



**Cambridge International Examinations**  
Cambridge International General Certificate of Secondary Education

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**LITERATURE (SPANISH)**

**0488/12**

Paper 1 Set Texts (Open Books)

**May/June 2016**

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.

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Answers will be marked according to the following general criteria:

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	<p><i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i></p> <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	<p><i>A developed and relevant personal response that engages both with text and task</i></p> <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	<p><i>Begins to develop a relevant personal response that engages both with text and task</i></p> <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	<p><i>Attempts to communicate a basic personal response</i></p> <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>

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Band 3	5 4 3	<p><i>Some evidence of a simple personal response</i></p> <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	<p><i>Limited attempt to respond</i></p> <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

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**PROSA**

**Clorinda Matto de Turner, *Aves sin nido***

- 1 *Vuelva a leer una parte del capítulo XIX de la PRIMERA PARTE desde ‘ - Ahoritita, curay - ’ (páginas 54 Stockcero) hasta ‘sacó un cigarro para fumar’ (página 55).*

*Aprecie cómo las diversas reacciones al asalto revelan la personalidad de los protagonistas que aparecen en este extracto. No olvide referirse detalladamente al pasaje.*

At the top end of the scale, we will expect a good understanding of the context of the passage in that the plot to assault don Fernando's house was hatched by *el cura Pascual* and his cohorts, hence his feigned nonchalance about what is happening outside in the street. He sends Melitona to find out what is happening even though he is behind the attack on Fernando's house and merely wants to satisfy his curiosity that it has been successful. Melitona is, in fact: 'satisfecha de la comisión', taking it so seriously that she walks straight into the centre of all the action: 'se introdujo al mismo teatro del suceso'. These higher end responses will also examine the passage thoroughly and comment on the reactions felt by other characters mentioned; the middle band responses will attempt to do the same but with less precision. Each character reacts in a different way. Manuel: 'con toda la indignación de su corazón pura', passionately expresses his outrage, while the effect on the initially more composed don Fernando, is indicated by him: 'anudándose la corbata que por distracción tenía suelta' as he paces round the room, his wife, Lucía, is lying prostrate on the sofa with the smelling salts on hand. Fernando's distress at what is happening is expressed in an invective about the politically volatile state of the country of which this assault is an indication. These responses will also consider Fernando's words regarding the effect on others caught up in the assault and will appreciate the bond that Marcela and her family have formed with the Maríns, exemplified by Lucía decision that: 'mis afanes serán para ella y sus hijas'. Juan has been killed and Marcela is seriously injured hence Fernando's reference to the daughters that: 'desde hoy esas palomas sin nido hallarán la sombra de su padre en esta casa', a phrase that may confuse the candidates at the lower end of the scale. The passage continues with the repercussions of the attack and the next steps to be taken - gender appropriate tasks are assigned by Manuel: 'usted, ángel de los buenos, restañará las heridas de una madre y nosotros, don Fernando, tomaremos cuentas a los culpables'. The more perceptive candidates will also notice the 'palidez mortal' that Manuel experiences while his thoughts turn to his stepfather don Sebastián who he suspects may be behind the attack, while weaker candidates will overlook or misinterpret this reference.

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- 2 *‘¡Indios, sí! ¡La muerte es nuestra dulce esperanza de libertad!’ (Capítulo XXVIII de la SEGUNDA PARTE página 170 Stockcero). ¿Cómo se las arregla la autora para que nos indignemos ante la injusticia sufrida por Isidro y su familia? No olvide referirse detalladamente al texto en su respuesta.*

Totally innocent of being involved in the assault on don Fernando’s house, Isidro is the scapegoat for those who planned the attack. Pascual, Sebastián and Esteban all agree that the best way to distance themselves from the incident is to blame the bell ringer who sounded the alarm. Isidro is innocent of any wrong doing, but he is an unsuspecting victim of the abuse that those who govern Killac exert over his race. His family suffers from losing a husband and father and his freedom costs them valuable livestock to pay the bribes required to set him free. Luckily Fernando and Manuel do their utmost to free him by legal means, but this situation is all the more disturbing as it seems to be a common occurrence that Indian families suffer this type of abuse at the hands of the authorities. The plight of this family epitomises the vulnerability of Indian families who are at the mercy of those who exploit them for their possessions and treat them as if their lives were inferior to their own. We will find that the lower bands will slip into narrative rather than evaluate how the plight of this family provokes sympathy in the reader and therefore the middle to upper bands will be considered for those responses that adhere more precisely to the question. At the top end of the scale, these responses will show evidence of a detailed knowledge of the novel with a range of specific references related to this family.

- 3 *‘Manuel inclinó la cabeza, como agradeciendo, y detuvo en sus labios una palabra inoportuna, pues iba a manifestar a don Fernando que el móvil de todas sus aspiraciones era Margarita, pero la reflexión paralizó este movimiento’ (Capítulo XVI de la SEGUNDA PARTE página 128 Stockcero). Imagine que usted es Manuel en este momento. ¿Qué está usted pensando? Conteste con la voz de Manuel.*

Manuel has taken the step of clarifying that he is not Sebastián’s real son and so by default, not the son of the man responsible for the death of his beloved Margarita’s parents. He has a good relationship with Fernando and has confessed this family secret because he trusts Fernando and also, as Margarita’s guardian, it is Fernando from whom he must seek permission to marry Margarita. Fernando suspects he has feelings for her but Manuel is unaware of this, hence his hesitation to broach the subject now. His thoughts at this moment will be of his future plans for Margarita as well as his deep affection for her. There will be evidence of the respect he holds for Fernando and Lucía and he would definitely be happy to become a part of the family. He will have no idea that he shares the same father as Margarita and will have no inkling that this may be a possibility. However, he will be relieved that he has taken the first step toward preparing the ground for a proposal. The upper band responses will cover these aspects and have his thoughts communicated in that exaggerated romantic way that is typical in the novel. He is a sensitive soul and has become emotional when apart from Margarita, but at this moment he will be quite positive that he has cleared the first obstacle. These responses may also comment on the financial transaction the two characters have discussed. Middle band responses will focus mainly on his love for Margarita but they will have a ring of authenticity. Lower band responses will be vague and lack relevance at times.

