

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International General Certificate of Secondary Education

MARK SCHEME for the October/November 2015 series

0488 LITERATURE (SPANISH)

0488/01

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

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

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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 el principio del capítulo XV desde ‘Por entonces se dedicó el matrimonio’ (página 187 Debolsillo) hasta ‘el sencillo adorno de la recién casada santiaguesa’ (página 189). ¿Cómo aprovecha Pardo Bazán lo dicho y hecho por los personajes en este extracto para entretener al lector? No olvide referirse detalladamente al pasaje.***

The Moscoso entourage have had time to recreate the illusion of aristocracy in preparation for their round of visits to neighbouring aristocratic families, whereas they catch the *juez* and his wife completely off guard. The two accompanying grooms in their Sunday best, topped off with brand new hats, contrast comically with the *juez de Cebre*'s servant girl who answers the door barefoot and indecorously runs screaming into the house to announce their visit. The bumbling excuses of *el señor juez* about how terrible the hired help is, demonstrate how desperately the *juez* tries to keep up appearances. He continues to make excuses for her as he awkwardly escorts Nucha up the stairs: 'todo torcido y sesgado'. It is quite comical how he is muttering under his breath one minute, and the next releasing: 'una especie de bramido terrible'; in fact most of the humour comes from the *juez*'s behaviour and manner of speaking; the contrast in his treatment of Nucha and the poor servant is most evident when he has taken the key from her: 'cambiando de tono y pasando de la más furiosa ronquera a la más meliflua dulzura.' Most entertaining is his desperate need to accommodate such renowned guests, sustaining the conversation with a frozen smile while he anxiously awaits the arrival of his wife: 'porque le iba sabiendo mal la tardanza de su mujer en presentarse'. When she finally arrives, her appearance is so comical that even Nucha who: 'no pecaba de burlona', finds both the *señora jueza*'s unbuttoned corset that is not quite able to: 'embutir su respetable humanidad' and the misplaced hairpiece, cause for amusement. The *señora jueza*'s careless appearance, her extravagant attire together with her excessive jewellery, contrast enormously with: 'el sencillo adorno de la recién casada.' Upper band responses will spot the more humorous moments, as they will work through the extract from the beginning. These same responses will focus on the words spoken by the characters as well as their different actions. Middle band responses will highlight some aspects of the humour but may not examine the language in quite so much detail or may omit some parts of the extract. The lower bands will narrate or paraphrase the extract.

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2 *¿Qué ha sido para usted lo más impactante en el comportamiento de Primitivo a lo largo del libro? Argumente su respuesta refiriéndose a detalles precisos del texto.*

The better answers will evaluate Primitivo's behaviour throughout the novel before selecting what they find most striking about the way this character acts. Most responses will probably mention the episode at the start of the novel where he forces Perucho to drink glass after glass of wine, and candidates will probably share Julián's outrage at the scene – all the more scandalous as Perucho is his own grandson. His manipulation of Pedro reaches such extremes that Pedro himself declares: '¡más vale ir a presidio que llevar esta vida!' Pedro is probably his most affected victim; he is spied on by Primitivo who steals from him and uses his daughter to seduce and control him, and detailed answers will explore the extent of his influence. Some responses may also consider how Primitivo treats his daughter, who also fears him, and his grandson, who is his key to maintaining his control over los Pazos in the future. Others may focus on his interaction with Julián, where the contrast in characters could not be more severe. Primitivo's treatment of Julián – including his attempt to shoot him, may be a popular choice as to the most despicable act that he commits. Although not a particularly verbose character, his influence permeates every aspect of life at los Pazos, like a puppeteer moving the strings backstage, he feels he can manipulate anything and anyone and if he cannot, he will find ways to remove that person. However, he meets his match when he involves himself in the electioneering process: although he funds Pedro's campaign, (ironically with money he has embezzled from Pedro himself), he meets his match in Barbacana and Trampeta, which finally costs him his life at the hands of el Tuerto. We will accept answers that either focus on particular scenes or discuss Primitivo's conduct in more general terms, but will reward, at the higher end, those responses that use appropriate references to illustrate their answers. Middle band responses will have fewer precise references but will be mainly relevant. The lower band responses will not display such a confident handling of the material and will lack focus.

3 *'Su aparición modificó instantáneamente la actitud de Sabel, que tembló, calló y contuvo sus lágrimas' (Capítulo VII página 106 Debolsillo). Usted es Sabel, y después de recibir una paliza a manos de Pedro Moscoso, aparece su padre Primitivo. ¿Qué está usted pensando? Conteste con la voz de Sabel.*

Although she is no angel, this is one of the moments when one cannot help but sympathise with Sabel. She is by no means virtuous – she seduces Pedro and at one point tries to seduce Julián – but this is at her father's instruction and for his own personal gain. She has even borne an illegitimate child that gives Primitivo more control over los Pazos. She has been beaten quite badly by Pedro, just because she was out having some fun, and although Pedro is armed with a gun, she showed anger rather than fear when she shouted out her intention to leave. As Primitivo appears on the scene, Sabel's swift change of attitude underlines how terrified she is of her father. Her angry determination to leave immediately transforms into stuttering obedience and silent consent. However her thoughts are controlled by no one, and hopefully candidates will give free reign to her emotions to include her rage towards Pedro, her deep rooted fear of her father but also perhaps, thoughts of vengeance. She may be thinking that Maria la Sabia could put a curse on Pedro, her father or both of them. She may also consider her situation and feel helpless at the lack of control over her life. Her thoughts may turn to Perucho, a bond with Pedro that makes her ties to los Pazos even more permanent, although not the most maternal woman, she must also care for her child on some level and want the best for him. Some of the more imaginative responses might have her consider ways of leaving the Pazos or resigning to her fate that she will always obey her father. At the upper end of the scale, we shall see an extensive range of thoughts, based on a skilled use of the knowledge we have of this character and maybe an attempt to imitate the regional style of speech (although this is not a requirement), this band will also show the ability to really think themselves into her character, rather than put themselves into the same position. Middle band responses will be quite convincing, but lower band responses will be superficial and less authentic.

