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LITERATURE (SPANISH)

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MARK SCHEME

Maximum Mark: 60

Published

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

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

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This document consists of **28** printed pages.

Generic Marking Principles

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

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

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

GENERIC MARKING PRINCIPLE 2:

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

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

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

GENERIC MARKING PRINCIPLE 4:

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

GENERIC MARKING PRINCIPLE 5:

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

GENERIC MARKING PRINCIPLE 6:

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

GENERAL MARKING 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"> • shows a clear and at times critical understanding of the text and its deeper meanings • responds in detail to the way the writer achieves her/his effects (sustaining a fully appropriate voice in an empathic task) • integrates carefully selected and relevant reference to the text
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"> • shows understanding of the text and some of its deeper implications • responds adequately to the way the writer achieves her/his effects (using suitable features of expression in an empathic task) • shows some thoroughness in selecting relevant references to the text
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"> • shows some understanding of meaning • makes a little reference to the language of the text (beginning to assume a voice in an empathic task) • uses some supporting textual detail
Band 4	8 7 6	<p><i>Attempts to communicate a basic personal response</i></p> <ul style="list-style-type: none"> • makes some relevant comments • shows a basic understanding of surface meaning of the text (of character in an empathic task) • makes a little supporting reference to the text
Band 3	5 4 3	<p><i>Some evidence of a simple personal response</i></p> <ul style="list-style-type: none"> • makes a few straightforward comments • shows a few signs of understanding the surface meaning of the text (of character in an empathic task) • makes a little reference to the text
Band 2	2 1	<p><i>Limited attempt to respond</i></p> <ul style="list-style-type: none"> • shows some limited understanding of simple/literal meaning
Band 1	0	no answer / insufficient answer to meet the criteria for Band 2

Question	Answer	Marks
Indicative Content Questions are open to interpretation and, therefore, the following notes are not intended to be prescriptive but to give an indication of some of the points that could be made in response to each question. They are by no means exhaustive.		
1*	<p><i>Vuelva a leer una parte del capítulo XXII de la PRIMERA PARTE desde ‘El cura Pascual tomaba en aquellas horas’ (página 63 Stockcero) hasta el final del capítulo ‘ – Se me ha enfriado el pichoncito...en fin, al regreso lo tomaré’ (página 65). ¿Cómo se las arregla Matto de Turner aquí para que esta confrontación sea tan impactante? No olvide referirse detalladamente al pasaje.</i></p> <p>The <i>cura</i> Pascual is enjoying a leisurely breakfast surrounded by cats, a dog and his servant who: ‘esperaba de pie junto al perro las órdenes de su amo’, when he is interrupted by Manuel. The courtesy shown by the <i>cura</i> towards this unexpected guest: ‘¿a qué feliz casualidad debo el gusto de verlo por acá?’ is met with an abrupt reply from Manuel: ‘pues iba preparado a no usar de cumplimientos con el cura Pascual’ and the priest adjusts his tone slightly. The reason for Manuel’s curt response is immediately revealed: ‘la asonada que antenoche ha cubierto de vergüenza y de luto este pueblo es obra de usted’. Unaccustomed to such directness, the priest is surprised by Manuel’s accusatory tone and patronisingly insults him: ‘Qué dice usted, insolentito?’ Manuel is unfazed by the affront and responds with a far more offensive insult: ‘acuérdesse usted que no es la sotana la que hace respetar al hombre, sino el hombre quien dignifica ese hábito que así cubre a buenos sacerdotes como a ministros indignos’ that provokes the <i>cura</i> into demanding evidence for such an accusation and then accusing Manuel’s stepfather, a tactic he sees at the time as: ‘un golpe decisivo’. On the contrary, Manuel is ready for this response and: ‘sin perder su serenidad’ explains his stepfather’s involvement as having been: ‘infeliz máquina de usted, como han sido los otros’. At this moment Pascual is ‘colérico’ and – surprisingly for one who is usually so arrogantly confident – Manuel’s demeanour has made him have his first doubts: ‘¿Si le habrá revelado el bergante de Pancorbo?’ Manuel begins to dominate the situation further enraging Pascual who asks him to leave, but Manuel is indignant and refuses: ‘ – Antes de tiempo, antes de llenar mis propósitos, no lo espere usted, señor cura’. Pascual decides to change tack: ‘cambiando el tono de la voz y dominando sus ímpetus de cólera’, yet loses control when it becomes clear to him that Sebastián has sold him out: ‘¡Don Sebastián, débil y afeminado, me ha vendido...! – exclamó el cura vencido totalmente por Manuel’. Not one to give up too soon however, he decides to reprimand Manuel for accusing his own stepfather to which Manuel astutely responds that he is here to: ‘atenuar la falta’ and cites religious doctrine: ‘sin la previa remisión del mal no hallaremos abiertas las puertas del cielo’ in an attempt to make the priest see that his own actions contradict his faith. The thick-skinned priest merely responds with irony and as the argument is about to intensify, a servant interrupts the conversation: ‘ – Señor, señor, auxilios para un moribundo’. As Manuel leaves to allow Pascual to attend to his duties, Pascual throws out a final insult and astonishingly, considers finishing his breakfast before going to give the last rites, more upset by the fact that his food is cold than that one of his parishioners is dying.</p>	20

Question	Answer	Marks
1*	Better responses will understand the situation and also both characters' attitude during this conversation. A priest is usually treated with respect by his parishioners and so Manuel's attitude is surprising, especially from one so young. These responses will look closely at the words spoken by both parties and understand the context. Middle band responses will maintain relevance but look less closely at the evidence. Lower band responses will convey a superficial appreciation focusing on one or two aspects of the passage but will not fully understand the context.	