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**Ana María Matute, *Pequeño teatro***

- 4\* *Vuelva a leer una parte del capítulo III sección 2 desde ‘En cuanto a los habitantes de Oiquixa’ (página 65 Austral) hasta ‘parecía haberse convertido en su mejor camarada’ (página 67). ¿Cómo se las arregla Matute aquí para comunicar al lector el impacto que tiene la presencia de Marco en los habitantes de Oiquixa? No olvide referirse detalladamente al pasaje.*

Were the existence of the inhabitants of Oiquixa not so monotonous, the mysterious stranger would not have caused quite the impact he does on the town dwellers. Overlooking his frayed suit, they immediately assume he is someone rich and important, mainly to bring some much needed excitement into their lives and to satisfy their: ‘aburrida curiosidad’. Despite bombarding the hotel staff with questions about him, Marco’s life is such a complete mystery that young girls like Ana Luisa: ‘hipnotizadas por el encanto extraño del desconocido’, are happy to invent fantasies about him and equally delighted that he and Zazu appear to ignore each other - she being the only one immune to his charms so far. Ignorant about his past and curious about his future plans, the townsfolk feed on mundane stories about his life in the hotel, finding it incredibly exciting that he receives letters which he avidly reads then burns and leaves generous tips but pays no bills. The hotel staff become the only source of information about the prestigious guest and so in turn the hotel owner, Kepa, is also touched by his renown for merely accommodating him: ‘el gran Kepa era mirado con curiosidad y envidia, por albergar en su hotel a aquel exótico personaje’. Kepa himself gets so caught up in the excitement ‘se sentía totalmente envuelto en una nube de orgullo’ and even thinks the magic and mystery rubs off onto the hotel: ‘casi había acabado creyendo que algo se ocultaba en el hotel, algún misterio que únicamente él y el forastero eran los conocedores.’ At the higher end of the scale, candidates will work through the passage and comment on the range of reactions that Marco’s presence provokes in the town. There should be a wide range of emotions mentioned from envy, pride and curiosity, with reference to the characters mentioned in this extract, and the notion that all but the inhabitants of San Telmo who: ‘se reían a veces de él’ and exclaimed: ‘¡Qué espantajo ha venido al pueblo!’, are highly impressed and desperate to learn more about him. There should be some reference to the fact that his friendship with Ilé is the aspect which most piques the town dwellers’ curiosity. In the middle bands, there will be an idea that his arrival has caused a wide impact: ‘rodeóse su figura de un hálito excitante’ but there will be a less extensive range of examples. At the lower end of the scale, there will be a less detailed focus, some irrelevancies and a generally superficial understanding of the impact of Marco’s arrival.

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- 5 *¿Cómo se vale la autora de la relación entre las hermanas Antía para intensificar el interés de la novela? No olvide referirse detalladamente al texto.*

We are given an interesting insight into the lives of these two inhabitants of Oiquixa; Eskarne's domineering character contrasts dramatically with her more modest sister Mirentxu. When we initially meet them in the novel, we are not inclined to favour either of them, however when we read of their childhood, one cannot help but sympathise with Mirentxu whose life is tragically frustrated by the control her older sibling has over her. Other contrasts are equally dramatic: Marco's arrival sends Mirentxu into a dream world of fantasy she had not experienced since she was a young girl and created an imaginary relationship with her cousin's boyfriend. Eskarne, on the other hand, although initially taken aback by the appearance of the striking stranger, is propelled into proving that she is the most charitable soul in the town. She is outraged that Marco has befriended Ilé which everyone considers a charitable act and, unwilling to be outdone by this generous gesture, she sets out to save Ilé's soul - whether he likes it or not. Candidates can tackle this question from many different angles but the most perceptive candidates will probably consider their reactions to Marco and the effect he has on each of them. They will also refer to their childhood and the abusive way that Eskarne treated her sister. Mirentxu will probably incite more sympathy for having to sacrifice her dreams and be trapped into a monotonous existence - much like the rest of the town - but mainly due to her sister's influence, in whose shadow she is destined to live. These upper band responses will show a good knowledge of the text and will select appropriate references that are relevant to these two characters. Middle band responses will be less precise but there will be a consistent attempt to answer the question. Lower band responses will perhaps find it a challenge to select sufficient material to offer a coherent argument.