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Gómez de Avellaneda, Sab

- 4 ***Vuelva a leer una parte del último capítulo desde ‘Mientras fue soltera’ (página 259 Cátedra) hasta ‘pegados a la tierra y alimentados de positivismo’ (página 260). Lo escrito por Gómez de Avellaneda aquí, ¿qué sentimientos le inspira a usted hacia Carlota? No olvide referirse detalladamente al extracto.***

Carlota gradually loses her naiveté as we near the end of the novel; she still lives a life full of luxury but little by little realises that these riches: ‘estaban fundadas y sostenidas por la incesante actividad, por la perenne especulación y por un fatigante desvelo’. This has an impact on her relationship with Enrique, and most candidates should be able to appreciate the deterioration in their marriage on some level. At the beginning of the extract: ‘Carlota no podía desaprobare con justicia la conducta de su marido’ but by the end she realises that he only treats her like an indulgent child, finding her demand not to disinherit her sisters as ‘absurda’. Her father’s illness and subsequent death: ‘fue acompañada de circunstancias que rasgaron de una vez el velo de sus ilusiones, y que envenenaron para siempre su vida’; Jorge appears to be helping Carlota look after her father in his last moments but his ‘viles motivos’ soon come to light. It is at this point, after her father’s death and discovering that her sisters have been cut out of the will, that Carlota realises she is completely at the mercy of her father in law and her husband. She is totally powerless: ‘luchó inútilmente por espacio de muchos meses, después guardó silencio y pareció resignarse’, and realises that any attempt to object falls on deaf ears. Most importantly, she finally sees what Sab was so desperate for her to see: ‘vio a su marido tal cual era’ and possibly the most moving aspect, while she is a character who needs to live with enthusiasm and illusion in her life: ‘se halló sola en medio de aquellos hombres pegados a la tierra’.

In upper band responses, these are the aspects a candidate should consider in order to convey a convincing personal response to Carlota’s situation. When deciding between a middle to upper band response, the differentiator will lie in the detail included in the answer. Lower band responses will be more superficial and less consistent in their understanding, while at the bottom end of the scale, they will be more likely to summarise or narrate what is happening in the passage. Some candidates may choose not to sympathise with Carlota, a woman who spends almost the entire novel with her head in the clouds, blind to the fact that her beloved Enrique is such a cad, and naïve in thinking that she could make either him, or his father, change their minds when it comes to money. She enjoys the luxury in which she has lived all this time, but only now realises that it takes hard work and an unscrupulous attitude to maintain such a standard of living. Some may comment on the role of women in those days who never had a say as to how their wealth is managed, but comments along these lines must be directly related to the passage before selecting an appropriate band.

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5 *Aprecie cómo la autora contrasta la relación que tiene Sab con Teresa y con Carlota para intensificar el interés de la novela. No olvide referirse detalladamente al texto.*

There is a turning point in the story when Sab and Teresa look at each other and realise exactly what the other is feeling; namely that Sab is in love with Carlota and Teresa with Enrique. Both are impossible relationships and both characters are suffering because they realise this. From this moment on, Sab takes Teresa into his confidence revealing what a cad Enrique is and how much he wants to break off their engagement. In an intense conversation that most candidates will use as evidence, Sab wants Teresa to help him execute a plan to end the relationship by having Teresa marry Enrique. Teresa helps him to see how much this will hurt Carlota as Teresa makes him see how deeply Carlota loves Enrique. Once Sab and Teresa recognise each other's true feelings, there is a strengthening in their relationship and from this moment on, there are some significant exchanges between the two of them. They have a lot in common, both are in love with people with whom they can never be and both are dependent on other people's charity. Teresa, up until this point, seemed a cold distant character, yet her innermost feelings are revealed during her conversations with Sab. It is also thanks to her relationship with Sab that Carlota eventually finds out how Sab felt about her. On the other hand, Sab's relationship with Carlota is one of friendship and respect from her point of view and intense passion from Sab's side. His, at times, violent desire to protect her leads him to consider murder at one point, such is the passion she arouses in him. Yet Carlota is blissfully ignorant of his desire for most of the novel and one can only feel for Sab when he kisses her hands and she visibly recoils. His unrequited love and the limits to his future that his social standing dictates, lead him to embrace death as the only release, but not before ensuring Carlota fulfils her dream of marrying Enrique. This question requires handling a wide range of material and so, even at the top end of the scale, we would not expect candidates to cover all aspects, but rather give a detailed and balanced consideration of Sab's relationship with both characters and how the contrast creates interest in the novel. In the middle band, we will see relevant answers that will not be as detailed or explored in as much depth as the upper band. At the lower end of the scale, there will be difficulty handling the material and a less than clear appreciation of Sab's relationship with these two women.

