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Cambridge International General Certificate of Secondary Education

LITERATURE (SPANISH)

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Paper 1 Set Texts (Open Books)

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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 **27** 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

Answers will be marked according to the following general criteria. Please tick each page of the script marked. Comments can also be added in a text box. Don't forget to write your mark for each essay at the end of that essay.

Band 8	20 19 18	Answers in this band have all the qualities of Band 7 work, with further insight, sensitivity, individuality or flair. They show complete and sustained engagement with both text and task.
Band 7	17 16 15	<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.		
Ibáñez, <i>La barraca</i>		
1*	<p data-bbox="316 510 1315 712"><i>Vuelva a leer el final del capítulo IV desde ‘La imagen de la acequia que a poca distancia arrastraba su caudal’ (página 121 Cátedra) hasta ‘un arma nueva que excite envidias e inspire respeto’ (página 123). ¿Cómo se las arregla aquí Ibáñez para que sintamos una mezcla de alivio e inquietud ante la decisión de Batiste de regar sus tierras? No olvide referirse detalladamente al pasaje.</i></p> <p data-bbox="316 748 1315 1653">The opening sentence in this passage shows how unbearable it is for Batiste to see water flowing so near to his land yet not reaching it. His rage at being so unfairly treated at the Tribunal de las Aguas is evident: ‘enfurecíale que la vida pasase junto a su puerta sin poder aprovecharla porque así lo querían las leyes’ and he has to stand by and watch his crops die as he is not allowed to water them. When he decides to act upon his frustration, his wife is understandably fearful of the consequences: ‘le impondrían una multa mayor; tal vez los del tribunal, ofendidos por la rebeldía, le quitasen el agua para siempre’. Batiste is a determined man however, and soon the whole family joins in: ‘todos querían tomar parte en este trabajo, que parecía una fiesta’. Well prepared candidates will remark upon the use of words such as ‘alborozo’, ‘frescura’ y ‘bienestar’ that lend a cheerful air to the scene, a happiness that is reflected in the land: ‘la tierra cantaba de alegría con un goloso glu-glu que les llegaba al corazón de todos’. These candidates will also be observant about Batiste’s feelings. He is immensely relieved at being able to save his lands and cares not one jot, at least at that moment, about what will happen to him: ‘mugía con la satisfacción cruel que produce el goce de lo prohibido’. Batiste arms himself against any potential reprisals from the <i>huertanos</i>, or Pimentó in particular, who may feel: ‘indignado por el insolente ataque a la ley’ and act upon it. He is a brave fellow: ‘dispuesto a soltarle un escopetazo al primero que intentase echar la barrera’ although no one dares to take him on as he seems like an ominous black ghost silhouetted against the night sky resolving to: ‘recibir a tiros al que se presentase’. Luckily for him, no one reports him. All are aware of how loudly a loaded gun can speak: ‘la huerta se había enterado de que en la antigua barraca de Barret el único objeto de valor era una escopeta de dos cañones.’</p> <p data-bbox="316 1688 1315 1787">Responses that omit parts of the extract or misunderstand the context will be placed lower down the scale. At the very low end, responses will summarise the extract or simply focus on the beginning.</p>	20

Question	Answer	Marks
2	<p><i>‘Muy brutos, eso sí, capaces de las mayores barbaridades, pero con un corazón que se conmueve ante el infortunio y les hace ocultar las garras’ (capítulo VIII página 184 Cátedra). La muerte de Pascualet provoca un cambio dramático en el comportamiento de los huertanos hacia Batiste y su familia. ¿Cómo reacciona usted ante este cambio? No olvide citar ejemplos del texto.</i></p> <p>It would be difficult to forgive and forget everything the <i>huertanos</i> have done to Batiste and his family despite their change of heart when Pascualet dies. Most candidates will believe this is the least they can do after being indirectly responsible for the death of an innocent child. The scene when the neighbours start to visit the family to pay their respects is indeed touching, but also could be interpreted as hypocritical considering all the damage they have done. On the other hand, they are naïve and innocent to a certain degree and easily manipulated by Pimentó who, under the guise of protecting Barret’s memory, wants to ensure the landowners continue to fear their tenants so that he can continue to avoid paying them.</p> <p>Candidates are free to judge the actions of the <i>huertanos</i>, draw their own conclusions and present their personal response to this change of heart, but the better answers will not merely focus on this moment but will draw on examples of their behaviour that put their ‘kind’ actions in context. They will also consider how short-lived the truce eventually turns out to be. Middle band responses will also attempt to range more widely throughout the novel whereas the lower band responses will treat this as a star question and focus their response primarily on this moment.</p>	20