- 6 *Usted es Kepa Devar al final de la novela. ¿Qué está usted pensando? Conteste con la voz de Kepa Devar.*

A man who seems to have to come to terms with loss his whole life, one cannot feel anything but pity for Kepa Devar, the man who has everything materially and nothing emotionally. As a young man he had to face the loss of his sister and his wife, and now his daughter is dead. Like the hotel he owns, he is magnificently rich on the outside and empty on the inside. Marco's arrival made him shine briefly but now Marco has been unmasked as a confidence trickster, he has been made to look the greatest fool for having him as a guest in the same hotel where the king stayed. This man is also responsible for his daughter's tragic decision to end her life. His relationship with both his wife and his daughter was a difficult one and his thoughts will be about both of them. He has contact with most of the characters in the text, even at one point offering a home to Ilé at his daughter's request, so there is a lot of scope for answers here. Some candidates may mention the memories he has of his sister, which also caused him great sorrow. Regardless of the line of thought the candidate has Kepa take at this moment, we will reward answers according to the quality of the material to which the candidate refers and the authenticity of the voice that comes across in the response. Middle band responses will also show a good knowledge of the character but may be less convincing. Lower band responses will have an unclear picture of who this character is and what he may be experiencing at this moment.

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

- 7\* *Vuelva a leer una parte del capítulo VIII EL PORTILLO DE LAS ÁNIMAS desde ‘Yerra vuestra merced’ (página 149 Alfaguara) hasta ‘le recordó al capitán el siseo de una serpiente’ (página 152). ¿Cómo se las arreglan aquí los Pérez-Reverte para que las palabras y acciones de los protagonistas mantengan al lector en vilo? Justifique su respuesta refiriéndose detalladamente al pasaje.*

Despite the captain’s apparent serenity while responding to the masked man’s questions, he is far from feeling comfortable during this interrogation. It is evident that he is aware of the dangerous position he is in and the fact that he allows Bocanegra’s insults to wash over him rather than run him through with his sword, also show that he is before two very powerful men: ‘los soldados sois chusma –declaró, con infinita repugnancia–... Gentuza de armas blasfema, saqueadora y lujuriosa’. Few people would escape with their lives after such a tirade of abuse. It is Fray Bocanegra who is more prone to showing his emotions in this passage: ‘se había mantenido quieto como una esfinge, dio un respingo’, yet the masked man’s controlled manner creates even more tension as he takes notes - in fact the movement or immobility of the ‘pluma’, creates a subtle build up of tension as the case against Alatriste is officially recorded. Alatriste’s attitude is one of measured caution, he thinks carefully about his answers and takes stock of the situation. He keeps his feelings under control until his title is used ironically: ‘era la primera vez que así lo llamaba. Había ironía en el tratamiento, y no le gustaba aquello’ and his bad humour becomes apparent. As the two men probe deeper to assess how dangerous Alatriste is to them, Alatriste tries to play his cards right and save his own skin – unfortunately for him his days appear numbered as he is told it is ‘demasiado tarde’. The upper band candidates will be aware of the context and understand why the situation is a tense one and what the purpose of the interrogation is. This may be confusing at the lower end of the scale for those candidates with a less detailed knowledge of the novel. We are looking for a thorough consideration of the reactions of each of the characters and a wide range of references from throughout the passage for the upper bands. The middle bands will also be relevant but may only focus on certain parts of the extract. The lower end of the scale will see responses that seem confused about the context and will lack precise detail or summarise what is happening.

- 8 *¿Cómo se valen los Pérez-Reverte de la relación entre Íñigo y Alatriste para intensificar el interés de la novela? No olvide referirse detalladamente al texto.*

There is a vast range of material available for candidates of all abilities to be able to provide some relevant insights to this question. The differentiator will lie in each candidate’s ability to select key moments in the novel when this relationship adds interest to the plot. There are many to choose from; Íñigo often steps in when Alatriste is in need of help and there are a few touching moments when Alatriste - not a man who likes to show his feelings - reveals how much he cares for Íñigo. The challenge here will be for the weaker candidates to avoid retelling the story of their adventures together, but a skilful use of the evidence will ensure that a middle band response will use the relevant episodes to evaluate the relationship between Alatriste and Íñigo. The upper band responses will convincingly discuss why this relationship is fundamental to the novel, how it shows us a more sentimental side to Alatriste’s character and brings out his fatherly instinct to protect Íñigo from any harm. Íñigo, in turn, learns to be astute and a skilled fighter and often protects his mentor and the better responses will consider the relationship from both character’s points of view.



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- 9 *‘Era evidente, por su expresión, que Álvaro de la Marca meditaba a toda prisa sobre el mejor partido que podía sacar al secreto del Estado que el azar y Diego Alatraste habían ido a poner en sus manos.’*

*(Capítulo V LOS DOS INGLESES página 102 Alfaguara). Usted es Álvaro de la Marca, Conde de Guadalmedina, y Alatraste acaba de traer a su casa a los dos ingleses después de salvarles la vida. ¿Qué está usted pensando? Conteste con la voz de Álvaro de la Marca.*

Although a trusted friend of Alatraste who saved his life in one of the many battles Alatraste has fought in his life, this man is nevertheless a count and a player in the king’s complicated political court. To stay ahead of the game, as his wealth and social status leads us to believe he has thus far, he must be accustomed to taking advantage of any opportunity that will bring him the king’s favour or allow him to manipulate other powerful figures in the court. He will not betray Alatraste’s trust but must be mentally rubbing his hands together with glee at the sheer wealth of possibilities that this situation will offer him. He will also be aware of the immediate danger in which he may find himself if caught harbouring the very people the most powerful figures in the country have ordered to be assassinated. The better responses will hopefully demonstrate an understanding not only of the wider context but maybe also of the political implications. There should be some degree of familiarity with the relationship *el Conde de Guadalmedina* has with Alatraste. The voice they imitate will be authentic and convincing as well as be punctuated with key selected moments from the novel that will demonstrate their knowledge and understanding of the nature of his friendship with Alatraste. The middle band responses will understand the immediate context but be less convincing and show a more superficial understanding of the character or knowledge of the novel. The lower band responses will usually be very brief and not communicate a voice that is authentic or an understanding of the context.