6 *'Enrique no parecía tampoco con gran apetito y se notaba en su aire cierto descontento...que le hacía no aprobar la excesiva bondad de don Carlos, en sentar a su mesa un mulato que quince días antes aún era su esclavo' (Capítulo X de la primera parte página 184). Usted es Enrique durante la cena en casa de Martina. ¿Qué está usted pensando? Conteste con la voz de Enrique.*

Despite the fact that Sab has saved his life, shown nothing but loyalty and dedication to the de B family and acted in a way that makes him stand out from any ordinary slave, Enrique still thinks that Sab is an inferior being who does not deserve to share the same table as people of a certain social standing, despite having been granted his freedom. This reveals a great deal about Enrique, a character with whom most candidates should be extremely familiar, and there is a good opportunity here to make use of their knowledge of the character throughout the novel, using this moment as a starting point. Upper band responses will be convincing throughout and use a wide range of evidence, making full use of the opportunities presented in this context that reveal the more negative aspects of Enrique's character. The better answers may have him consider each of the people present at the dinner to add depth to the response. As he is thinking to himself, he need impress no one, so the more despicable aspects of his character will come to light. Middle band responses will show an awareness of context and a good idea of what might be going through Enrique's mind at this moment, but lower band responses will not be so convincing.

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Pérez-Reverte, *El Capitán Alatriste*

- 7** *Vuelva a leer una parte del capítulo II LOS ENMASCARADOS desde ‘Su voz había sonado con ecos de amenaza’ (página 40 Alfaguara) hasta ‘antes que te la aseste él a tí’ (página 42). [Edición de 1996: ‘antes que te la pegue’]. ¿Cómo se las arreglan los Pérez-Reverte en este extracto para dar al lector una impresión tan estremecedora de Gualterio Malatesta? Justifique su respuesta refiriéndose detalladamente al pasaje.*

The main focus of the question is on the image the reader has of Malatesta, but some candidates may consider how the situation in which both he and Alatriste find themselves, serves to mark a contrast between the two characters despite their shared profession. The captain feels uneasy and he has to make a conscious effort: ‘a no dejarse impresionar’ by the two men who have hired him; he is no coward but he has sensed the threat behind the instructions and the consequences for not obeying them. On the other hand Malatesta: ‘menos quisquilloso, parecía interesado en otras cuestiones’ and proceeds to find out how much he can benefit personally from the mission, even going as far as saying: ‘Creo que me va a gustar este trabajo’. Candidates who draw on this contrast will enhance their answer but responses can still be placed in the upper bands if they comment solely on his physical appearance, character and behaviour with sufficient detail. Most importantly in the upper bands, is an appreciation of Alatriste’s reaction to him, most telling in the phrase: ‘si alguna vez alguien le dirigía una sonrisa como aquélla en un callejón solitario, no se le haría repetir dos veces antes de echar mano a la blanca y desenvainar como un rayo’. This observation, as well as the fact that we are told that this first meeting was: ‘preludio de una larga y accidentada serie’, highlight how dangerous Malatesta is if someone like Alatriste considers him a serious threat. Comments such as: ‘revecos sombríos’ hint that there are many perilous layers to his character. Candidates who pay close attention to the language will focus on subtleties like: ‘el tono de aquel individuo era respetuoso: pero había una nota falsa en él’ that give more clues to his character; he does not seem so uneasy in the present company as Alatriste and some candidates may speculate as to why. Upper band responses will also examine the effect of the direct entreaty to the reader at the end: ‘Imaginen vuestras Mercedes una serpiente cómplice y peligrosa’ and the continued use of the vocative to draw the reader in and enable them to fully appreciate how sinister and dangerous this man is. Middle band responses will be mostly relevant but will show a more superficial understanding of the character but with a less sophisticated use of the evidence. Lower band responses will draw some simple conclusions or move away from the wording of the question.

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- 8 ***A lo largo de la novela el capitán Alatriste se ve obligado frecuentemente a recurrir a su espada. En su opinión de lector, ¿cuál es la más emocionante de las peleas en que participa el capitán Alatriste y por qué? No olvide referirse detalladamente al episodio elegido.***

A well-defined episode that is fully exploited for its relevance to the question in terms of language, pace and excitement will place a response at the higher end of the scale. In the middle bands, we will see that the candidate goes beyond merely narrating what happens and has considered how the chosen fight is exciting, yet without the wealth of material seen in a top band answer. The candidates in the top and middle bands will show familiarity with the chosen fight and its context, and will use the evidence well. Carefully selected references will support their observations as to why that particular fight is dramatic and a sensitive appreciation of the language will be rewarded. An appreciation of Alatriste's character and skill as a fighter and how the thrill and tension builds up will also be evident in the better responses. Upper band answers may compare their selected swordfight with others to demonstrate why their selection is the most impressive, but this is not necessarily a requirement. An awareness of the context of the fight and its cause and outcome will be rewarded but mainly we are looking at how the language and structure of the episode heighten the dramatic effect. The most popular scene will probably be the first fight that takes place with the Englishmen, although the fight in the theatre is equally thrilling. It is not important which fight the candidate chooses but we are looking for an evaluative response and not a narrative account, which will probably be placed at the lower end of the scale.