Question	Answer	Marks
3	<p><i>‘Rosario se animaba con la conversación; parecía rejuvenecerse ante aquella amiga de la niñez’ (Capítulo I página 69 Cátedra). Rosario y Pepeta vuelven a verse después de muchos años. Imagine y escriba la conversación entre ellas.</i></p> <p>The past fortunes, or misfortunes of Rosario and her family are the catalyst for the disasters and tragedies that befall anyone who is tempted to work Barret’s land. This conversation takes place at the beginning of the novel and although Rosario’s voice may be challenging to imitate, the content of what she says should be easier to reproduce. Pepeta has a more distinctive voice and candidates may give her more dialogue in the conversation, this can be accepted as long as the response as a whole is convincing enough. Both women have hard lives; Pepeta works from dawn until dusk to make up for her lazy husband and Rosario has had to turn to prostitution due to the tragic circumstances experienced by her family. The events surrounding her family will definitely be a topic of conversation, but it is important that candidates try to refer to it through the eyes of both characters in order to lend authenticity to the conversation. A familiarity with the events before this moment and a reference to how Pepeta’s husband and the neighbours ensure no one sets foot on Barret’s lands, will also be mentioned. Candidates are free to add any other ideas that reflect these two characters and their relationship. Middle band responses will present a narrower range of references but will reflect a degree of authenticity while the lower band responses will retell the story of Rosario’s family and lack an attempt to imitate the women’s voices.</p>	20

Question	Answer	Marks
<i>Azuela, Los de abajo</i>		
4*	<p><i>Vuelva a leer el capítulo VI de la TERCERA PARTE (páginas 135–136 Vicens Vives). ¿Cómo se vale del lenguaje aquí para que el reencuentro entre Demetrio y su familia nos conmueva? No olvide referirse detalladamente al pasaje.</i></p> <p>Demetrio’s wife is understandably ‘loca de alegría’ as she sees her husband again for the first time in two years. Both are speechless as she is ‘embargada por los sollozos y las lágrimas’ and he: ‘pasmado’ by how much she has aged. It is not until he sees his own face reflected in his son that: ‘su corazón dio un vuelco’ and it is quite poignant that his child is too scared to go near him. Demetrio’s wife is desperate to know whether he will now stay with them and this question overshadows the initial elation at being reunited: ‘los dos estuvieron silenciosos, angustiados’. The landscape around them appears to reflect their trauma: ‘una nube negra se levantaba tras la sierra, y se oyó un trueno sordo’ and memories flood back to Demetrio. As the storm intensifies so do Demetrio’s wife’s desperate pleas for him to stay: ‘¡El corazón me avisa que ahora va a suceder algo’ and she sobs uncontrollably. It is heart-breaking that: ‘el niño, asustado, llora a gritos, y ella tiene que refrenar su tremenda pena para contentarlo’. When the first rays of sun can be glimpsed, she asks him why they are still fighting and, using a rolling stone as a metaphor, he demonstrates the sad inevitability of his fate.</p> <p>Better responses will cover these aspects of the passage in great detail and insight. They will appreciate the way the author describes nature to reflect the intensity of these characters’ feelings as well as focusing on the words and actions of all the whole family. These responses will also be sensitive towards the fact that this is the last time that the family will be together, a fleeting reunion after two years. Middle band responses will touch upon most of the aforementioned points but there may be some oversights. Lower band responses will not work through the whole passage and will lack detail or relevance.</p>	20