### **Carpentier, *Los pasos perdidos***

- 10\* *Vuelva a leer una parte del capítulo 2 sección 5 (Jueves, 8) desde ‘Yo contemplaba el monumento’ (página 65 Losada) hasta ‘la plaza desierta, solo, calentándose al sol’ (página 67). ¿Cómo se las arregla Carpentier aquí para que el lector comprenda el estado de ánimo del narrador /protagonista en este extracto? No olvide referirse detalladamente al pasaje.*

The initial ‘descarga de ametralladoras’ disturbs the narrator’s quiet contemplation of the memorial monument but as it is replaced by the silent and calming pigeon cooing, the reader senses the anti-climax. As the narrator becomes absorbed in reciting poetry, the sound of the machine gun once again rips into his revelry. There follows a wave of panic as everyone starts to run and the narrator ‘algo inquieto’, starts to realise something is wrong. The roads are empty and the shops are shut indicating that: ‘nada bueno anunciaba’. His risible reaction to take out his passport: ‘como si los cuños estampados entre sus tapas tuvieran alguna eficacia protectora’, is followed by the appearance of: ‘una multitud vociferante, hostigada por el miedo’ that makes the narrator: ‘realmente asustado’. Events at this point take a dramatic turn and the pace picks up as the narrator tries to get back to the hotel dodging bullets and everything left abandoned in the street. The upper band candidates will work through the passage and be aware of how it is structured to maximise the sense of danger and urgency. They will look carefully at the language and comment perceptively on the use of vocabulary and structures that help us share the fear felt by the narrator - not the bravest of men perhaps, but rightfully fearful for his life here as bullets whistle past his head. These responses will also communicate an awareness of the context and the narrator’s character. The middle band candidates will also focus on the language and make relevant observations but they may omit some parts of the passage. The lower band candidate will make one or two relevant comments but will lose focus on the passage.

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- 11 *En su opinión de lector, ¿hubiese sido mejor para el narrador/protagonista haberse quedado con Rosario en Santa Mónica de los Venados? Argumente su respuesta.*

It will be interesting to see whether candidates think the narrator should have stayed with Rosario and made a life for himself in the village cut off from civilisation, or was right to go back to the city and divorce his wife. The better responses will consider both sides of the question and draw a personal conclusion that is well supported from the text. They will show a confident handling of the material and a good knowledge of the novel that demonstrates an understanding of both characters involved. Some may be tempted to digress and discuss the issue of civilisation or barbarianism and comments along these lines will be filtered for their relevance before rewarding at the middle to lower bands. Some may argue that the narrator had a split second to decide and realises that this is his only opportunity to go back to his old life, so the decision was a rash one made in the haste of the moment. Others may admire him for wanting to divorce his wife so he can marry Rosario and fulfil his mission as he promised the curator. Many will assume he always intended to go back and was just fooling himself into thinking these were the reasons why he left. However, once back in the city, he tries his best to put his life in order despite the obstacles his wife puts in his way, and he does eventually try to get back to his beloved Rosario...albeit too late. Whichever decision the candidate makes, we will evaluate the strength of their argument and knowledge of the text, as well as the way they use references to support their ideas.

- 12 *'...el griego me mira con una sorpresa que pronto se hace compasión' (Capítulo 6 sección 39 (30 de diciembre) página 353 Losada). Usted es Yannes en este momento. ¿Qué está usted pensando al ver la reacción del narrador/ protagonista? Conteste con la voz de Yannes.*

This question could pose a challenge at the lower end of the scale as there is a need firstly, to draw on all references to Yannes in the text to create an authentic voice and secondly, to show an awareness of the impact this news has on the narrator. Yannes is quite familiar with the narrator's life as they shared a fair part of the journey together. He knows about Mouche and also about the relationship with Rosario. Candidates will use this to help create a stream of consciousness for this character that is authentic and also relevant to the context, focussing on the key words in the quotation 'sorpresa' and 'compasión'. Yannes will be quite taken aback by the aggressive manner with which the narrator demands to know anything about Rosario and, when he gives the news, may be thinking that the narrator should have expected something like this to happen having abandoned Rosario in the jungle and taken so long to get her back. However, the narrator's reaction may provoke some element of compassion as the question indicates. Yannes is primarily concerned with discovering gold so his thoughts will probably wander back to his obsession with getting rich at some point and that would be an authentic touch. The upper band responses will show a good knowledge of the text, character and context as will the middle bands but with less of an authentic ring to the answer. Candidates at the lower end of the scale will find that they are unfamiliar with the character and will produce a less convincing response.

