.</li> <li>• Rosaura’s fierce anger at the way Pedro and Tita seem to be scheming against her and supporting Esperanza.</li> <li>• Rosaura’s unexpected death and the matter of fact way that the reader learns about it.</li> <li>• how Tita considered Esperanza’s wedding her greatest achievement.</li> </ul> <p>Differentiation will occur according to how well responses reflect an understanding of the context, characters and events that transpire in the passage. Good responses will work through the passage and exploit it successfully for references, while keeping sight of the question.</p>	20

Question	Answer	Marks
5	<p><b>Esquivel, <i>Como agua para chocolate</i></b></p> <p><i>Gertrudis desafía las tradiciones de la familia mientras que Tita está dominada por ellas. ¿Cómo la autora se vale de este contraste para crear dramatismo en la obra? No olvide citar ejemplos del texto para apoyar su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the consequences for Tita of Mamá Elena insisting on maintaining an antiquated family tradition.</li> <li>• how Mamá Elena uses this tradition to control every aspect of Tita's life and demonstrates great cruelty, such as arranging for Pedro to marry Rosaura.</li> <li>• how the pent up passion Tita feels for Pedro is expressed through the dishes she prepares, in particular the rose petal dish.</li> <li>• how Gertrudis is a product of her mother's affair and inherits a certain rebelliousness that manifests itself through her reaction to the rose petal dish.</li> <li>• how Gertrudis breaks free of the dominance and constraints set by her mother to become firstly, the lover of an important revolutionary, then a prostitute and later, a revolutionary leader herself.</li> <li>• how Tita longingly wishes that Pedro would run away with her, but instead stays at home until the cruel dominance of her mother makes her have a nervous breakdown.</li> <li>• certain similarities between the sisters, such as the way Tita demonstrates some of the passion exhibited by Gertrudis through her affair with Pedro and also when she finally stands up to Mamá Elena.</li> </ul> <p>Differentiation will occur according to how well candidates exploit all the evidence that demonstrates a clear contrast between the two women, although some may draw on certain similarities. Responses will reflect a good knowledge of the text to compare the two trajectories of the sisters' lives but will refrain from telling the story.</p>	20

Question	Answer	Marks
6	<p><b>Esquivel, <i>Como agua para chocolate</i></b></p> <p><i>‘Tomando a Tita de la mano alcanzó a pronunciar: –Tita... Sólo eso. No tuvo tiempo de decir más’ (capítulo III MARZO CODORNICES EN PÉTALOS DE ROSAS páginas 53–54 Debolsillo). Imagine que Tita y Pedro tienen una conversación en este momento. Escriba la conversación.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way they react to the scene of Gertrudis running away with a soldier having eaten the quail and rose petal dish.</li> <li>how they both realise that this is an opportunity for escape.</li> <li>the admiration they both feel for Juan and Gertrudis.</li> <li>how they have felt each other’s passion through the dish Tita prepared.</li> <li>their feelings of regret (on Pedro’s side) about how things have turned out for them and frustration (on Tita’s side) that he did not elope with her instead of ruining their lives.</li> <li>how Pedro explains his apparent cowardice by saying he is too decent to make a dishonest woman of Tita.</li> </ul> <p>Differentiation will occur according to how well candidates convey the situation and context of the moment, as well as the authenticity of each character’s voice.</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 2 desde ‘La familia no solo lo tomó en serio’ (página 41 Debolsillo) hasta ‘–También el amor se aprende’ (página 43). ¿Cómo se las arregla García Márquez aquí para que Bayardo San Román y su familia creen una impresión impactante? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the mystery surrounding Bayardo San Román’s personal and family background.</li> <li>the arrival of his family after so much speculation.</li> <li>the way the women in the family are described.</li> <li>the illustriousness and fame of General Petronio San Román</li> <li>the general’s appearance.</li> <li>how the fact that Bayardo San Román comes from such a powerful, rich and influential family puts more pressure on Ángela to accept the marriage.</li> </ul>	20

Question	Answer	Marks
7	<ul style="list-style-type: none"> <li>• how this wealth and renown impresses the Vicario family so much that Ángela is under huge pressure to marry Bayardo San Román and to learn to love him, despite her timid protests.</li> <li>• the irony of the fact that the twins distance themselves under the pretext that it is 'women's business'.</li> </ul> <p>Differentiation will occur according to how well the candidate exploits the extract for relevant references and understands the context of this passage.</p>	