- 9 ***Usted es el capitán Alatriste al final del capítulo V LOS DOS INGLESES y acaba de descubrir la identidad de Carlos, príncipe de Gales. ¿Qué está usted pensando? Conteste con la voz del capitán Alatriste.***

All along the captain's gut instinct told him that there was more to this commission than met the eye. Once he took in their appearance, he started to sense the air of aristocracy that pervaded the two intended victims. The cloak and dagger nature of the meeting where the ambush was arranged triggered Alatriste's suspicions, especially when one party wanted the two Englishmen hurt and another requested that they be killed. The captain's first thoughts will reflect how right he was again to follow his instincts, but he will be shocked to learn quite how deep the plot lies, as well as relieved that he will not go down in history as being the man who killed the Prince of Wales. The importance of the people whose conspiracy he foiled will have him concerned for his own safety and although too brave to show fear even in his thoughts, he will be apprehensive as to their next move. Almost all candidates will have some inkling as to what he is thinking at this particular moment and hopefully they will enjoy interpreting his reaction at this point in the novel. Even those with a superficial knowledge of the novel will have an understanding of this character who is clearly drawn through Íñigo's eyes. Top end answers may throw in a couple of 'pardiez' for good measure and demonstrate a good understanding of the context. His soldier's instinct recognised Steenie as a man of honour during the fight when he asked for clemency for his friend, and Alatriste will be glad that he saved his life, but will not wallow in pride for preventing a plot that could have had huge international repercussions. Middle band answers will have a good understanding of the situation and character but may not paint such a faithful portrait of Alatriste. At the lower end, there will be a superficial understanding of the character and situation.

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Carpentier, *Los pasos perdidos*

- 10 **Vuelva a leer una parte del capítulo 3 sección 10 (Martes 12) desde ‘Hubo un prolongado rodar en la oscuridad’ (página 132 Losada) hasta ‘su ronda de resplandores’ (página 134). ¿Cómo se las arregla Carpentier para crear aquí un ambiente de pesadilla? Justifique su respuesta refiriéndose detalladamente al pasaje.**

The narrator’s arrival at the appropriately named *Valle de las Llamas* creates an immediate visual impact especially after a significant part of the journey was in the dark. An appreciation of the overall structure of the passage, as well as a focus on the specific wording of the passage and how a nightmarish atmosphere is created will merit a consideration of the upper bands. The extract initially presents a sweeping panorama seen from the bus and ends in a close up of detail like the beading on the dancers’ dresses. The striking fire imagery permeates almost the entire passage and some consideration of this aspect must be present in any mid to high band answers. Firstly described as: ‘la encendida vastedad’ and the name of the valley itself, predisposes the reader to expect something quite breath taking and the author lives up to his promise of describing an ‘espectáculo prodigioso’. With particular skill, Carpentier paints a vivid picture of the flames; their movement is described as: ‘un vasto bailar de llamaradas’ and is likened to flags that: ‘se mecían, tremolaban, envolviéndose en sí mismas, girando’. The personification of the fire as: ‘un solo tronco rojinegro que tenía fugaces esguinces de torso humano’ and ‘el ardiente cuerpo’ help to visualise the spectacular image. An appreciation of the detail in the description of the drilling machines will also help place a response in the upper bands. They are likened to: ‘una gran ave negra, con pico que hincaba isócronamente la tierra, en movimientos de pájaro horadando un tronco’, they create such an impact on the narrator that their silhouettes give them an: ‘impasible, obstinado, maléfico’ air which leads him to name them *Flacocuervo*, *Buitrehierro* and *Maltridente*. The focus of the passage shifts as the journey ends and centres on the more minor details yet maintains the theme of fire: ‘cochinos negros, enrojecidos por el resplandor de las llamas’ and ‘en charcos cuyas aguas tenían costras jaspeadas y ojos de aceite.’ Upon entering the tavern, the men appear: ‘aneblados por el humo de las parilladas’ wearing their drilling paraphernalia and filthy from a long day’s work. Soon dancers enter the tavern received with ‘una grito de júbilo’, workers and dancers presenting two sides to living in a valley filled with flames: ‘los abalorios que adornaban los vestidos, reflejaban a la vez las llamaradas’. Their arrival seems ‘alucinante’ to the narrator, as does their appearance.

Upper band responses will work through the entire passage and mention most of the aspects covered above. They will show a sense of the structure of the overall passage, appreciate how the passage focuses on the panorama from a distance and gradually focuses on minute detail such as the sequins on the dancers dresses. Middle band responses will appreciate the linguistic skill in less detail but will remain mostly relevant. Lower band responses will show a very superficially understanding of what is required in this question.

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- 11 ***¿Cómo se vale Carpentier del contraste en carácter entre Rosario y Mouche para intensificar el interés de la novela? Justifique su respuesta refiriéndose detalladamente al texto.***

These two vividly contrasting characters give the candidate plenty of scope in terms of material for this question. Some may explore the idea that Mouche represents civilisation and Rosario 'la barbarie' but as always the material must be tied into the question. Although Mouche herself decides to join the narrator on his journey, as they reach ever more remote places, she constantly struggles to adapt. The longer they spend together the weaker their relationship becomes and Rosario's appearance comes at a time when the narrator has changed his attitude towards Mouche from one of dependence and mistrust, to intolerance. Rosario herself is completely at home in the jungle and seems unimpressed by Mouche, especially when Mouche's behaviour towards her is so inappropriate, as we see in the scene by the river. Rosario is also horrified to learn that Mouche allows herself to be seduced by other men even though she is with the narrator. As Mouche's physical appearance suffers, Rosario seems to become more beautiful to the narrator and when Mouche falls ill, the narrator thoughtlessly decides to initiate his relationship with Rosario while Mouche suffers from a delirious fever. Her removal from the scene implies that the narrator has abandoned his past life and is prepared to start anew. Both women have had an influence over the narrator in completely opposing ways, and despite trying to go back to Rosario, he is forced to return to his old life and he eventually starts visiting Mouche again, a woman with whom he has an oddly dependent relationship.