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## TEATRO

### Federico García Lorca, Bodas de sangre

- 13\* *Vuelva a leer una parte del ACTO TERCERO CUADRO PRIMERO desde la acotación '(Salen. Por la claridad de la izquierda aparece la LUNA)' (página 81 Vicens Vives) hasta '(Desaparece entre los troncos, y vuelve la escena a su luz oscura)' (página 85). Aprecie cómo Lorca aprovecha las palabras de la Luna para crear un ambiente fantástico y amenazador. No olvide referirse detalladamente al pasaje.*

The audience is already unnerved by the change of scenery in this opening scene of Act III and intrigued by the new characters that move around the forest commenting on the events in the previous act, however the appearance of the moon personified is certain to cause a distinct reaction and bring a greater air of mystery to the stage. Even those candidates who have not seen a theatre version of the play will hopefully consider the visual impact of this character as well as appreciate the power of the images conveyed in this speech. The best responses will select the references that directly create a threatening air of danger and a bloodthirsty desire for someone to die. The visual image of a 'cuchillo abandonado en el aire' together with the notion that the moon is illuminating every area of the forest: 'alba fingida en las hojas soy; ¡no podrán escaparse!', bodes ill for the fleeing lovers. The Moon's desperate need for blood with which to warm itself, permeates the soliloquy and the upper band responses will appreciate the force of the images and the atmosphere created here. Candidates who successfully handle the language and select the appropriate references will reach the top end of the scale and there will be less detail in the middle band answers. The lower band responses will summarise the speech without appreciating the atmosphere created by the words or may discuss Lorca the poet and treat the speech as a poem. While we can reward references to the poetical quality of the speech, the response has to address the two key parts of the question, that is how do these words and the visual impact of this character create a surreal and threatening atmosphere?

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- 14 *'NOVIA. 'Tu hijo era un poquito de agua de la que yo esperaba hijos, tierra, salud; pero el otro era un río oscuro, lleno de ramas, que acercaba a mí el rumor de sus juncos y su cantar entre dientes' (ACTO TERCERO CUADRO ÚLTIMO página 110 Vicens Vives). ¿Cómo se vale el dramaturgo del contraste en carácter entre Leonardo y el Novio para intensificar el interés de la obra? No olvide referirse detalladamente al texto.*

This aspect of the drama will have been studied in class as the Leonardo and the Novio's contrasting characters are a key part of the play. The material learnt in class however, must be adapted to the question and the two protagonists considered for their contribution to the plot. Carefully selected references that highlight how different the characters are will also point the way to the higher grades. The better responses will look at how they both interact with other characters in the play, not just the Novia, to give a more convincing portrayal or interpretation of their personalities. The breath-taking lack of respect Leonardo shows for both his wife and mother in law contrast dramatically with the intimate, respectful relationship the Novio has with his own mother. The Novia does of course serve to highlight the contrast most effectively and middle band answers will mainly focus on the love triangle in this question. While the Novio is awkward, nervous and hesitant until he gets a wedding drink inside him, Leonardo oozes confidence and sex appeal, which the Novia, try as she might, cannot resist. The fleeing of the two lovers, however, spurs the Novio into action and we see a new, more aggressive side to his nature in Act III as he goes in hot pursuit of his new bride and the rogue with whom she ran away. The tragedy that befell his family at the hands of the Félix, brings out the Novio's previously unseen rage and abrupt, violent behaviour when talking to the men who accompany him to the woods and the Mendiga he finds there. Leonardo's insistence on seeing the Novia the day of the wedding, and on previous occasions, signifies that he flaunts convention whereas the Novio embraces it. Leonardo speaks to everyone aggressively until he speaks of his feelings towards the Novia, when we see a romantic and powerfully passionate man. The lower band responses will struggle to convey a contrast in characters and show a superficial understanding of the plot.

- 15 *'(La MADRE se dirige a la puerta de la izquierda. En medio del camino se detiene y lentamente se santigua)' (ACTO PRIMERO CUADRO PRIMERO página 15 Vicens Vives). Usted es la Madre al final del ACTO PRIMERO CUADRO PRIMERO. ¿Qué está usted pensando acerca de la inminente boda? Conteste con la voz de la madre.*

It has been a busy first scene for the Madre. Her thoughts have turned once again to her dead husband and son, and her pain is deeply rooted and unlikely ever to be overcome. These thoughts may be included in responses but we must not overly reward candidates who merely paraphrase what has been said before and lose focus of the question. La Madre will be thinking of her last remaining son and perhaps again refer to his vulnerability as he leaves home to go out to work, susceptible to any kind of danger. The main essence of her thoughts however, will be about the suspicions she has regarding her future daughter in law and the upcoming wedding. She has already confessed that just hearing her name she feels: 'como si me dieran una pedrada en la frente', as she tells her son. Alone with her thoughts and having just received news about the Novia's mother, she will hopefully give full rein to her worries and concerns about this girl who: 'cose sus faldas y amasa su pan' but carries an air of doubt and perhaps danger about her. Uppermost in her mind will be that the Novia had a boyfriend previously and so is of questionable honour, but the most shocking news for the Madre is that her former boyfriend was one of the dreaded Félix, her family's sworn enemies. The upper band responses will touch on most of these areas whereas the middle band responses will maybe only focus on one aspect. The lower down the scale, the more heavily the candidate will rely on the text rather than their imagination and there will also be a lack of authenticity in responses.