Question	Answer	Marks
2	<p><i>La gobernación del pueblo de Kíllac está en manos de hombres tanto poderosos como corruptos. ¿Cómo se las arregla la autora para escandalizarnos con la forma en que estos personajes abusan del poder? Dé ejemplos.</i></p> <p>The top band responses will be quite successful at handling all the relevant characters such as Padre Pascual, Pancorbo, Escobedo et al, but it is not necessarily a requirement to mention all of them. However, responses that consider more than one character will be considered for the top bands if the answer maintains relevance to the question and includes appropriate examples. The reader is shocked by the corrupt actions and the consequences of this group of individuals having total power over the inhabitants of Kíllac. Better responses will consider not just how the Indians are unfairly treated but how middle class town dwellers are also mistreated if they do not abide by the governor's unfair rules. The initial plot to attack don Fernando's house is an example of how people become unwitting victims of unjust government and even die in the process or get arrested for no reason. This incident will figure in most responses as it has such wide-ranging and tragic consequences as well as being a catalyst for all aspects of the plot. Upper band responses will refer to a wide range of consequences and convey their interpretation of how scandalous their behaviour and attitude is. Middle band responses may consider only one character but will show familiarity with the way this character abuses his power. Lower band responses will be very generalised and show little knowledge of the novel from which to draw relevant examples.</p>	20

Question	Answer	Marks
3	<p><i>‘¡Manuel! ¡Margarita...! ¡Aves sin nido...! – interrumpió Lucía, pálida como la flor del almendro, sin poderse contener, y gruesas gotas de lágrimas resbalaron por sus mejillas’ (capítulo XXXII de la SEGUNDA PARTE página 183 Stockcero). Usted es Lucía en este momento. ¿Qué está usted pensando? Conteste con la voz de Lucía.</i></p> <p>Lucía cannot believe her ears! A true romantic, she had high hopes for a future relationship between Manuel and Margarita. Now that Manuel has revealed his real father’s identity, she cannot overcome a sense of sadness and tragedy, as she realises that Manuel and Margarita have the same father. This moment takes place just before Manuel finds out so in her thoughts she will also consider how to tell him and what reaction she will have. This character has a distinctive voice and the moment is a key one in the novel, so we will expect a good level of authenticity and a complete understanding of the context before rewarding answers at the higher level. Lower down the scale, middle band responses will also show familiarity with the character and context but may not underpin their responses with references to other key moments in the text that will lend authenticity to the character’s voice. Lower band responses will show little awareness of the context or the character in question.</p>	20

Question	Answer	Marks
<i>Matute, Pequeño teatro</i>		
4*	<p><i>Vuelva a leer una parte del capítulo II, sección 3 desde ‘Continuaba lloviendo suavemente’ (página 32 Austral) hasta ‘donde empezaban a amarillear las primeras luces’ (página 35). ¿Cómo se las arregla Matute aquí para que estos dos encuentros sean intrigantes? No olvide referirse detalladamente al pasaje.</i></p> <p>There are many elements that make this walk an interesting one. Zazu is lost in her own thoughts; the wind carries the sound of an accordion from a nearby <i>taska</i> along with a drunken voice: ‘ebria y torpe’, creating a: ‘sonido desgarrado’ that nonetheless: ‘se deslizaba sobre su piel como una caricia sabiamente lenta’. We get the impression that Zazu is in her own world walking: ‘sobre el camino que la separaba falsamente del mundo’ and these sounds have temporarily penetrated that domain. This is a key passage because we are introduced to the main characters in a short space of time. When she encounters Ilé: ‘aquel pobrecillo loco’, Zazu experiences: ‘algo como una envidia dulce’ and she is compelled to give him money for the same reasons others deny him any charity: ‘– Toma, para que bebas, para que te emborraches’. This cheers Ilé up no end, as this is the first time anyone has shown him any kindness for a long time and he runs off to the tavern to do exactly as she suggests. The church clock strikes: ‘lentas campanadas como ecos perdidos’ and as Zazu continues her walk, she notices a white figure come out of the darkness, his blond curls light up as he stands by a lamppost listening to the music. Perceptive candidates will comment on how Marco first appears as: ‘una sombra blanquecina’ in the darkness as if he were: ‘naciendo frente a sus ojos’ until Zazu sees him clearly enough to notice his hair: ‘los más rubios cabellos que viera en su vida’, and focus on details such as: ‘los finos pelillos de la nuca parecían casi blancos’. She stares at him as he hesitates a moment only to disappear in the shadows. ‘con la agilidad de un duende’. Perceptive candidates will comment on most of the aspects mentioned above and will range through the whole passage showing familiarity with the material. Middle band candidates will omit some parts of the extract but will keep sight of the question. Lower band responses will lack detail and focus on few aspects.</p>	20

Question	Answer	Marks
5	<p><i>¿Cómo reacciona usted ante la forma en que la autora hace que Marco se esfuerce por trabar amistad con Ilé para luego abandonarlo? No olvide referirse detalladamente al texto.</i></p> <p>The relationship between Ilé and Marco is a curious one right from the outset; Ilé distrusts Marco initially as he is accustomed to most people mistreating and abusing him and expects the same from Marco. However, Marco makes a consistent effort to befriend him and eventually seems to be on a mission to persuade the townsfolk of his genius and value to society. It is never quite clear, even when Marco is uncovered as a trickster, why he goes out of his way to include Ilé, but his consistent efforts to involve Ilé in everything he does, creates a sense of dependency and total admiration on Ilé's part. He would have done well to follow his initial instinct not to trust Marco, as he is cruelly let down at the end of the novel. Whether Marco intended leaving Ilé behind from the start or, as Ilé thought, once he learns of Zazu's death, he decides to leave without him, the final scene between them displays Marco's more brutal side. The discovery of Marco's intention to leave without him provokes an atypical, but understandable response in Ilé who expresses his desire to kill him.</p> <p>Responses to this question will show familiarity with the novel to the extent that the candidate can select and explore references to these two character's relationship and communicate their own personal interpretation of Marco's behaviour towards Ilé. At the top end of the scale, answers will avoid description or narration of events involving the two, but will use the pair's adventures to justify an interpretation of their relationship from Marco's point of view. The middle band responses will show a good familiarity with the text, enabling them to select a fairly wide range of references to support relevant answers. Lower band responses will maybe just focus on one character and quite superficially, losing sight of the question.</p>	20

Question	Answer	Marks
6	<p><i>Usted es Anderea al final del capítulo XVI, sección 4 (página 283 Austral). ¿Qué está usted pensando? Conteste con la voz de Anderea.</i></p> <p>This moment occurs just after Ilé has revealed to Anderea that Marco is a fraud and an ex convict. Ilé is extremely upset that Marco turns out to be an ex-convict who dedicates his life to deceit and theft. Anderea suspected all along and so, in his thoughts will be some mention of his one meeting with Marco. Most of his musings will be focused on Ilé however, as the pair have enjoyed a friendship for quite a long time and he is a father figure to Ilé. The final offer that Ilé can help him in the theatre and perhaps even handle the puppets, reassures the reader that this friendship will continue; Ilé will sleep on the shelf with the puppets that he considers his friends, and Anderea will continue to philosophise about life as he sees it. Anderea sympathises with Ilé's suffering and his thoughts could include an interpretation of how he feels towards this unfortunate boy.</p> <p>Upper band responses will use a wide range of references to Anderea, using both the scenes when he actually appears and Ilé's conversations about him. These responses will mention the way Anderea was never impressed by Marco, never really thought he would take Ilé with him and will now continue to look after Ilé and involve him more in the theatre. Middle band responses will probably focus more on this context rather than range through the novel for a response with a wider focus, but they will be authentic and relevant. Lower band answers will reflect no more than a superficial understanding of context and character.</p>	20