Question	Answer	Marks
8	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>Defensores del honor de su familia o asesinos despiadados. En su opinión, ¿cuál es la descripción más apta para los hermanos Vicario, y por qué? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may select either or both descriptions and refer to:</p> <ul style="list-style-type: none"> <li>• how the brothers feel that they have no choice but to defend their family's honour.</li> <li>• the way they do everything they can to get someone to stop them.</li> <li>• how each has a change of heart, but one brother then persuades the other not to give up.</li> <li>• the brutal, savage way that they murder Santiago Nasar .</li> <li>• how, running to the church straight after, they claim that they have acted in defence of their family's honour, and are justified in their action before man and God.</li> <li>• how Prudencia Cotes, Pablo Vicario's girlfriend, puts pressure on him to kill Santiago: 'nunca me hubiera casado con él si no cumplía como hombre'.</li> </ul> <p>Differentiation will occur according to how well candidates support their reasons for favouring one description over another, although better responses will perhaps consider both before drawing a conclusion.</p>	20

Question	Answer	Marks
9	<p><b>García Márquez, <i>Crónica de una muerte anunciada</i></b></p> <p><i>'Se negó a hablar del pasado, y tuve que conformarme para esta crónica con algunas frases sueltas de sus conversaciones con mi madre' (Sección 4 páginas 103–104 Debolsillo). Imagine que usted es Pura Vicario justo después de haberse negado a hablar con el narrador. ¿Qué está usted pensando? Conteste con la voz de Pura Vicario.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• Pura Vicario's irritation that the narrator has brought up this shameful incident again after so long.</li> <li>• Pura Vicario's recollections of what transpired the night her daughter was returned to her.</li> <li>• her anger at the way Ángela has publicly shamed her family.</li> <li>• how she feels about her daughter disgracing the family despite everything she taught Ángela about honour and being a respectable, obedient woman.</li> <li>• Pura's sense of loss at losing such an illustrious son-in-law and how close the family came to being financially secure for once in their lives.</li> <li>• her pride at the way her sons defended the family's honour and her sense of loss when they went to prison for it.</li> <li>• her sense of relief knowing that Santiago has paid with his life for the terrible offence committed against her family.</li> </ul> <p>Differentiation will occur according to how well candidates imitate the voice of this character and reflect an accurate knowledge of how she behaved the night misfortune struck her family, and her reflections on events thereafter.</p>	20

Question	Answer	Marks
10*	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>Vuelva a leer el principio del capítulo 1 de la Segunda parte DE ENTRE los MUERTOS desde ‘A los prisioneros nuevos’ (página 95 Booket) hasta ‘indicó el centinela’ (página 97). ¿Cómo se las arregla Ruiz Zafón aquí para dar una impresión pavorosa de la cárcel? 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 describes the building and creates a sinister atmosphere around it.</li> <li>the sense of doom felt by the prisoners as they near the prison, knowing they will never leave.</li> <li>the grim location of the prison between the cemetery and the sea.</li> <li>the spine-chilling visual description of the edifice and the stench of death that pervades the atmosphere.</li> <li>the town residents’ memory of the building’s role during the fall of Barcelona which makes looking up at it unbearable.</li> <li>Fermín’s personal experience of entering the prison.</li> <li>the incongruous appearance of a well turned-out young Valls and the way this belies his sinister character – though Valls’ penetrating cold blue eyes reveal the truth about him.</li> <li>the way Fermín is treated when he tries to declare his innocence.</li> </ul> <p>Differentiation will occur according to how well candidates use the passage to convey the horror of this prison and understand the significance of this first encounter between Valls and Fermín. Responses at the top end of the scale will be detailed and focus on the specific wording of the question.</p>	20

Question	Answer	Marks
11	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>Fermín, con su particular sentido de humor, se refiere a Mauricio Valls como ‘esa albóndiga nauseabunda y vanidosa del señorito director en sus trapaceros intentos de pasar por literato de salón’ (Capítulo 7 Segunda parte DE ENTRE los MUERTOS páginas 129–130 Booket). ¿Hasta qué punto cree usted que esta descripción de Mauricio Valls es acertada, y por qué? No olvide dar ejemplos.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the way the writer portrays this character as a cruel and arrogant man who abuses his authority as prison governor.</li> <li>his behaviour towards Fermín.</li> <li>his ruthlessness evidenced in the way he will do anything, including torture, to find Salgado’s treasure.</li> <li>the cowardly way he sends his chauffeur into a deadly trap while following a lead to the treasure.</li> </ul>	20