Question	Answer	Marks
5	<p><i>Demetrio y los integrantes de su banda se afilian a la revolución por razones distintas. ¿Cómo se vale el autor de esos diversos motivos para intensificar el interés de la historia? Explore ejemplos diferentes en su respuesta.</i></p> <p>Some members of Demetrio’s band are prisoners, some are turncoat federals, but most have suffered some form of injustice or are looking to satisfy their criminal tendencies. Others just see it as a way to get rich and put an end to a lifetime of poverty. Demetrio himself has personal reasons for joining that relate to being treated unjustly by a wealthy landowner. The most ideological are fighting for a more just society while others are fighting in order to take power for themselves. The better responses will present a range of reasons for many of the men joining the revolution, but will also have an awareness – without reproducing material on the historic context of the novel – of the global reasons for fighting a revolution perhaps through examples such as Villa, Carranza et al. Cervantes is possibly the best example of those who joined for purely selfish reasons; determined to become rich and then abandon the country whatever the outcome. Most of the revolutionaries join for the loot and/or for finally having an excuse to unleash their murderous tendencies.</p> <p>The most impressive answers will include a good range of reasons and support them with examples and relevant conclusions. Middle band responses will also attempt to consider a variety of reasons but will not reach the same scope as the top band answers. Lower band responses will struggle with the wealth of material and become superficial.</p>	20

Question	Answer	Marks
6	<p><i>‘Fue la sonrisa de Luis Cervantes tan despectiva, que Solís, amoscado, se sentó tranquilamente en una peña’ (capítulo XXI de la PRIMERA PARTE página 70). Usted es Solís en este momento. ¿Qué está usted pensando? Conteste con la voz de Solís.</i></p> <p>One of the few idealists in the revolution, Solís himself is feeling disillusioned about the way the revolution has turned out as he confesses earlier on in chapter XVIII. He freely admits that he is hiding out for safety, shaming Cervantes who insisted on weaving a web of lies as to why he happened to be far away from the action. However, Cervantes’ sarcastic smile when he suggests moving away from the stray bullets makes him question his instinct. He hesitates, absorbed in reflection and contemplation and does not move – a decision that turns out to be fatal. Although Solís is a character who does not appear that frequently, candidates can clearly see that he is a well-spoken idealist who: ‘con fácil palabra y acento de sinceridad’ hoped the revolution would make Mexico a better country with a more just society. He joined not to fulfil any violent urges, on the contrary as we see here, but to achieve social justice. He has great admiration for the likes of Demetrio, who has skills he greatly venerates. There is a moment in this passage when he looks out onto the battle scene below and thinks of the clouds of smoke and dust as ‘un símbolo de la revolución’. Candidates can explore this in his thoughts as well as his dejection regarding how the revolution has developed: ‘pueblo sin ideales, pueblo de tiranos! Lástima de sangre’. It is through this character that we are given an excellent analogy of the revolution: ‘La revolución es el huracán, el hombre que se entrega a ella no es ya un hombre, es la miserable hoja seca arrebatada por el vendaval’, so candidates may have him draw similar poetic comparisons about what he is seeing now. His high regard for Demetrio is possibly the only positive aspect of his thoughts. He will also be very worried about the bullets whistling past him as the battle rages below.</p> <p>Upper band candidates will fully exploit this passage, but will also look to other parts of the novel when this character appears. He is one of the few people to have known Cervantes before he joined the revolution, so Cervantes will also be in his thoughts especially as he knows of his past as a reporter for an anti-revolutionary newspaper. Middle band responses will use the material well but will not be as convincing, while the lower band answers will be superficial and confused about the character and context.</p>	20

Question	Answer	Marks
Grandes, El lector de Julio Verne		
7*	<p><i>Vuelva a leer una parte de la segunda sección de la parte II 1948 desde ‘Cuando los vi, no pude decir nada’ (página 185 Tusquets) hasta ‘y todavía no me lo han devuelto’ (página 187). ¿Cómo se las arregla Grandes aquí para que compartamos la emoción con Nino ante la revelación del tesoro bibliotecario de doña Elena? No olvide referirse detalladamente al extracto.</i></p> <p>Few candidates could fail to feel the impact of this extract’s opening sentence; we share Nino’s sense of awe and both the physical and emotional effects he is experiencing as he runs his fingers along the spines of the literary treasures he sees before him. There follows an extensive list of classics and while we would not expect candidates to comment on all the books listed, we would expect the better prepared responses to comment, in some form, on the titles and their literary importance. Nowadays, with e-books just a click away, perhaps it may be difficult for some candidates to fully comprehend the significance of having discovered such a library, but the top band candidates who are familiar with Nino’s relationship with books and how difficult they were to come by during that period, will fully understand how elated Nino is feeling. His excitement is such that he panic-reads all the titles: ‘casi sin fijarme en las letras que descifraba a toda velocidad’ and he fully appreciates how special this collection is and how privileged he is to stand before it: ‘como si temiera que fueran a desaparecer de un momento a otro, fruto de un ensalmo, un hechizo, una ilusión perversa’. His heart is racing, and he cannot speak or even breathe; he is struggling to express his emotions: ‘hasta que logré cerrar la boca, y volví a respirar por la nariz y mi corazón recuperó el gobierno de sus propios latidos’. The sheer quantity of books equally impresses him: ‘yo nunca he visto tantos libros juntos en mi vida’ and he cannot understand why doña Elena is not sharing his delight. When she explains why: ‘tenía muchísimos más, y en unas librerías muy buenas’, we understand her sacrifice and the cost of being on the losing side: ‘acarició con ternura los lados bastos, astillados, de la caja de naranjas a la que había correspondido custodiar lo que yo aprendería algún día que se llamaba el Siglo de Oro’, sensing perhaps a metaphor for the way her life changed once the war was over. Doña Elena explains how she had to sell everything and thank the buyer despite the low price paid for them, however she does not want to sour the moment now that she has found someone who, unlike her granddaughter, shares her passion for books and she directs him to the Julio Verne collection. If Nino’s reaction before was intense, now the impact is even greater: ‘tenía los ojos turbios y la sensación de estar tambaleándome’. When she offers to let him read whatever he likes, the effect is even more intense: ‘– De verdad? – y de golpe, el corazón trepó por mi garganta para latir contra mi paladar.’</p>	20