Question	Answer	Marks
<i>Ibáñez, La barraca</i>		
7*	<p><i>Vuelva a leer una parte del capítulo V desde ‘Era un rumor de avispero’ (página 143 Cátedra) hasta ‘los dos cuartos que me pertenecen’ (página 144). ¿Cómo se vale Blasco Ibáñez del lenguaje aquí para presentar una imagen de la escuela que resulta desoladora a la vez que cómica? No olvide referirse detalladamente al extracto.</i></p> <p>A far from idyllic picture is painted of the area in which the school <i>barraca</i> is situated, nestled among the ruins of an old mill with its: ‘viejos tejados, paredes agrietadas y negros ventanucos’ and a factory that is both: ‘antigua y ruinosa’, indeed the author comically suggests that: ‘nunca el saber se vio peor alojado; y eso que, por lo común, no habita palacios’. The sound emanating from the school is a reflection of the teaching style endured by the children: ‘el ruido lento y monótono que surgía entre los árboles era de la escuela de don Joaquín’, who sit all day in a: ‘barraca vieja, sin más luz que la de la puerta y la que se colaba por las grietas de la techumbre’. The school’s resources leave much to be desired: ‘tres carteles de abecedario mugrientos, rotos por las puntas, pegados al muro con pan mascado’ and some pieces of furniture that have seen better days. Although there are only three books, this poses no problem as don Joaquín’s methods are: ‘canto y repetición, hasta meter las cosas con un continuo martilleo en las duras cabezas’. Testament to don Joaquín’s strict disciplinarian character, there is always a new piece of cane that much to Joaquín’s delight, is easily replaced from the nearby field free of charge: ‘pues se gastaba rápidamente sobre las duras y esquiladas testas de aquellos pequeños salvajes’. With an amusing touch of animal imagery, even the birds laugh at the: ‘melopea fastidiosa’ that emanates from the school hut: ‘riéndose con escandalosos gorjeos de sus fieros enemigos al verlos enjaulados, bajo la amenaza de la caña.’ Inside the classroom, don Joaquín insults his pupils and their parents: ‘son tan brutos como sus señores padres’, his bitterness provoked by his pupils rarely getting the answer right and their parents spending his fee in the local tavern. His frustration at their lack of intelligence is intensified by the high opinion he has of himself that is also shared by his adoring wife who: ‘pasaba el día oyendo y admirando a su esposo’.</p> <p>Candidates will be surprised by the conditions in which these pupils learn compared to their own experience. Better candidates will focus on how poor the resources, accommodation and quality of learning are, and comment on the domineering presence of don Joaquín. These responses will also appreciate the author’s style of writing and the more comical aspects included in the description. The middle band candidates will also look closely at the passage but there may be one or two omissions, while lower band responses will only comment on one or two aspects of the extract.</p>	20

Question	Answer	Marks
8	<p>¿Cómo se las arregla el autor para que la difícil relación entre los <i>huertanos</i> y los terratenientes intensifique el interés de la novela? Dé ejemplos.</p> <p>From the beginning of the novel when Pepeta rises so early to go to market, the reader has a vivid impression of how tough life is for the <i>huertanos</i>. With the exception of Pimentó, all those who live in the <i>huerta</i> have to dedicate every waking hour to farming their land to support their family and pay their landlords. Despite the fact that they are working lands on which their families have worked for generations, the lands belong to rich landowners who need paying on a regular basis. This system in itself seems unfair, yet we are given vivid insight into how cruelly the landlords can treat their tenants when we read of what happens to poor Barret. Candidates will make good use of this part of the plot to support their appreciation of the interaction between landowners and tenants; a hardworking and honourable man is driven to murder due to his ignorance and the astuteness of his landowner who takes advantage of him.</p> <p>The better responses will also consider how the tenants all work together to protest against this injustice by ensuring that the <i>barraca</i> and its lands are left to rot. Their abandonment is key to keeping the landowners in check and ensure they do not take advantage of their position of superiority. Pimentó especially makes sure he avoids paying his landowners by feeding off their fear. Of course, once Batiste sets up home there, this status quo is overturned and all the <i>huertanos</i> turn against the unsuspecting newcomer. It is important that responses keep sight of the question and use the events of the novel to examine the relationship between the landowners and their workers, and we should see this in the better responses. Some weaker responses may be tempted to tell the story instead of considering how the <i>huertanos</i>' hatred towards the owners is due to their unjust treatment. Perceptive candidates will see how the novel reveals an unjust feudal system that ensures the <i>huertanos</i> are educated at only a basic level and work to line someone else's pockets. Middle band responses will make a sustained attempt to address the theme, but will be more limited in the range of examples they use to support their argument.</p>	20

Question	Answer	Marks
9	<p><i>‘Creyó Batiste oír gritos ahogados de mujer, un rumor de lucha, algo que le hizo suponer un pugilato entre la pobre Pepeta deteniendo a Pimentó, que quería salir a contestar los insultos’ (capítulo VII página 172 Cátedra). Imagine que Pepeta y Pimentó tienen una conversación durante esta lucha. Escriba la conversación</i></p> <p>As if the tragic fate of poor Pasualet is not enough punishment for Batiste and his family, while they are watching over the youngest member during his dying moments, the <i>huertanos</i> take advantage of their inattention to injure the family horse. At this point, Batiste loses control and, mindless of whose <i>huerta</i> he traipses through, makes his way to Pimentó’s <i>barraca</i> armed with a shotgun and every intention of using it. Upon the vision of this powerful, strong and incensed man marching towards the <i>barraca</i> with clearly murderous intentions, a figure – either Pimentó but most likely his wife – runs into the <i>barraca</i> and shuts the door. There ensues some form of kerfuffle inside the hut interpreted by Batiste as Pepeta insisting that Pimentó does not go out despite Batiste’s insults.</p> <p>Candidates are free to interpret the content of this conversation but there must be, at the top end of the scale, a high degree of authenticity in the voice of both characters. Pepeta will want to prevent her husband from getting shot and will be desperately trying to convince him to stay inside, but she will also perhaps show some form of sympathy and understanding of Batiste’s rage as she already knows about his sick son and then learns of the injured horse. She will understand that this anger will be directed at her husband, so fears for his safety. Pimentó will possibly make a show of leaving to confront Batiste, but, as with most bullies, will probably be too scared to face him. The better answers will convey his macho bravado, but also an underlying cowardice on Pimentó’s part, as, to be honest, if Pimentó really wanted to leave the <i>barraca</i> he could. These responses will also reflect poor Pepeta’s constant suffering because of her lazy husband who spends more energy thinking of ways to punish Batiste than helping her to work the land.</p> <p>Middle band responses will include relevant dialogue for both characters but will not be as convincing as the upper band responses which will also make reference to other moments in the novel to add depth to their answers. Lower band responses will either not present the response as a conversation, will narrate the events or produce a short conversation with one or two points that can be interpreted as relevant.</p>	20