Question	Answer	Marks
11	<ul style="list-style-type: none"> <li>the way he blackmails David Martín into rewriting his own work, all the while intending to take credit for it himself.</li> <li>how, for a long time, he ended up enjoying the fame and recognition for the literary work that he could never produce himself.</li> <li>how he lusts after Isabella and coldly murders her when he is finally convinced that his attempts to seduce her are futile.</li> <li>how he manipulates Daniel from the shadows once he disappears from society.</li> </ul> <p>Differentiation will occur according to how well candidates respond to this description of Valls and show familiarity with his character. Better responses will also evaluate how he interacts with other important players in the story.</p>	

Question	Answer	Marks
12	<p><b>Ruiz Zafón, <i>El prisionero del cielo</i></b></p> <p><i>‘Salgado lo observaba todo con una expresión canina desde el catre’ (Capítulo 15 de la Segunda parte DE ENTRE los MUERTOS página 163 Booket). Usted es Sebastián Salgado. ¿Qué está usted pensando en este momento? Conteste con la voz de Sebastián Salgado.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>the fact that Salgado has just given false information to Fermín about where his treasure is located.</li> <li>his pleasure at knowing that he has deceived Valls by lying about the whereabouts of his bounty.</li> <li>how delighted he is, despite all the pain he is suffering, that Valls will fall into a deadly trap .</li> <li>how his knowledge of Fermín and Martín’s plan to get Fermín out of prison gives him power over Fermín.</li> <li>his thoughts about when he gets out of prison and will go to the luggage locker, retrieve his stolen money and enjoy a comfortable life.</li> <li>the way he resists all the torture and suffering for that very reason.</li> </ul> <p>Differentiation will occur according to how well responses convey an authentic voice for this character at this particular moment, but will also draw on knowledge from the rest of the novel to add greater depth to the response.</p>	<b>20</b>

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 PRIMERO desde ‘CARMELO. – No sé...Don Francisco es una buena persona; tiene plata’ (página 95 Ediciones de la Flor) hasta ‘FRANCISCO: – (Hace los cuernos) ¡Cruz diablo!’ (página 98). ¿Cómo se las arregla Cossa para que las novedades que se revelan aquí entretengan al público? No olvide referirse detalladamente al pasaje.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the outrageous idea of Francisco marrying Nona.</li> <li>• the characters’ reaction to this plan.</li> <li>• the revelation of Anyula’s past relationship with Francisco.</li> <li>• Nona’s previous interference in Anyula’s romantic life.</li> <li>• the surprising change in Carmelo who gets on board with Chicho’s ludicrous plan and how this reflects his increasing desperation.</li> <li>• Francisco’s confusion as to whom he is going to marry, erroneously thinking it is the young Marta, and the way Chicho handles it.</li> <li>• Francisco’s lack of concern over any feelings his future wife might have.</li> <li>• Francisco’s reaction when Chicho starts to put his plan into action by telling Francisco that Nona is in love with him.</li> <li>• the way Chicho manipulates the situation so that he does not have to work.</li> </ul> <p>Differentiation will occur according to how well candidates appreciate the effect on the audience of these revelations and the characters’ different reactions. Better responses will work through the whole passage and also consider the stage instructions to enhance their response.</p>	20

Question	Answer	Marks
14	<p><b>Cossa, <i>La Nona</i></b></p> <p><i>¿Hasta qué punto, y cómo, le inspira compasión la forma en que la vida de Carmelo se va empeorando? No olvide referirse detalladamente a la obra.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the playwright portrays this character to inspire sympathy in the audience.</li> <li>• the fact that Carmelo carries a great burden of responsibility for the well-being of his family.</li> <li>• how he is prepared to work hard to support them.</li> <li>• the way he gradually loses everything he has worked so hard to earn.</li> <li>• his frustration that Chicho spends all his time trying to avoid work.</li> </ul>	20

Question	Answer	Marks
14	<ul style="list-style-type: none"> <li>his desperation and how it leads him to drink and even to agree to kill his grandmother, Nona.</li> <li>how he sees his loved ones die, with the exception of his wife.</li> <li>his sense of powerlessness as he watches Nona eat away at his economic stability.</li> <li>the tragic way Nona enrages him to the point where he feels violent towards her and then dies when he attempts to strike her.</li> </ul> <p>Differentiation will occur according to how well responses work through the play to draw out references to the gradual decline of this character and how he interacts with other members of the family.</p>	