Question	Answer	Marks
7	<p>Better responses will include a wide range of observations and insight into what Nino describes as: 'aquella milagrosa sucesión de acontecimientos extraordinarios.' These responses will show an appreciation of how the author vividly describes Nino's feelings and the importance of this discovery. Some perceptive candidates may spot the final reference to the novel <i>Los hijos del capitán Grant</i> which Nino borrows from Pepe and discovers the name of Cencerro's traitor, however there is no particular requirement to delve into the significance of all the books mentioned. Middle band responses will cover both Nino's emotional and physical reactions but without citing as many supporting references whereas the lower band responses will not completely understand the context or significance of the find.</p>	

Question	Answer	Marks
8	<p><i>‘Si tu padre hubiera podido elegir, habría escogido una vida distinta, pero en España ya nadie puede escoger su propia vida’ (Tercera sección de la parte II 1948 página 218 Tusquets). ¿Hasta qué punto, y cómo, le ha convencido la autora de que el padre de Nino, a pesar de ser Guardia Civil, es una víctima más de la época? No olvide citar ejemplos del texto.</i></p> <p>Nino’s father seems like a reluctant Civil Guard right from the beginning as we see him literally cry about the things he has to do. When Nino discovers he was the man who shot Fernando el Pesetilla in the back, Nino’s world is turned upside down. Pepe is the one to restore Nino’s pride in his father and it is through this character that we learn about the father’s family background and how he ended up being a Guardia Civil. Throughout the novel we read of the pain and suffering of those who happened to be on the ‘losing side’; through Nino and his family, we also learn that those on the ‘winning side’ also suffer in a different way. All need to survive. Once we learn of Antonino’s background and what he has to do to protect his family, we see that he too is a victim. He has to constantly pay for his family’s ‘red’ background by not questioning orders, although he tries to find a way around them if possible.</p> <p>More impressive responses will draw on precise examples that show how Antonio is made to suffer doubly for his role as a Guardia Civil and his family’s reputation. One such example is when Mercedes is blackmailed into sending Nino out to the <i>monte</i> in the middle of the night to change orders. Michelín abuses his rank and their vulnerability by threatening to denounce Antonino as a red if she does not give her consent. There are moments when Antonino hides in barracks instead of being on a stakeout and others when his distress at performing some acts in the name of his country, drive him to breaking point. Responses that include a wide variety of examples and a good understanding of the social context and demands upon Antonino as a father and a Civil Guard will be placed quite high up the scale. Answers that show a reasonably detailed knowledge of this character and a consistent attempt to demonstrate the extent to which Antonino is a victim, will be placed in the middle range. At the lower end of the scale we will see responses that touch upon the wording of the question but struggle to handle the material well without narrating events.</p>	20