Question	Answer	Marks
<i>Azuela, Los de abajo</i>		
10*	<p><i>Vuelva a leer el final del capítulo III de la PRIMERA PARTE desde ‘– ¡Mírenlos qué bonitos!’ (página 14 Vicens Vives) hasta ‘se dejó resbalar hacia un barranco’ (página 16). ¿Cómo se las arregla aquí Azuela para que esta emboscada esté llena de suspenso pero a la vez sea divertida? No olvide referirse detalladamente al pasaje.</i></p> <p>This is one of the earlier skirmishes in the novel when Demetrio and his men are still full of enthusiasm and fighting spirit. Such is their positivity that Pancraccio even considers it a game: ‘vamos a jugar con ellos’ he calls out as the federal soldiers: ‘ora se perdían en la espesura del chaparral, ora negreaban más abajo sobre el ocre de las peñas’. Their loyalty and obedience to Demetrio is initially apparent as he signals for them to charge their weapons and instantly they obey with an onomatopoeic: ‘crujieron los muelles y los resortes de los fusiles’. One word from Demetrio and the men discharge their weapons to the surprise of the federal soldiers who are the unfortunate recipients of: ‘una puntería que ya los había hecho famosos’. El Meco enjoys displaying his shooting skills, naming each victim as he picks them off with his rifle: ‘Hora pal que viene en el caballo tordillo’. Despite the violence of the scene, it is quite comical that they are sharing weapons and have to borrow them like children’s toys: ‘–¡Hombre, Anastasio, no seas malo! Empréstame tu carabina...Ándale, un tiro no más!’ It also occurs to La Cordorniz to wave his underwear around: ‘en actitud de torear a los federales’ a gesture that draws a shower of bullets and Demetrio’s anger. As they withdraw to new positions, the federals believe themselves to be victorious until: ‘una nueva granizada de balas los desconcertó.’ Erroneously believing themselves to be out- numbered and ironically showing that trained soldiers lack the courage of a random group of revolutionaries, they turn tail and run in all directions looking for shelter: ‘Fue preciso que los jefes hicieran fuego sobre los fugitivos para restablecer el orden.’ Demetrio begins to shoot those who are heading for the river but despite his sharpshooting accuracy, more are coming up the hill than he is killing. His angered cries of: ‘A los de abajo’ – a sad foreshadowing of the end of the novel – fail to warn the men of the imminent danger as they continue to tease the soldiers and playfully pick them off one by one. The men do not notice the threat to their own lives until: ‘sintieron el chicoteo de las balas por uno de los flancos’ and Demetrio is shot and starts to slide into a ditch.</p> <p>The top band candidates will focus on the detail of the passage and how it is structured to heighten the tension yet at the same time entertain the reader. The character of Demetrio’s men and Demetrio himself becomes evident as they do battle with the federals and the better responses will mention this aspect as well as the excitement of the battle scene and the black humour enjoyed by the revolutionaries. Middle band responses will mainly focus on the tension and danger of the attack but may also touch upon the element of humour while lower down the scale, responses will lack relevance and slip into narration.</p>	20

Question	Answer	Marks
11	<p><i>En el transcurso de la novela se evidencia que la revolución va perdiendo ímpetu. ¿Cómo se vale el autor de este hecho para intensificar el interés de la historia? No olvide referirse detalladamente al texto.</i></p> <p>The changing dynamic of the main group of revolutionaries (Demetrio et al) is a good litmus test for the enthusiasm towards, and impetus of, the revolution. At the beginning of the novel, we meet a small band of loyal men who find each battle and skirmish a game that they enjoy playing. Despite Demetrio being shot early on, they are very determined and enthusiastic about continuing in the revolution each with their own personal motive. As the novel advances, so more revolutionaries join the group, each one a more questionable character than the next. The fight for the revolution seems to become a good excuse for the more psychotic among them to exercise their criminal tendencies and the point of the revolution starts to get distorted. Victories punctuate the first part of the novel but as battles are lost and even federals join the rebels, the lines become blurred and no one seems to know why they are fighting. Political inconsistencies and betrayals on a national level, add to the general feeling of helplessness and futility that permeates the group to such an extent that men start to leave and abandon the cause.</p> <p>Good control of the material with some well-chosen references will help a candidate achieve the higher grades. We will not require these candidates to necessarily mention all relevant facts from the entire novel, but these answers will reflect a good familiarity with the plot and characters as well as an awareness of the progress of the revolution during the novel. We will not require reams of historic fact to support these answers but an interpretation of events in the novel. The middle band answers will be quite relevant but less insightful with their references and interpretation. The lower band responses will be highly descriptive, perhaps only focus on some battles and will not fully grasp the question's requirements.</p>	20

Question	Answer	Marks
12	<p><i>Usted es Demetrio Macías al final del primer capítulo de la PRIMERA PARTE (página 10 Vicens Vives). ¿Qué está usted pensando al ver arder su casa? Conteste con la voz de Demetrio Macías.</i></p> <p>Although this is the start of the novel, answers can still be detailed and make reference to what has just happened. Most of the response will possibly be forward looking, revealing a desire for revenge in the shape of wanting to burn don Mónico's house, which he eventually does. His thoughts will also revolve around his family; his wife and young son who he knows he will not see for a long time, yet will also reflect his desire to join the revolution to achieve some form of justice for people in the same situation as him.</p> <p>Better responses will show a good understanding of Demetrio's character and what happens to him during the revolution, as well as make the most of the events that happen just prior to this moment. Even the weaker answers will manage this as it occurs so early on in the plot. Middle band responses will reflect certain aspects of his character and voice but will not display such a detailed knowledge of the text.</p>	20