A skilful use of the evidence that ranges through the appropriate parts of the novel and a successful presentation of the contrast and perhaps similarities – they do both have a relationship with the narrator after all and choose to accompany him on part of his journey – will point the way to the upper bands. Middle band responses will mostly keep track of the task they have been set here, while lower bands will not show a convincing grasp of what is required.

- 12 ***“Te doy el último”, me dijo, de mal humor’ (capítulo 5 sección 31 página 284 Losada). Usted es el Adelantado y el narrador/ protagonista acaba de pedirle otro cuaderno para componer su música. ¿Qué está usted pensando? Conteste con la voz del Adelantado.***

El Adelantado is an intriguing character who has worked hard to build his village in the middle of the jungle and has trusted the narrator enough to firstly, help him find primitive instruments and secondly, to bring him to the village that he has worked so hard to keep a secret. Here el Adelantado is bad tempered, as he is concerned that the narrator is using all the notebooks. This is understandable as we know what an odyssey it is to get supplies. He may start to question what the narrator is doing composing music when there is no audience to hear his composition, and just after this moment he points out that his son just makes it up as he goes along on his guitar. His deeper thoughts may consider the consequences of him composing. If he is writing it down will he want to play it in front of an audience and so go back to civilisation? His purpose initially was to find primitive instruments and el Adelantado helped him to achieve this so he may suspect the narrator will want to return to the 'real world' and so he may wonder if he will keep the secret of the town. Upper band responses will use all the evidence related to this character and convey a persuasive interpretation of this character's voice. Middle band answers will be on the right track but will lack the precision of upper band answers. Lower band responses will probably be vague and unconvincing.

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TEATRO

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

- 13 **Vuelva a leer una parte de la SEGUNDA JORNADA desde 'DON ENRIQUE Sola se quedó. No duden mis sentidos tanta dicha' (verso 1074 página 125 Clásicos Castalia) hasta 'DOÑA MENCÍA ¡válgame Dios, qué cobarde culpada debe de ser!' (verso 1169 página 130). ¿Cómo se las arregla Calderón para que este encuentro ilícito entre don Enrique y doña Mencía sea tan dramático? No olvide referirse detalladamente al extracto.**

Despite Enrique's attempts to calm Mencía down, she appears to be the only one who realises the gravity of the situation. Uppermost in her mind is her concern for her honour and a possible offense to her husband. Enrique blames her for his presence as he says she was the one who advised him: 'que escuche disculpas de aquella dama' and he wants to hear the reason for her behaviour in the past. The audience is intrigued by their shared history and also by the chemistry between them. There is dramatic tension between the two – resentment on his part, fear and anxiety on hers. This will come across in an appreciation of the more poetic language, but we will not require a technical analysis of the metaphors. An awareness of the effect the words have on the audience and the way the lines are delivered, rather than a decoding of the symbolism, is required here. Enrique is arrogantly aware that he has nothing to lose by being in her house, he is a powerful man who is aware that no one will come to her aid: 'Porque de enojarme huyen'. It is her reputation at risk and while she has everything to lose, his status as a Prince protects him. However, when Gutierre does show up unexpectedly at least he recognises some element of risk: '¡O qué valiente/ debe de ser un marido!'

At the top end of the scale, responses will be aware of the pace of the scene; it is passionate, yet urgent and dangerous. It shows that the two had a relationship in the past that was deeply romantic yet ended for some reason at this point unknown. We are intrigued to find out why, yet Gutierre's untimely entrance keeps the reason a mystery. It is a key scene as it awakens Gutierre's suspicions and sets in motion his subsequent plans for revenge. Middle band responses will work through most of the passage and pick out some of the key moments, presenting a more superficial understanding of the context than an upper band response. Lower bands will tend to summarise events or misunderstand the situation.

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- 14** *En su opinión, ¿cómo se ha valido Calderón del estricto código de honor para crear una obra intensamente dramática? No olvide referirse detalladamente al texto.*

This is an accessible question on a theme that will have been covered in detail in class. We will therefore look carefully at how the candidate handles the evidence and presents his/her opinions. Most responses will probably focus on Mencía, whose fate epitomises the lengths to which a woman could be punished for ‘supposedly’ dishonouring her husband. What we do not want however, is a paraphrase of what happens to her, rather a consideration of how the events that transpire have an impact on the audience and are a true reflection of what was permissible at the time. Responses that present a relevant argument but focus mainly on Mencía will fall in the mid to upper bands according to how well the candidate presents the evidence. Upper band responses will be wider ranging and may consider the theme of honour from a man’s point of view. In contrast to Gutierre’s shocking behaviour at an imagined dishonour, Arias offers to marry Leonor when he realises he was to blame for Gutierre abandoning her. Other instances reflect the code of honour in a different way; the king’s honour must always be considered for example. Drawing swords in his presence is punishable with prison; actually wounding him, even if you are his brother and it was unintentional, is punishable by exile. Enrique makes full use of the honour that goes hand in hand with being a member of the royal family and behaves rashly at the cost of other people’s reputation. His inconsiderate actions towards Mencía that eventually bring about her own death are a result of his social status and the fact that a man can take more liberties than a woman. Lower band responses will find the theme of the question accessible but may reproduce what they have learnt in class or lose sight of the specific wording of the question.