Question	Answer	Marks
15	<p><b>Cossa, <i>La Nona</i></b></p> <p><i>'MARÍA. – Sí, tengo ganas de tomar un poco de fresco. ¿Vamos, Anyula?'</i> (ACTO SEGUNDO página 128 Ediciones de la Flor). <i>Usted es María. ¿Qué está usted pensando en este momento? Conteste con la voz de María.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>María's thoughts as she chooses to leave at this moment because they intend to set fire to Nona's bedroom with her inside it and she cannot bear to witness it.</li> <li>how she feels about the dire situation in which her family finds itself.</li> <li>her appreciation of the way Anyula tries to help as much as she can.</li> <li>her concern for her husband Carmelo and how he is affected by his inability to support his family.</li> <li>her frustration at Chicho who does nothing to help.</li> <li>her conflicting feelings regarding her daughter Marta.</li> <li>her nostalgia for happier times in the past.</li> </ul> <p>Answers will be differentiated according to how well candidates convey an understanding of this character and the context of the question.</p>	20

Question	Answer	Marks
16*	<p><b>Hartzenbusch, <i>Los amantes de Teruel</i></b></p> <p><i>Vuelva a leer el principio del ACTO CUARTO PRIMERA PARTE ESCENA PRIMERA desde la acotación ‘(Aparece Isabel ricamente vestida)’ (página 113 Clásicos Castalia) hasta ‘ISA. Tengo una pesadez, una desazón’ (página 115). Aprecie cómo Hartzenbusch aprovecha el lenguaje aquí para que los sentimientos de las dos protagonistas nos conmuevan. No olvide referirse detalladamente al fragmento.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the scene is written to move the audience to sympathise with Isabel.</li> <li>• the melancholy and sadness with which Isabel is preparing for her wedding.</li> <li>• Mari-Gómez’s vain attempts to cheer Isabel up despite knowing that Isabel has no choice but to go ahead with the marriage despite her love for Marsilla.</li> <li>• the pain Isabel feels as she reminisces about when Marsilla courted her and the promises they made to each other.</li> <li>• the sympathy and devotion Mari-Gómez shows by saying she would give her life to see Isabel happy.</li> <li>• the closeness between the two women.</li> </ul> <p>Differentiation will occur according to how well the passage is exploited for relevant material and the extent to which responses show an understanding of why Isabel feels the way she does and how Mari-Gómez responds.</p>	20

Question	Answer	Marks
17	<p><b>Hartzenbusch, <i>Los amantes de Teruel</i></b></p> <p><i>Aprécie cómo el dramaturgo mantiene al público en vilo a lo largo de la obra en cuanto al reencuentro de los amantes de Teruel. 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 Marsilla has limited time to achieve his goal and how this creates pace and tension in the play.</li> <li>• the irony of the fact that Marsilla achieved the wealth he was challenged to acquire, but is both incarcerated and then captured before he can meet the deadline.</li> <li>• the way many obstacles are put into place to prevent Marsilla from achieving his goal, to intensify the dramatic effect.</li> <li>• how Isabel is under pressure to marry another man.</li> <li>• the suspense created by Zulima’s conspiring to prevent Marsilla from reaching his beloved .</li> <li>• how Zulima convinces Isabel that Marsilla is dead and that she must give up hope of ever seeing him again .</li> <li>• when they finally meet and it is too late – Isabel is already married.</li> <li>• the pain they both feel at not being able to be together.</li> <li>• the final tragic dénouement.</li> </ul> <p>Differentiation will occur according to the range of evidence used to support the response, as well as the sophistication of the argument presented. Better answers will avoid narration and evaluate the dramatic effect of the constant delays to the lovers meeting again.</p>	20

Question	Answer	Marks
18	<p><b>Hartzenbusch, <i>Los amantes de Teruel</i></b></p> <p><i>Usted es don Pedro al final del ACTO CUARTO PRIMERA PARTE ESCENA VI (página 124 Clásicos Castalia). ¿Qué está usted pensando? Conteste con la voz de don Pedro.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• his determination to be true to his word and to allow the complete period of time to expire before going ahead with the wedding.</li> <li>• the sympathy he might feel towards don Martín who worries about the survival of his son Marsilla.</li> <li>• his satisfaction that Isabel is to marry someone of Rodrigo's stature.</li> <li>• how he hopes that his daughter will learn to love her husband and his efforts to persuade her of his worth.</li> <li>• his contentment that he is a man of honour and that the family name will continue to be respected after Isabel's marriage to such a distinguished gentleman.</li> <li>• the pride he feels at having such an obedient daughter who is prepared to comply with his wishes.</li> </ul> <p>Differentiation will occur according to how well responses convey an authentic voice and are aware of how content Pedro is that this marriage is to go ahead, despite his awareness of his daughter's reluctance.</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.</p> <p>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>• much credit unless the candidate clearly understands it and has related 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</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> <li>• 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.</li> </ul>		