Question	Answer	Marks
Duque de Rivas, <i>Don Álvaro o la fuerza del sino</i>		
13*	<p><i>Vuelva a leer el principio de la Jornada tercera desde la acotación: ‘La escena es en Italia, en Veletri y sus alrededores’ (página 127 Alianza Editorial) hasta la acotación al final de la escena II: ‘(Vanse acuchillando, y dos o tres soldados retiran la mesa, las sillas y desembarazan la escena)’ (página 132). ¿Cómo se las arregla el Duque de Rivas aquí para que este juego de cartas sea tan emocionante para la audiencia? No olvide dar ejemplos del pasaje.</i></p> <p>The scene takes place in a dishevelled officers’ quarters, a game of cards having taken place and one dejected officer already: ‘desplumado’. His colleague, Pedraza, soon raises his spirits as he talks of an additional player joining the game: ‘es gran aficionado, tiene mucho rumbo y, a lo que parece, es blanquito’. The official immediately sees his chance to get his money back: ‘Ya vamos a ser todos unos... ¿me entienden ustedes?’ and all agree to set the new player up. Just to tip the scales even more in their favour, the <i>Oficial 1º</i>, much to the other’s delight, takes out a stacked pack of cards: ‘para jugar con él tengo baraja preparada, más obediente que un recluta y más florida que el mes de mayo’. The final touches to the set up are agreed: ‘no hay que jugar ases ni figuras’ and the gullible don Carlos enters, albeit unenthusiastically: ‘estoy, ¡vive Dios! corrido de verme comprometido a alternar con esta gente’, the class distinction emphasised further by the switch to verse for the rest of the dialogue. There is a touch of humour before the game begins as one of the officials jokes with the Chaplain that having been cleaned out in the previous game: ‘ya solo estoy aquí para rezar el Rosario’. Hands are quickly played until Carlos: ‘(levantándose y sujetando la baraja)’, spots the trickery and is enraged at being cheated: ‘que he ganado mi dinero, y trampas no sufro yo’. The official feigns outrage at the slur: ‘¡Cómo trampas!... ¿Quién osar?’ but Carlos is incensed and proves to be less ‘blanquito’ than they thought: ‘yo; pegado tras el cinco está el caballo, buen brinco le hicisteis, amigo, dar’. A weak attempt to defend himself earns the official an abrupt riposte: ‘ésta es una iniquidad; vos un taimado tramposo’ and Pedraza’s contribution: ‘sois un loco, un atrevido’, causes Carlos, a man full of pride and honour, to completely lose his temper: ‘(echando a rodar la mesa.) Abreviemos las razones’. All those present draw their swords and threaten Carlos: ‘¡Muera, muera el insolente’ who, although out-numbered, is ready to take on each and every one of them: ‘(sale defendiéndose.) ¿Qué puede con un valiente una cueva de ladrones?’ The scene closes with the fight underway and its outcome unknown for the present, although we learn later on that Álvaro saves him.</p> <p>Upper band responses will confidently convey the excitement of this scene and comment on most of the details mentioned above. These responses will also remain relevant and in control of the material as well as convey an awareness of how the overall structure of the passage intensifies the drama. Middle band responses will also work through the passage but will have some omissions. Lower band responses will maybe just comment of the outcome or not completely understand what is happening.</p>	20

Question	Answer	Marks
14	<p><i>En su opinión, ¿dónde cae la responsabilidad del trágico desenlace de la relación entre Leonor y Álvaro? No olvide referirse detalladamente al texto.</i></p> <p>There is no one answer to this question; in fact the better responses will consider a wide range of alternatives. Blame could lie at the feet of the marquis who refuses to accept Álvaro as an appropriate suitor for his daughter as he has no respectable family background or reputation of which to boast. Merely being in possession of abundant wealth does not enter the equation even though the Calatrava family coffers are empty. The Calatrava family is virtually destitute and desperately in need of a cash injection – Álvaro would therefore solve all their financial problems. However, the marquis refuses to admit he needs Álvaro's money and also rides roughshod over his daughter's feelings, distancing her from her lover to avoid the relationship developing. Some candidates may feel this is unjust and the catalyst for the tragic consequences that arise from Álvaro's decision to elope with Leonor. On the other hand, Álvaro disobeyed the marquis' wishes and continued to pursue Leonor despite the risk to her reputation and her safety – true love or hurt pride? One can also consider how the brothers' desire for vengeance and their relentless pursuit of it, deals the final blow to a relationship destined to be doomed from the moment Álvaro accidentally shot the marquis. Some perceptive candidates will consider the role destiny has played in this tragedy and we will accept responses that argue this point well.</p> <p>Candidates are free to decide who is to blame but the better responses will be wide ranging and support their views with evidence from the play before drawing a logically argued conclusion. Middle band responses may be slightly more one sided but will be relevantly presented with some good references to support their ideas. Lower band responses will answer the question in simplified terms or tell the story.</p>	20

Question	Answer	Marks
15	<p><i>‘Se quedará tamañito/ al instante que lo vea’ (escena IV de la Jornada quinta página 193 Alianza Editorial). Usted es el Hermano Melitón en este momento. ¿Qué está usted pensando? Conteste con la voz del Hermano Melitón.</i></p> <p>This question invites the candidate to allow Melitón to voice his opinions about Alfonso and give rise to all sorts of conjecture about his true identity, as well as draw on Melitón’s suspicions of Álvaro voiced in a previous act. He will be anxious to know who this visitor is and nervously excited about the meeting. Somewhat wary or afraid of Álvaro and his temper, he might on some level enjoy seeing these two clash, as Alfonso seems more than a match for Álvaro. Those candidates most familiar with the play will understand the significance of this meeting but also be aware that Melitón has no idea why this stranger has turned up and what motive he has for being so desperate to see a fellow monk. Melitón’s thoughts will reflect his overactive imagination and draw on all his experiences relating to Álvaro as well as wonder how Álvaro, prone to irrational outbursts of rage, will react to this visitor.</p> <p>Upper band responses will convey Melitón’s voice authentically and perhaps with comical elements, as well as show a familiarity with the context. Middle band responses will not be quite as impressive in these areas but there will be a sustained effort and some degree of authenticity. Lower band answers will lack detail and misunderstand the context.</p>	20