- 15** *Usted es doña Leonor después de hablar con don Arias en la SEGUNDA JORNADA (página 161 Clásicos Castalia). ¿Qué está usted pensando? Conteste con la voz de doña Leonor.*

Don Arias has just offered to marry Leonor and appears genuinely moved that he has caused her dishonour. Leonor will be touched that he has offered to do so, but seems to have her sights firmly fixed on reinstating her honour which, as she says, will give credence to the rumours she was having an affair with Arias should she marry him. Perhaps her thoughts will reveal that this was a tempting option, but impossible to accept. She later becomes displeased that Arias criticises Gutierre and this may come across in her thoughts as well. The upper bands will make full use of this context, as well as her appearances in other parts of the play to convey a convincing version of her thoughts at this time. As usual, middle band responses will be relevant but not handle the material as impressively as an upper band answer. Lower band responses will lack substance and perhaps misunderstand the situation or the character involved.

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Sánchez, Barranca Abajo

- 16** *Vuelva a leer una parte del Acto Primero, escena XV, desde la acotación ‘Después de una breve pausa, aparece PRUDENCIA’ (página 96 Cátedra) hasta ‘PRUDENCIA (atemorizada, yéndose). -¡Voy! Con licencia. (Vase)’ (página 100) ¿Cómo aprovecha Sánchez el diálogo y las acotaciones aquí, para que la tensión dramática siga aumentando a lo largo del extracto? Justifique su respuesta refiriéndose detalladamente al pasaje.*

It is particularly important that candidates take note of the stage instructions, as well as the words and actions of the characters on stage, in order to appreciate the atmosphere during these scenes. The opening scene reveals the nature of Prudencia and Juan Luis’ relationship; the way each character behaves in this situation – he full of confidence, she full of anxiety – shows a contrast in their attitude towards Zoilo. He is arrogant enough to believe that he can keep Zoilo in the dark about it, and not too concerned even if he did find out, whereas Prudencia is on complete alert and petrified that her father might catch them at any moment. The plan to move to Martiniana’s house increases the intrigue. Juan Luis’s over confident manner and Zoilo’s anger as he has recently just learnt of his affair with his daughter Prudencia, contribute to the tense atmosphere on stage. There are some light-hearted moments however; Butierrez’ repeated line: ‘Qué embromar con las cosas’ and Zoilo making the women leave one by one by saying someone is calling, them, is also entertaining. However, his tactic becomes less amusing as his anger intensifies: DON ZOLIO (*alzándose*). – ¡Va...ya a ver...qué...quiere...Dolores! Candidates often comment on the punctuation and in this line it is particularly effective in showing how the line is delivered. He knows Juan Luis is seeing Prudencia behind his back and that Butierrez is having a relationship with his sister, this must cause particularly bitter feelings as these two are also responsible for the loss of his lands. The words spoken by the characters on stage entertain, but the interaction between the characters, the undercurrent of bitterness and resentment felt by Zoilo towards Butierrez and Juan Luis, intrigue the audience and upper band responses will be sensitive to this aspect. Middle band responses will work through most of the extract and make some perceptive observations but lower band responses will lack detail.

- 17** *¿Cómo ha logrado Sánchez dramatizar la pésima situación en la cual se encuentra don Zoilo en esta obra? Argumente su respuesta refiriéndose al texto.*

Although the audience cannot help but feel sorry for poor Zoilo, a sentiment most of our candidates will share, there are times when his behaviour alienates him and when his pride prevents him from accepting anything he construes as charity. He has been unfairly cheated out of his lands due to his ignorance as a humble ranch owner, hence his rage and violent outbursts. A ‘hands on’, practical man, he is at a loss as to what to do when it comes to legal matters. He is a man with traditional beliefs and his honour is very important to him, this is why he refuses outright to take charity from men such as Juan Luis, who rob him of his lands then court his daughter behind his back. He has a difficult relationship with the women in his family – except Robusta who tragically dies – and if he had cultivated their support and trust instead of alienating them with his threats of violence, perhaps he would not feel compelled to end his life. Batará and Aniceto show loyalty to him and, although he appreciates that, he tends to make his own decisions, which unfortunately means putting an end to his own life. Upper band candidates will show a good knowledge of the play and use that knowledge to show an understanding of the situation in which Zoilo finds himself as well as his behaviour at different moments in the play. Middle band responses will present their opinion towards his behaviour but not use the evidence so convincingly. Lower band responses will be more generalised and lack the focus of a middle band response.