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### Sánchez, Barranca abajo

- 16\* *Vuelva a leer una parte del Acto primero, escena IV, desde ‘ÑA MARTINIANA. - Parece medio maniático; aurita, cuando iba dentrando’ (página 83 Cátedra) hasta ‘PRUDENCIA (ocultando la carta). - Acabamos de hacerlo’ (página 85). ¿Cómo se las arregla Sánchez aquí para que estas revelaciones sean intrigantes? No olvide referirse detalladamente al extracto.*

Coming at the start of the play, the audience is still familiarising itself with the characters at this moment. A sullen Zoilo has just left the stage having ignored everyone, and Martiniana’s unflattering description: ‘parece medio maniático’, has reinforced the already negative impression we have of him. As Martiniana continues her speech, she reveals the sorry state in which Zoilo finds himself. The audience is intrigued to learn about the legal issues that have cost Zoilo everything he owns and interested in Juan Luis’ role in all this. Equally fascinating is Prudencia’s reaction upon hearing his name: ‘¡No te pongas colorada, Prudencia’ as, according to Martiniana, Zoilo is keen for her to marry Aniceto. Even someone as critical as Martiniana claims he is a hard worker and honourable to boot: ‘como honrao y trabajador no tiene reparo’. The intrigue deepens, as Martiniana and Prudencia appear to share gardening interests as a poorly disguised code for passing a letter on. We later learn it is from Juan Luis, but as we know Zoilo has someone else in mind for Prudencia in the husband department, so she has to be cautious and fearful that her father will catch her in the act. Upper band candidates will understand the context and how the extract sets the scene for later plot developments. These responses will comment on all aspects that are of importance to the play: Zoilo’s temperament, his financial situation, the relationship he has with his family and Prudencia’s love life. They will be familiar with the characters and fully understand Martiniana’s role as well as the relationship between Prudencia, Juan Luis and Aniceto. Also required at this level will be a personal response as to how this scene is intriguing and a wide range of references from the entire passage will be required. Middle band responses will be relevant on the whole but may not make full use of the evidence. Lower band responses will unconvincingly comment on part of the extract and fail to communicate how and why the passage is intriguing.

- 17 *‘MISIA DOLORES: [Echándose al cuello.] ¡No... no, Zoilo! ¡No nos vamos! ¡Perdón! ¡Perdón! ¡Ahora lo comprendo! Hemos sido unas perversas... unas malas mujeres... Pero perdonáanos...’ (Acto tercero, escena X página 134 Cátedra). ¿Cómo ha conseguido el dramaturgo impactar al público con este cambio en el comportamiento de Misia Dolores? Justifique su respuesta refiriéndose al texto.*

To all intents and purposes, Dolores seems to be a typical rancher’s wife insofar as she plays a submissive role to her violent, domineering husband who threatens anyone with the whip should they fall out of line. Dolores tends to take this submissiveness to the extreme of not actually committing herself to any decision, be it in front of her husband or her family. She often suffers from timely headaches, just when a situation is getting tense or she is made to confront someone. While Dolores is provoked on one occasion to strike her daughter Robusta for pointing out that her migraines are opportune, her reaction when Zoilo says the same thing is nowhere near as aggressive and on that occasion she continues her passive role. All along she has followed the other women’s lead in wanting to leave her husband and the ranch, so it will be interesting to see how candidates react to this sudden change of opinion. On showing a detailed knowledge of the character from episodes throughout the play and producing a relevant detailed answer, we can consider the middle to upper bands. The lower bands will mention a couple of ideas or events related to this character but will lose sight of the question.

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- 18 *'RUDELINDA. (echándose a llorar). – Madre de mi alma, que me han dejado en la calle...me han dejado en la calle...¡Mi hermano me ha robao!...(se va por el foro llorando a gritos)'* (Acto primero, escena XIV, página 96 *Cátedra*). *Usted es Rudelinda y acaba de darse cuenta de que su hermano ha gastado todo su dinero. ¿Qué está usted pensando? Conteste con la voz de Rudelinda.*

Despite being Zoilo's sister, there has been no demonstration of sibling love between the two. She has been obsessed with her money from the start of the play and always suspected that her brother had spent it all. One can understand her fury and also admire her courage as she throws insults at her fiery, volatile and often violent, brother. She is rightly indignant that the little money she had left for the future has been squandered and so takes away any security that she had, therefore her anger and anxiety will also come out in her thoughts. Upper band candidates will make good use of Rudelina's appearances in the play to add authenticity to their response and will convincingly imitate the character's voice. Middle band responses will also show glimpses of authenticity but will not be as consistent or show detailed knowledge of the character. Lower band responses will demonstrate a very superficial understanding of Rudelina and perhaps not be familiar with her relationship with her brother and the repercussions of him having spent all her money.

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### Duque de Rivas, *Don Álvaro o la fuerza del sino*

- 19\* *Vuelva a leer el principio de la escena III de la Jornada tercera desde ‘El teatro representa una selva muy oscura’ (página 132 Alianza Editorial) hasta ‘por ganar mi sepultura’ (página 135). ¿Hasta qué punto, y cómo, ha conseguido el Duque de Rivas conmoverle a usted con este discurso de don Álvaro? No olvide referirse detalladamente al extracto.*