Question	Answer	Marks
García Lorca, <i>Bodas de sangre</i>		
16*	<p><i>Vuelva a leer una parte del ACTO SEGUNDO CUADRO PRIMERO desde la acotación '(Pausa. Voces cantando muy lejos) (página 46 Vicens Vives) hasta 'CRIADA. ¡Y se casa!' (página 51). ¿Cómo aprovecha Lorca el diálogo y las acciones aquí para crear un ambiente tenso y apasionado? No olvide referirse detalladamente al pasaje.</i></p> <p>Despite the fact that the remaining wedding guests are still at a safe distance, the Criada is beside herself at the appearance of Leonardo the morning of the Novia's wedding. She, more than anyone, knows that nothing good can come of this visit and Leonardo's intentions are as yet unclear as he feigns interest in the Novia's attire in order to take a sideswipe at her honour: '¿La novia llevará una corona grande, no? No debería ser tan grande.' Surprisingly, the Novia appears in her underwear to respond to this slight on her reputation and the Criada is horrified: '(Fuerte.) No salgas así'. For the first time in the play, we see Leonardo and the Novia reveal their true character. He is incensed at her rejection of him as an unsuitable husband: 'Pero dos bueyes y una mala choza son casi nada. Esa es la espina' and she is pained by the fact that she had to endure the sight of her cousin marrying her former lover, even though he accuses her of arranging it: 'Amarrado por ti, hecho con tus dos manos'. He argues that even though he may be poor, he has more honour than some who are rich. As each one threatens to shame the other, the Criada tries to intervene: 'Estas palabras no pueden seguir. Tú no tienes que hablar de lo pasado', petrified that someone could walk in at any minute and catch them together: '(La Criada mira las puertas presa de inquietud)'. The Novia contemptuously sends him on his way: 'Vete y espera a tu mujer en la puerta', but Leonardo, perhaps realising this is his last chance to talk to her, wants to reflect upon their past together and work out who was to blame for their separation: 'después de mi casamiento he pensado noche y día de quién era la culpa, y cada vez que pienso sale una culpa nueva que se come a la otra'. The Novia's pride stops her from expressing her real feelings: 'pero yo tengo orgullo. Por eso me caso. Y me encerraré con mi marido, a quien tengo que querer por encima de todo', torn between her obligation and her passion for Leonardo whom she cannot even allow to stand close to her: '¡No te acerques!', as his mere presence: 'es como si me bebiera una botella de anís y me durmiera en una colcha de rosas'. He too is passionately in love with her despite his efforts to forget her: '¿De qué me sirvió a mí el orgullo y el no mirarte y dejarte despierta noches y noches?' His power over her is such that: 'me arrastra, y sé que me ahogo, pero voy detrás', at which point the Criada is desperate that Leonardo leave before things get completely out of control: '(Cogiendo a LEONARDO por las solapas.) ¡Debes irte ahora mismo!' Sadly, Leonardo recognises that this is the last time that they can be together and despite the Novia's desire to keep listening to him: 'estoy quieta por oírlo', Leonardo explains that: 'no me quedo tranquilo si no te digo estas cosas' and has no intention of stopping her from marrying: 'Yo me casé. Cásate tú ahora.'</p>	20

Question	Answer	Marks
16*	A complete understanding of the context and history that these two characters share will come across in the better responses together with a detailed appreciation of how this is evident in the conversation between Leonardo and the Novia. The Criada's actions and words add to the tension on stage, but the pathos of two people who care for each other being forced to separate is also palpable. Good responses will be sensitive to this tension and the undercurrent of passion that flows through the entire exchange and there will also be an awareness of how it plays out on stage. Middle band responses will convey these two aspects but will pay less attention to the words spoken. Lower band responses will make a few superficial comments with one or two references from the text.	

Question	Answer	Marks
17	<p><i>¿Qué encuentra usted impactante en la forma en que las mujeres de la obra reaccionan a la muerte de Leonardo y el Novio al final de la obra? No olvide referirse detalladamente al texto.</i></p> <p>We learn of Leonardo and the Novio's death through the women in this scene. The opening song between the two girls winding the skein of red wool offers a visual symbol of bloodshed while the words of their song offer poetic references to the tragic end of the two men: 'amante sin habla/ Novio carmesí'. The entrance of the Suegra and the Mujer reflect the initial consequences of Leonardo's and Novio's death: the Suegra orders her daughter to mourn the death of her husband and to never leave the house again: 'Tú a tu casa./ Valiente y sola en tu casa./ A envejecer y a llorar'. The Mendiga's menacing appearance frightens the girls when she confirms the death of the men in a chilling reflection of the song in Acto primero cuadro segundo: 'dos hombres en las patas del caballo. / Muertos en la hermosura de la noche' and more so when she relishes in a detailed description of their untimely death: 'Flores rotas los ojos, y sus dientes/ dos puñados de nieve endurecida'. The Madre's tragic lament about the fate of her son and having her worst fears confirmed: 'Ya todos están muertos. / A medianoche dormiré, dormiré sin que ya me aterren las escopetas o el cuchillo' intensifies the dramatic effect yet the dramatic climax is yet to take place. The audience learns that the Novia is alive through the Mendiga: 'Los dos cayeron, y la novia vuelve/ teñida en sangre falda y caballera' but her appearance on stage in this state, as well as surprise at her temerity for facing the Madre after what has happened, will create a dramatic effect on the audience. The Madre's reaction: 'tengo que no reconocerla, para no clavarle mis dientes en el cuello' and her actions: '(se dirige hacia la NOVIA con ademán fulminante) will cause quite a stir due to her usually composed manner, although most will understand her reaction. The Novia's gives an impassioned speech justifying her actions by comparing the two men's effect on her: 'tu hijo, que era como un niño de agua fría, y el otro me mandaba cientos de pájaros que me impedían el andar', yet it does little to convince the Madre who insults her honour: 'Floja, delicada, mujer de mal dormir'. Despite the Novia's insistence she is pure: 'honrada, honrada como una niña recién nacida', the Madre has no intention of believing her or allowing her to mourn with her: 'Llora. Pero en la puerta'. The women recite the mournful poem that closes the play, leaving the audience with a brutal image of how the men died: '(el cuchillo) que penetra frío/ por las carnes asombradas/ y allí se para, en el sitio/ donde tiembla enmarañada/ la oscura raíz del grito'.</p> <p>While candidates are not expected to mention every aspect of the scene, the better responses will be quite wide ranging and touch on many of the aspects mentioned. There will be some awareness of how the scene plays out on stage as well as a focus on key parts of the dialogue and stage directions. Some may comment on the significance of the presence of just female characters throughout the scene. Middle band responses will also be quite detailed and show some range in the references as well as an interpretation of the words and actions of most of the characters. Lower band responses will comment on events at the beginning or the very end and omit large sections of the scene.</p>	20