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- 18 **'MISIA DOLORES.** *Bien; no hablemos más, ¡por favor!... ¡Hagan de mí lo que quieran! Pero no me animo, no me animo a hablarle. (Se va)'* (Acto Tercero, escena II página 127 Cátedra). *Imagínese usted que es Misia Dolores en este momento. ¿Por qué no se anima a hablar con don Zoilo? Conteste con la voz de Misia Dolores.*

Always complaining of a headache or some form of illness, Dolores' name is highly appropriate. She is a weak willed woman, who never shows any sign of decisiveness or loyalty to her husband. However, Zoilo has a violent temper so it would be daunting to face up to him even if she were a stronger woman. The women are about to abandon him and just prior to this moment, she is challenged by Martiniana to talk to her husband about the situation to see if they can convince him to move. However, Dolores is horrified by the idea; she does everything she can to avoid being the one to speak to him even though he is her own husband. She suggests that Martiniana herself talks to him, or Prudencia or even that Juan Luis writes to him, this is how much she dreads facing her own husband. Her reluctance and fear will come across in her thoughts. She cares for her husband and this becomes more evident at the end of the play, but she lacks confidence and influence in order to make him go with them. The top band answers will convey most of these aspects of her character as will middle bands, but perhaps less stylishly. They may also attempt to imitate the style of speech, although this is not a requirement. Lower band responses will not show a good understanding of the character or the situation.

Duque de Rivas, *Don Álvaro*

- 19 **Vuelva a leer una parte de la Jornada Segunda, escena primera desde 'ESTUDIANTE.** *Pues, señor, con el tío Trabuco no hay emboque'* (página 100 Alianza Editorial) *hasta el final de la escena (página 104). ¿Cómo aprovecha el lenguaje aquí el Duque de Rivas para que el afán del estudiante por identificar al misterioso huésped nos entretenga? No olvide referirse detalladamente al extracto en su respuesta.*

The audience end up sharing the student's determination to discover the mystery guest's identity. The contrast between the student's cultured manner of speaking and the Mesonera's colloquial speech creates an entertaining distinction between the classes, as she feeds the student with the gossip she has on the anonymous guest. Candidates will focus on the student's constant enquiries but will also take into account the interplay between the other characters in the scene. As the Mesonera gets into full swing with her gossip about the 'mysterious stranger', she is reprimanded by her husband who chides her for not honouring their guest's intimacy. This does not dissuade the student from seeking the information elsewhere. Despite Tío Trabuco's lack of enthusiasm for the topic, the student is insistent that he divulge information about the journey he shared with the anonymous guest, despite Trabuco's comical comment: 'Yo no sé sino que tarde o temprano voy al cielo... porque ya me tiene usted en el purgatorio.' However the turning point is when the student himself says how he came to be in the tavern and it is at this moment that the audience can work out for themselves who is the object of his curiosity. In the filmed version, the dialogue from this point on, takes place with Leonor listening at the door. The upper band responses will work through the whole extract and maintain a focus on the wording of the question. The middle band responses may omit some parts but will be mainly relevant, although less insightful. The lower band responses will be imprecise and lose sight of the question.

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- 20 ***¿Cómo se vale el dramaturgo de los personajes secundarios de la obra (tales como Preciosilla, el Mesonero, el Hermano Melitón etc.) para darle un toque de humor a esta tragedia? No olvide referirse detalladamente al texto.***

The secondary characters provide moments of entertainment at different points in the play. Candidates at the upper end of the scale will consider more than one character to do justice to the question. We are looking for responses that consider how the characters entertain the audience, contribute to the plot and provide comic relief in an otherwise tragic play. There will be a sense of audience and a good knowledge of the play in the upper band responses, as well as a familiarity with the scenes in which these characters appear. The more perceptive candidates will also look closely at how the characters speak as well as the content of their dialogues. There is a colourful array of humble folk from all walks of life and although they are not on stage for great amounts of time, their scenes provide light relief or important details or commentary about what is happening to the main characters. Another part of their dramatic function is to complement the changes of scenery so studiously described by the playwright and to help bring this rich variety of landscapes to life. The middle band answers will show some notion of these aspects and careful consideration of the chosen characters, but will not be so wide ranging in their appreciation of their dramatic effect. Lower band responses may mention one or two characters but show little beyond a superficial understanding of their function in the play.

- 21 ***Usted es Don Álvaro al final de la jornada cuarta. ¿Qué está usted pensando en este momento? Conteste con la voz de Don Álvaro.***

In the moments leading up to the end of the *Jornada*, don Álvaro found himself in the loathsome position of having to kill don Carlos. This was a man Álvaro considered to be his friend, only to discover he was Leonor's brother. Carlos was intent on fighting to the death in order to avenge his father and dishonoured family name, once he made this discovery. Don Álvaro sought his own death as punishment, yet felt that being ignominiously put to death for breaking a law, (ironically that same morning the new law dictates that anyone caught fighting duels to defend their honour, will be put to death), was not how he wanted to die. His wish was to die in honour on the battle field, so in a turn of fate to his favour for once, when the Germans decide to launch a surprise attack at the end of the act, he seizes the opportunity to fight to the death and promises to end his life in the desert should he be unfortunate enough to live.

The upper band answers will have a good idea of what has been going through Álvaro's mind during this *jornada* and also show a good understanding of the character based on their knowledge of the whole play. They may refer to future events in the form of plans and intentions that Álvaro may have as he heads for the battlefield. Leonor should be uppermost in the mind of Álvaro in most middle to upper band responses as, in addition to killing her father, he has now had to kill her brother. Lower band responses will probably focus only on this moment and may show confusion over the situation in which he finds himself at this particular moment.