The dark jungle that the theatre represents in this scene, reflects don Álvaro’s mood and his opening lines leave the audience in no doubt as to the depths of despair to which don Álvaro has fallen: ‘¡Qué carga tan insufrible/ es el ambiente vital,/ para el mezquino mortal/ que nace en signo terrible’. Since he killed his lover’s father accidentally we have no idea of his whereabouts and this is Álvaro’s first appearance since that fateful night, so the audience is curious as to what has happened to him and to poor Leonor who he appears to have lost along the way. There are many emotive words that clearly communicate his distress: ‘yo que infelice soy’, ‘el hombre desdichado / a quien mira el cielo airado/ con su ceño furibundo’. His anger that he is still alive is more than apparent and he curses life for its tendency to last that much longer if one is suffering: ‘Parece, sí, que a medida/ que es más dura y más amarga, / más extiende, más alarga/ el destino nuestra vida’, while for those fortunate to feel happiness, he pessimistically observes: ‘debe muy breve ser/ la del feliz. He seeks death as an end to his suffering and curses the fact that it eludes him: ‘yo que buscándola voy, no pudo encontrar con ella’. He is so desirous of death that it permeates almost every line of his soliloquy: ‘terrible cosa es nacer’. Indeed most of the speech continues in this vein and most candidates should be able to select and comment upon his words and how they move the audience. The audience will also be intrigued by his comments about his birth where an equally tragic twist of fate meant that: ‘una cárcel fue mi cuna’. His happiness was short lived: ‘entonces risueño un día, / uno solo, nada más, / me dio el destino; quizás’, he escaped from prison and met Leonor who he now believes to be dead: ‘mi Leonor, gala del suelo andaluz, / que ya eres ángel de luz’. Upper band candidates will work through the speech selecting and considering the most powerful words that communicate his desperate desire to seek death, his brief contentment when free to change his name and start a new life with his beloved Leonor and his desperate attempt to find death: ‘empeñado en una guerra, / por ganar mi sepultura’. Middle band candidates will also select key references but will explore in less depth while remaining relevant to the question. Lower band responses will focus on a small part of the speech or summarise it. They may also start to narrate what is happening without evaluating how the speech moves them or the audience.

- 20 *Aprecie la manera en que el dramaturgo se vale del disparo accidental del Marqués al principio de la obra para dar lugar a una serie de dramáticos infortunios. Usted debe referirse a dos o más episodios relevantes de la obra en su respuesta.*

This question requires an interesting take on the plot and a consideration of how don Álvaro, Leonor and her brothers suffer tragedy after tragedy throughout the play because of this one moment. Some may argue that had Leonor and Álvaro managed to elope, they would still be in danger of having the family take their revenge on them, but this tragedy is also what comes between Leonor and Álvaro, and drives the brothers to seek revenge at whatever cost to themselves. Some of the middle band candidates may focus superficially on a couple of episodes, and we will reward according to how they manipulate the evidence in these examples. Superficial or narrative responses will be placed in the lower bands. The upper band candidates will use their good knowledge of the play to consider a wider range of examples of the tragedies caused by this event and argue convincingly as to which is the most dramatic. There will be evidence that the candidate has also considered the dramatic effect on the audience as well as evaluating why they have selected the tragedy in question.

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- 21 'D.<sup>a</sup> LEONOR. ¡Cielos!... ¡Otra voz conocida!... Mas ¿qué veo?... (Se precipita hacia donde ve a D. ALFONSO.) (Jornada quinta, escena X página 210 Alianza Editorial). Usted es Leonor y acaba de reconocer a su hermano. ¿Qué está usted pensando? Conteste con la voz de Leonor.

Poor Leonor! Not only has she spent the entire time running away, she has witnessed the death of her father and seen her plans for elopement tinged with tragedy. Now her brother, don Alonso is about to die at the hands of her lover and suffer the same fate as her father. She is soon to die herself but at this point she is unaware of this of course! Some responses may end with her realising with horror what her brother is about to do, but in the play she seems to be completely ignorant of her brother's intentions. She must be shocked to learn that her brother and lover are right in front of her and hopefully candidates will draw on her earlier experiences to imitate her thoughts and feelings as she sees her long lost lover for the first time in years and realises that he is fighting her brother, a scenario she knows cannot end well.

### 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

### Luis García Montero, Poesía

- 22\* *Vuelva a leer el poema CANCIÓN AMARGA (páginas 212 – 213 Tusquets). Aprecie cómo García Montero consigue comunicar su pena al acabarse una relación.*

A relationship that lasted a few short years is over. The couple look at each other for what may be the last time, as he notes that: 'en la cara lleva tres años perdidos'. He is finding it difficult to let her go to her new lover: 'van a partirte el corazón' but she leaves never the less: 'la puerta que clava su ruido en la espalda'. As she walks away, the feeling of distance and separation is evident in the use of the pronoun 'le' that replaces the previous 'te' in the line: 'van a partirte el corazón', the verb in plural to perhaps hint at all her future lovers who will not care for her as he did. The poetic images that follow are fairly easy to appreciate; former passions now cooled are represented as: 'y arrastra una cadena oscura de pasiones heladas'; the memory of past arguments: 'ese frío que cabe solamente detrás de una palabra'. Most candidates in the middle bands should be able to appreciate them in some detail. The upper band candidates will fully appreciate the images created towards the end of the poem and communicate a personal response to the language by looking closely at the words. The lower band candidates will be superficial but should convey some relevant ideas, as the poem is not too challenging.

- 23 *¿Cómo aprovecha el poeta el lenguaje aquí para brindar tributo al soneto en UNO de los dos poemas? MON FRÈRE (página 662 Tusquets) RELOJ DE VERSOS (página 663).*