Question	Answer	Marks
18	<p><i>Usted es la Madre al final del ACTO SEGUNDO CUADRO SEGUNDO. ¿Qué está usted pensando? Conteste con la voz de la Madre.</i></p> <p>'I knew she couldn't be trusted!' will probably be her first reaction mingled with shock that she finds herself in this situation and has to send her only beloved son directly into danger, knife in hand. She always suspected the Novia; uneasy about the fact that Leonardo Félix had been her boyfriend in the past and that her mother was suspected of not loving her husband. She also queried the Novia's lack of enthusiasm for the marriage. However, she probably never thought this would happen and curses the fact that the Novia is now family through marriage. Her thoughts will reflect her opinion of the Novia and Leonardo, but she will be most concerned about her son's safety. She will be horrified that her family has been dishonoured so publicly and on such an occasion as this. Her humiliation, anger and anxiety will be apparent in the better responses that will also demonstrate an understanding of the context and the Madre's reaction to the runaway lovers. Middle band responses will show a good understanding of the character and context but may not use references to other parts of the play to lend authenticity to their answers. Lower band responses will be quite brief and include one or two relevant points.</p>	20

Question	Answer	Marks
<p>POETRY: GENERAL CONSIDERATIONS</p> <p>Since the criteria for a good poetry answer do not vary from year to year, it may be useful to have a permanent set of guidelines, incorporating points that will already be familiar to most examiners. Though not set in stone, they are unlikely to change:</p> <ul style="list-style-type: none"> • 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. <p>Sensitive attention to the words should always be generously rewarded – unless it's totally irrelevant – whether or not the Examiner agrees with the candidate's interpretation. However, a rigid, 'taught' interpretation that gets in the way of a personal response, rather than enhancing it, will limit the reward.</p>		

Question	Answer	Marks
García Montero, <i>Poesía</i>		
19*	<p><i>Vuelva a leer el poema PRIMER DÍA DE VACACIONES (páginas 309–310 Tusquets). Aprecie cómo García Montero aprovecha el lenguaje aquí para intrigarnos mezclando sueños y realidad.</i></p> <p>This is an intriguing and exciting poem that offers a surprising short story with an unexpected twist. The question is not too demanding and the poem is long, so there should be some real focus on many aspects of the poem before considering the higher bands as the material is wide ranging. The poet employs language that combines straightforward story telling techniques: ‘nadaba yo en el mar y era muy tarde’, with original poetic images: ‘en el agua se queman las preguntas, los silencios extraños’ that create an intriguing atmosphere and set the scene for events to unfold. He reveals his feelings of unease as he swims out to sea and likens it to the sentiments he experiences in two contrasting situations; when he writes poems: ‘sintiendo la inquietud que me conmueve al adentrarme en un poema’ and when he spends: ‘una noche larga de amor desconocido’ – engaging the reader as the comparisons are so disparate. The reader’s curiosity is piqued as he is approached by an older lady ‘de cansada belleza’ who enigmatically tells him: ‘no he venido a buscarte, no eres tú todavía’, creating the suggestion that this vision is of a future love or his destiny perhaps. As we hope to learn more, like in many stories, we find it has all been a dream and the poet is awakened by the hustle and bustle of a typical August day by the sea: ‘el ruido de una moto’ ‘el bullicio de la gente’. The closing lines provide the tragic twist in the tale. Candidates can interpret the events in any way they choose as long as they keep sight of the question. The upper band responses will show originality and familiarity with the poem but will maintain a good focus and produce a relevant interpretation. Lower down the scale, in middle band responses, we will see some good personal responses but less incisive comments and fewer examples. The lower band responses will comment on one or two aspects and be quite superficial.</p>	20

Question	Answer	Marks
20	<p>¿Cómo aprovecha el poeta el lenguaje para intrigarnos evocando a alguien que se enfrenta a una madrugada difícil en <u>UNO</u> de los siguientes poemas? <i>CANCIÓN ARBOLEDA</i> (páginas 524–525 Tusquets) <i>CANCIÓN AMARGA</i> (páginas 212–213).</p> <p>García Montero often conjures up vivid images of cold early mornings and these two poems offer up two disparate early awakenings. <i>Canción amarga</i>, as the title indicates, conveys a bitter mood caused by a broken relationship considered to be a waste of three years of his life: ‘en la cara lleva tres años perdidos y el frío de las seis de la mañana’. This pretty much sets the tone for the rest of the poem that tells of: ‘una cadena oscura de pasiones heladas’ and ‘fugitiva tristeza que va y viene’. The coldness of the morning is also projected onto the coldness of harsh words: ‘ese frío que cabe solamente detrás de una palabra’. Although the question’s focus is on a difficult morning, the poet’s thoughts not only provide a retrospective but also future consideration of the woman who has left him: ‘van a partirle el corazón’, darkening his mood first thing in the morning. The theme of <i>Canción Arboleda</i> is much more enigmatic; the subject of the poem awakens after a restless night: ‘una cama revuelta de oscuridades fuertes’ to a cold morning similar to the one recreated in <i>Canción amarga</i>: ‘puso entonces los pies en un mundo nevado’. Whereas the door slammed shut on any past memories in the previous poem: ‘la puerta que clava su ruido en la espalda’, here someone is able to: ‘abrir los cerrojos de la puerta’ and ‘romper con su destino’, implying control over future actions or a turning point in his life: ‘buscó la soledad de una arboleda, y sigue allí lejano para sentirse cerca’. There are echoes of the same solitude here, but voluntary this time. The final verse is filled with Lorquian style images that create an intrinsically surreal atmosphere, more demanding to contextualise so we will be quite generous with interpretations in this particular poem.</p>	20