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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*

- 22** *Vuelva a leer el poema Retornos de un poeta asesinado (páginas 265–6 Alianza Editorial). ¿Cómo se las arregla Alberti aquí para hacernos comprender el fuerte impacto emocional de este sueño?*

This is quite a long poem but the upper band responses will work through most, if not all, of it. Lorca's death had a profound, personal impact on Alberti and this comes across from the opening line: 'Has vuelto a mí más viejo y triste'. Throughout the poem, he places emphasis on this personal connection with the poet: 'que debías llegar primero a mí' the use of the vocative *tú* and the inclusion of himself further highlight the relationship between them. It is a moving poem: 'sigues unido a mí más que nunca en la muerte', due to the intimacy of their friendship. The detail in the poet's appearance, and the comforting thought that he has carried on 'living' despite being killed so young: 'lo mismo que si la vida aquella que en vida no tuviste la hubieras paso a paso ya vivido en la muerte' also give the poem an emotive touch. Perceptive candidates will focus on the specific wording that creates a poignant tone to the poem. They will also appreciate how clear an expression of his sorrow at the death of his friend is conveyed in lines such as: 'donde desesperadamente penan tus huesos'. There could be a tendency among the weaker answers to give background information about Lorca and Alberti and, as usual, we will only reward material that is directly relevant to the question. Middle bands responses will make a good attempt to appreciate the entire poem but may omit parts or be superficial in their evaluation. Lower band responses will lack precision or will look at a small part of the poem.

- 23** *Dé su apreciación de cómo el poeta consigue evocar un ambiente sombrío en UNO de los siguientes poemas o extractos: Invitación al arpa desde 'Lejos, lejos' (verso 1) hasta 'Al país de las telas de araña' (verso 13 páginas 129 – 130 Alianza Editorial) Invitación al arpa desde 'MÁS lejos, mucho más lejos' (verso 14) hasta 'adonde todo un siglo es un arpa en abandono' verso 25 página 129) Desahucio (página 104).*

The sections stated and the second poem offered are not very long and this will hopefully prove to be favourable to the candidate as it will oblige them to evaluate in greater detail the words of their selected poem. The focus of the question is on the atmosphere evoked by the language and this should be a straightforward task for most candidates. The upper band responses will evaluate and weigh up carefully the effect of individual words, lines and images to create a fluent and convincing appreciation of the poem. The middle band responses will be relevant but less detailed. Lower band responses, despite the short length of the poem, will still contain omissions and lack a precise personal response.

- 24** *Aprecie cómo el poeta impacta al lector entremezclando imágenes de la naturaleza y la muerte en UNO de los siguientes poemas: Elegía a Garcilaso (páginas 147–48 Alianza Editorial), El ángel falso (páginas 132–133).*

Again, this is a straightforward task and so we can be quite demanding at the top end of the scale. They are lengthier poems so there is ample opportunity to appreciate a wide variety of images as well as focus on the words of the poem in question. We will use the general notes as a guide and decide between bands by how well the candidate conveys how striking the images of death and nature are and how much focus there is on the language.

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De la Cruz, *Poesía Lírica*

- 25** *Vuelva a leer el poema El soberano Gaspar (página 184–185 Cátedra). ¿Cómo aprovecha el lenguaje aquí Sor Juana Inés de la Cruz para entretener al lector con este retrato elogioso de la condesa de Galve?*

It is a very flattering portrait of the countess and upper band answers will fully appreciate this by looking closely at the words of the poem. They will also take into consideration the skilful use of echoing the last word of each line with the first word of the next (it is pointed out in the footnote after all!). A differentiator will be in how well these aspects are considered and how closely the candidate focuses on the words of the poem. It is a long poem so we should not expect every line to be commented on, but the upper band responses will appreciate many of the details throughout the poem. Middle band responses will stay on the right track for the most part but will not cover so much of the poem. Lower band answers may lack focus on the words and tend to paraphrase.

- 26** *Vuelva a leer el poema Hombres necios que acusáis (páginas 222–224 Cátedra). Aprecie cómo la poetisa expresa su frustración ante la complicada relación entre los hombres y las mujeres en UNO de los siguientes extractos: (i) Desde ‘Hombres necios que acusáis’ hasta ‘y si os admite, es liviana’ (versos 1–32) o (ii) Desde ‘Siempre tan necios andáis’ hasta ‘juntáis diablo, carne y mundo’ (versos 33–68).*

Two aspects need to be touched upon: how the language conveys the poet’s frustration and how the poet conveys the idea that relationships between men and women are so complicated. If a candidate manages to cover both key parts of the question while looking closely at the language to support their observations, a middle to upper band can be considered. If the answer merely comments on the poem but lacks precision regarding the focus of the response, we can reward anything that can be interpreted as relevant before considering the lower bands.

- 27** *Dé su apreciación de cómo la poetisa aprovecha el lenguaje para expresar una reacción apasionada ante el comportamiento de Lucrecia en UNO de los siguientes poemas: ¡Oh famosa Lucrecia, gentil dama (página 262 Cátedra), Intenta de Tarquino el artificio (página 263).*

Some will refer to the footnotes here to understand the situation and what happened to Lucrecia, which is fine as long as it is not used as a spring board for historic background information unrelated to the question. The poet’s reaction is clearly communicated in both sonnets. In the first, she admires Lucrecia who in her opinion is a ‘gentil dama’, virtuous and noble and she is sad at Lucrecia’s tragic end: ‘pero si el modo de tu fin violento/ puedes borrar del tiempo’. In the second there is more evidence of a forceful plea or frustration at what happened to Lucrecia. While still praising her honour, there is a plea for her to ‘dar batalla’ and fight against her fate.