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 ABANDONADOS (páginas 54–55 Colección Visor de Poesía). ¿Cómo se vale Belli del lenguaje aquí para que esta declaración de desamor sea tan intensa?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the poet recreates intimate experiences.</li> <li>• the use of images to convey a sense of loss and nostalgia.</li> <li>• the question she raises about decisions taken and whether they can be overturned.</li> <li>• the striking way the poet conveys the decision made by the lovers.</li> <li>• her regret about lost moments and anxiety about never experiencing them again.</li> </ul> <p>Differentiation will occur according to the extent to which responses reflect a detailed consideration of the poem and maintain the focus of the answer on how the poet communicates the depth of her feelings.</p>	<b>20</b>

Question	Answer	Marks
20	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>¿Cómo se las arregla la poetisa para impresionarnos con el espíritu con el que se enfrenta a sus aflicciones en UNO de los siguientes poemas? EL TIEMPO QUE NO HE TENIDO EL CIELO AZUL (páginas 94–95 Colección Visor de Poesía) CONJUROS DE LA MEMORIA (páginas 143–144).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the power of the language and images used by the poet to express her feelings.</li> <li>• the way the poet expresses the rawness of her emotions.</li> <li>• the effective way she moves the reader as she shares her innermost thoughts.</li> <li>• the way she communicates her reaction to the atrocities and pain of exile in the first poem.</li> <li>• the hope expressed in both poems at the end.</li> </ul> <p>Differentiation will occur according to how well responses work through the chosen poem and exploit the language to successfully appreciate the strength of the poet's feelings and her skilful use of poetic images to reinforce the force behind her sentiments.</p>	<b>20</b>

Question	Answer	Marks
21	<p><b>Belli, <i>El ojo de la mujer</i></b></p> <p><i>Aprecie cómo la poetisa se vale de la naturaleza para comunicar sus sentimientos en UNO de los siguientes poemas. CASTILLOS DE ARENA (páginas 51–52 Colección Visor de Poesía) PETICIÓN (página 178).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the way the poet creates a fairy-tale landscape upon which she projects her feelings.</li> <li>• how she chooses original images from nature to intensify the depth of her feelings.</li> <li>• the way she uses the language to achieve a sense of wistfulness and longing.</li> </ul> <p>Differentiation will occur according to how detailed the response is and how well the candidate has understood the purpose of the poem and the effect of the nature images mentioned.</p>	20

Question	Answer	Marks
22*	<p><b>Quevedo, <i>Poemas escogidos</i></b></p> <p><i>Vuelva a leer el poema Tudescos moscos de los sorbos finos (página 196 Clásicos Castalia). ¿Cómo aprovecha el lenguaje Quevedo para dar un toque humorístico al sencillo acto de beber vino?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the wealth and range of language used to describe flying insects.</li> <li>• the originality of the poet's perspective i.e. how he views the partaking of wine through the ubiquitous flying insects that end up in the glass.</li> <li>• the humorous way he sees the flying insects as an enemy that he will quash.</li> <li>• how he resents that the wine is imbibed by the flying insects, but will consume the wine indirectly by eating the insects.</li> </ul> <p>Differentiation will occur according to how well the candidates explores the language and appreciates the humour behind the poet's observations.</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 revelar la ironía de estar enamorado pero infeliz en UNO de los siguientes poemas. En los claustros de l'alma la herida (página 182 Clásicos Castalia) Amor me ocupa el seso y los sentidos (página 183).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the effective way the poet expresses his negative feelings.</li> <li>• the way he clearly communicates his despair.</li> <li>• the extent to which he conveys the depth of his anguish.</li> <li>• the prevalence of a dark and depressing series of images.</li> </ul> <p>Differentiation will occur according to how well responses work through the chosen poem and select detailed references that keep sight of the question.</p>	20

Question	Answer	Marks
24	<p><b>Quevedo, <i>Poemas escogidos</i></b></p> <p><i>Aprecie cómo el poeta muestra su desprecio ante la forma de ejercer una profesión en UNO de los siguientes poemas. Las leyes con que juzgas, ¡oh Batino! (página 96 Clásicos Castalia) La losa en sortijón pronosticada (página 201).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• how Quevedo uses his wit to criticise the hypocrisy of certain professions.</li> <li>• how the rhyme scheme creates a humorous touch to what is effectively outright criticism.</li> <li>• the way the poet includes specific examples of the way individuals carry out their professions.</li> </ul> <p>Differentiation will occur according to how well candidates appreciate the way Quevedo criticises each professional in his own unique way and gives a humorous series of observations to enforce his criticism</p>	20