Question	Answer	Marks
21	<p>Aprecie cómo el poeta se vale del lenguaje para crear una imagen viva de una ciudad en <u>UNA</u> de las siguientes secciones de poemas. <i>HIMNOS Y JAZMINES</i> desde ‘Estoy en Lima’ hasta ‘por la luz asombrada de mi melancolía’ (versos 19–65) (páginas 504–506 Tusquets) o <i>REALISMO</i> desde ‘AL levantar los ojos de aquel libro’ hasta ‘la mirada infeliz de Fortunata’ (versos 1–36) (páginas 502–503) o <i>EL ARTE MILITAR</i> desde ‘GUSTABA levantarse sobre la madrugada’ hasta ‘mientras cruzaba el mundo con la velocidad’ (versos 1–40) (páginas 70–71).</p> <p>The first two poetry sections offer a personal view of different cities, whereas <i>El arte militar</i> gives us a snapshot of a city through a shared experience. All offer quite vivid images of the city or cities concerned. Lima is described perfectly as: ‘la ciudad del aire gris herido’ and the poet refers to the last vestiges of its former glory: ‘los pasados luminosos, entre antiguas mansiones coloniales’ that contrast with its current situation: ‘en las que vive la miseria’. The sight of ‘restaurantes desabastecidos’ despite the presence of: ‘los nuevos soldados del turismo’, make the poet reflect on his own poor childhood in Granada. Notions of the past also arise in the second poem <i>Realismo</i>, yet here the poet is flying in over Madrid and combining images of what he is reading with his journey by aeroplane. He refers to: ‘dos ciudades con el mismo nombre’ – the nineteenth century Madrid as depicted in <i>Fortunata y Jacinta</i>: ‘de corralas y brumas de café’ and modern day Madrid: ‘cuando la realidad traza caminos en el aire’. He skilfully merges the two notions throughout the rest of the poem: ‘las calles de Galdós y la penumbra de los vuelos nocturnos’, ‘feligreses, busconas y cesantes en un pasillo largo de viajeros dormidos’. Back on the ground, the poet passes through the deserted streets of Madrid in <i>El arte militar</i>: ‘despertando tranquilas o todavía húmedas de amanecer las calles’. The scenes he witnesses and the sounds he hears: ‘el temprano rumor de las tabernas’ evoke nights out and: ‘esas borracheras donde la madrugada parece un gorrión’. He projects the weariness he feels after a late night on the town onto the bar tables: ‘los mármoles cansados de las mesas y ese rastro que deja cuando pasa de largo la noche por los ojos.’</p> <p>There is plenty of opportunity for the upper band candidates to explore the language and images in detail in either of the three poems and the question is simply asking for the poet’s personal vision of the city referred to in the poem. We will therefore expect a good amount of detail and some perceptive insight at the top end of the scale. Middle band responses will also maintain focus on the question but will not explore the images in as much detail and show less originality. Lower band responses will not look at the whole poem or section of the poem, and will lack insight.</p>	20

Question	Answer	Marks
<i>Biagioni, Poesía completa</i>		
22*	<p><i>Vuelva a leer CANCIÓN DE LA PENA CÓMODA (página 105 Adriana Hidalgo editora). Aprecie cómo Biagioni desarrolla la idea de una ‘pena cómoda’.</i></p> <p>The concept of ‘enjoying’ pain or sorrow is an unusual one and the first line of the poem is intriguing: ‘Me gusta como me duele la pena a orillas del mar’, yet the poet goes on to convince us that the magical qualities and healing power of the sea makes her happy that she is suffering so can fully feel the positive effects of being by the ocean. Everything she sees alleviates her pain in some way: ‘un pez me cuida el silencio y otro pez la soledad’ or accompanies her in her suffering: ‘Tengo fieles caracolas que resuenan de mi mal’. There is a sense that her sorrow follows the ebb and flow of the sea: ‘Detrás de algún marinero mi pena es la que se va. Pero vuelve en otro barco’ and that her tears fall into the water: ‘La lloro sobre la espuma’ with the touching conclusion that: ‘Las olas siguen cantando con un poco más de sal’.</p> <p>At the top end of the scale, candidates will produce a sensitive response to the language and appreciate how the poet intertwines feelings of sorrow with sea imagery; a metaphorical cleansing of the soul perhaps. Middle band responses will take into account the wording of the question and add their own interpretation but may be less sophisticated in the commentary and interpretation. Lower band responses will make a few superficial observations and will be quite brief.</p>	20

Question	Answer	Marks
23	<p>¿Cómo aprovecha la poetisa la rima y el ritmo del lenguaje para comunicar sus sentimientos de forma memorable en <u>UNO</u> de los siguientes poemas? <i>CANCIÓN PARA NO PROBARLA</i> (página 86 Adriana Hidalgo editora) <i>CARTA A MI PADRE EN SEPTIEMBRE DE LA LIBERTAD</i> (página 201–2). ¿Cómo aprovecha la poetisa la rima y el ritmo del lenguaje para comunicar sus sentimientos de forma memorable?</p> <p>Questions that include some form of appreciation of the poem's structure often lapse into a prepared decode and lose sight of the whole question; in this case not only do we expect an appreciation of the rhythm and rhyme of the chosen poem, but the top end answers will communicate how these aspects enable the poet to convey her feelings in a memorable way. The middle band responses will be tempted to reproduce what they have learnt in class and lose sight of the entire question at times during the answer. At the lower end of the scale, it will be hard to identify what the question was asking in the first place and there will be a distinct lack of detail.</p> <p>We are bombarded by an abundance of 'bitter' images in the first poem and their impact is all the most striking due to the fast tempo and rhyme in which the poem is structured. Candidates should find the images accessible and the rhyme scheme is straightforward and easy to understand, as is the effect it has on the language. The second poem is slightly longer but the pace of the lines, as well as their sound, convey the idea that this could be a marching chant called out by soldiers. This poem describes a parade in honour of the fallen heroes and there is an atmosphere of jubilation, whereas the first poem speaks of a deep sense of bitterness. Whichever poem is chosen, we will be looking to reward those who manage to keep sight of all parts of the question and do not merely produce a technical analysis that does not consider the impact of the words.</p>	20

Question	Answer	Marks
24	<p>Aprecie cómo la poetisa aprovecha el lenguaje para 'pintar' un panorama impactante en <u>UNO</u> de los siguientes poemas. <i>CAMPO DE TRIGO BAJO CUERVOS</i> (página 508 Adriana Hidalgo editora) <i>BALADA BLANCA</i> (páginas 101–102).</p> <p>Most candidates will have seen the painting <i>Campo de trigo bajo cuervos</i> but even if they have not, the poem recreates it so vividly that they will not be at a disadvantage. Here the weaker candidates may be tempted to merely describe the picture rather than convey how the landscape is striking to the reader. The poem imbues the painting with feeling and movement, placing herself in the mind of the artist and recreating the colours and content that appear in the landscape. <i>Balada blanca</i>, as its name implies, is devoid of all colour except white and image after image conveys a bleak, colourless landscape on a snowy autumn day. Candidates not familiar with the work of art that inspired the first painting, may chose this poem as it offers a landscape to which it is easy to relate.</p>	20