There may be a temptation here to merely analyse the structure of the chosen sonnet but hopefully by now candidates (and teachers) realise that the priority is to focus on the words and their relevance to the question. While structural analysis or the rhyme pattern may figure quite heavily compared in responses to this particular question, there must still be an appreciation of the effect of the language. This task may be more straightforward in the second poem, which is an ode to the sonnet, but the chosen format of the first poem is deliberate as Joaquín Sabina's favourite form of song writing is the sonnet. *Reloj de versos* praises the strict structure and unbendable rules which dominate the sonnet, at the same time it is a tribute to these constraints which ironically inspire poets to express themselves freely: 'tus cadenas dan libertad al sueño que serenas', calling the hotchpotch of ideas, feelings and thoughts of all sonnet writers: 'caos vestido de relojería'. The ephemeral nature of these ideas that would disappear over time are caught for all eternity in a sonnet: 'que conviertes palabras en arenas' and 'juegan a descansar en una mano.' Free flowing thoughts and ideas running like sand through a timer, moving but with a specific restraint. In *Mon frère*, the tribute is to Joaquín Sabina and the power of his music. 'Vive quinientos noches en un día' an almost direct quote from one of his songs and 'la sombra de una mala compañía', a reference to his, at times, questionable acquaintances. 'Siempre pone un soneto donde apunta con el rifle de la melancolía' is a reflection on the fact that his songs tend to be heavily laden with melancholy but touch on a wide range of themes: 'las historias de amor, las soledades, los malditos de buenos sentimientos'. His music is extremely popular not just in his home city: 'Baudelaire con guitarra madrileña', but reaches people much further afield: 'en la rosa canalla de los vientos'. Few people can be compared to Baudelaire and also be called 'canalla', but that is the effect of Sabina and his music. The upper band candidates will fully understand the task and will produce quite detailed and relevant responses, but may not necessarily include everything mentioned above. Middle band candidates will also be relevant but will be more superficial. The lower band candidates will give a limited appreciation and may produce pre-learnt material on sonnets.

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- 24 *¿Cómo se las arregla el poeta para darnos una impresión muy original de la experiencia de viajar en **UNO** de los siguientes poemas? ESCALA EN BARAJAS (páginas 303 – 304) REALISMO (páginas 502 – 503).*

Both poems offer very personal interpretations or experiences of travelling and so there should be no problem when it comes to keeping sight of the question. Realismo is quite a long poem so we will not expect the poem to be appreciated in its entirety, even at the top end of the scale, however the response will maintain a focus on the wording of the question and show an appreciation of the language. In Escala en Barajas, top band responses will show an understanding of the poem beyond merely the experience of waiting in an airport and will make a consistent attempt to explore the language in greater depth while maintain a focus on the question. Middle band responses may take a more superficial interpretation but will look at the language with, perhaps less relevance and insight. Lower band responses will comment on one or two aspects or summarise the content of the chosen poem.

### De la Cruz, Poesía Lírica

- 25\* *Vuelva a leer el poema Rosa divina que en su gentil cultura (página 257 Cátedra). ¿Cómo se vale del lenguaje Sor Juana Inés de la Cruz para que una simple flor le inspire a contemplar la vida?*

The rose is frequently used as a metaphor for female beauty and here Sor Juana extends that metaphor to communicate a reminder that beauty is a short lived and vanity a dangerous conceit, for this reason the poet: 'da moral censura a una rosa'. Most candidates will be able to understand this interpretation. Some upper band candidates may also consider how the rose is also representative of the frustration Sor Juana feels at being a gifted, intelligent woman segregated from the outside world. The fragility of the rose a symbol of making the most of one's gifts and talents before it withers and dies. The rose also serves as a reminder of the fragility of life and the need to use any creative energy we have and not waste human potential. Middle band candidates will probably cover most of these ideas but not convey them as convincingly as in a band one response. There may not be a clear understanding of the poem, but we will consider this band if there is an appreciation of some of the imagery. The lower bands will paraphrase or mention one or two lines from the poem.

- 26 *Aprecie cómo la poetisa aprovecha el lenguaje para entretenernos y a la vez hacernos simpatizar con la poetisa en **UNO** de los siguientes sonetos: Que no me quiera Fabio, al verse amado (página 77 Cátedra) Al que ingrato me deja, busco amante (página 78) Feliciano me adora, y le aborrezco (páginas 78 – 79).*

We are entertained by the skilful use of language with its entertaining rhyme and rhythm and made to empathise with the dilemma posed in each sonnet. While the task in itself is a fairly straightforward one, some candidates at the lower end of the scale may only focus on one part of the question or simply decode the chosen sonnet. This will help us to differentiate between the lower and middle bands. The middle to upper bands will be relevant to the questions and only vary in the detail of their answers and the sophistication of their personal response. The idea that love, when unrequited, causes suffering and an inability to feel happiness is a concept with which most should be able to empathise. There also exists the idea that there is no end in sight to the suffering, no immediate solution as the anguish is self-perpetuating. It is communicated through a series of opposing ideas and sentiments in the poem that most candidates should be able to comment upon with little difficulty.

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- 27 *¿Cómo se vale la poetisa del lenguaje para comunicar la intensidad de su pena en **UNO** de los siguientes extractos del poema LIRAS? (i) Desde ‘A estos peñascos rudos’ hasta ‘el infierno insufrible de los celos’ (versos 1 – 42) (páginas 124 – 126 Cátedra) o (ii) Desde ‘Pues todos estos males’ hasta ‘si no puede en mi fuego consumirse?’ (versos 43 – 78) (páginas 126 – 127).*

The challenge here lies in the candidate’s ability to handle the evidence, being presented as it were, with so much material (40 lines or so). We will therefore not necessarily expect a line-by-line analysis but a careful consideration of the most significant language that is relevant to the argument presented. The subtitle explains that the suffering is due to the death of a husband, so most candidates should understand the poem and even at the lower end, convey some sense of understanding regarding the sorrow felt by the poet. The middle bands will show a closer consideration of the words than a lower band candidate and will be mainly relevant. The upper bands will be detailed and confident in their handling of the language.