Question	Answer	Marks
9	<p><i>‘Aquella misma noche hablé con Pepe por teléfono por primera vez en mi vida’. (Parte IV Esto es una guerra y no se va a acabar nunca, página 400 Tusquets). Imagine y escriba la conversación entre Nino y Pepe el Portugués.</i></p> <p>This moment comes right at the end of the novel when each character has made their way in life and, as they haven’t spoken in years, the content of their conversation could include a wide range of things. Candidates can include any relevant material in their responses but initially the conversation would include them both sharing each other’s political achievements; Pepe being the famous Camilo, and Nino, el Carajita. Obviously, their conversation will include inevitable reminiscing about their time together when they lived in Fuensanta de Martos.</p> <p>The better responses will not just focus on this aspect, although it is very important. These top band responses will link the moment mentioned to their struggles in the past and be selective about shared memories. This will entail a good familiarity with the material to ensure the response does not become a list of shared memories. Lower band responses will include some relevant material but will lack an in-depth comprehension of the relationship between these two characters and how their time spent in the village together has repercussions on their lives and leads them to where they are now.</p>	20

Question	Answer	Marks
Esquivel, Como agua para chocolate		
10*	<p><i>Vuelva a leer una parte del Capítulo V MAYO CHORIZO NORTEÑO desde ‘Rosalío llegó a galope’ (página 80 Debolsillo) hasta ‘vean qué más pueden encontrar aquí y vámonos’ (página 82). ¿Hasta qué punto encuentra usted sorprendentes las palabras y las acciones de Mamá Elena aquí? Dé sus razones refiriéndose detalladamente al extracto.</i></p> <p>For once, Mamá Elena’s aggressively decisive behaviour is a benefit. With revolutionaries fast approaching the ranch, Mamá Elena wastes no time panicking, but thinks on her feet. Grabbing her rifle, she calmly cleans it while thinking of her next move: ‘esconder de la voracidad y el deseo de estos hombres los objetos más valiosos que poseía’. She has heard rumours about their exploits, so has the foresight to make sure that Tita and Chenchu remain hidden in the basement – along with the pig! Some might even comment that this shows deep down she cares about her family. Once the revolutionaries arrive, she looks the captain straight in the eye, rifle hidden in her skirts and, despite being armed himself and surrounded by his men: ‘éste supo inmediatamente, por la dureza de esa mirada, que estaban ante una mujer de cuidado’. Mamá Elena’s severe tone of voice as she issues her instructions, provokes a comical response: ‘El capitán, bromeando, se le cuadró y le respondió: – Entendido, mi general’, much to the soldiers’ amusement. Despite their merriment, the captain does not underestimate the woman standing before him: ‘se dio cuenta de que con Mamá Elena no valían las chanzas, ella hablaba en serio, muy en serio’. Such is her severity that he has to try not to be intimidated: ‘tratando de no amedrentarse por la dominante y severa mirada que recibía de ella’. One even admires her bravery as, when the sergeant wants to enter the house, she puts her finger on the trigger and claims: ‘¡Yo no estoy bromeando y ya dije que a mi casa no entra nadie!’ When challenged she skilfully shoots the hens one of the soldiers is carrying, leading Rosalío and Guadalupe, in contrast to Mamá Elena, to draw their guns: ‘temblando y plenamente convencidos de que ése era su último día en la tierra’. The situation becomes even more intense as one of the soldiers tries to shoot her, and would have done so had the captain not stopped him. Despite the danger she is facing, she shows no fear and threatens to shoot them back: ‘así es que mejor nos vamos respetando, porque si nos morimos, yo no le voy a hacer falta a nadie, pero de seguro la nación si sentiría mucho su pérdida, ¿o no es así?’ Mamá Elena’s reaction here is quite admirable and so defiant and convincing that: ‘realmente era difícil sostener la mirada de Mamá Elena, hasta para un capitán. Tenía algo que atemorizaba’. The force of her stare is such that it provokes: ‘un temor indescriptible’ in those at the receiving end. The reader is surprised that Mamá Elena can invoke fear in those other than members of her household, especially as she is before a group of revolutionaries who have a reputation for their criminal activities. A particularly vivid image is painted of the profound effect she has: ‘Caía uno preso de un miedo pueril a la autoridad materna’. The captain decides to follow her orders attributing this to the fact that: ‘una mujer así de valiente siempre tendría mi admiración’, although this could be because he is scared, he may also be towing the line as he previous had an affair with Gertrudis and so, either out of respect for that fleeting relationship, or because he has an inkling of whom he is dealing with, he takes no aggressive action.</p>	20

Question	Answer	Marks
10	At the top end of the scale, candidates will produce detailed responses that show how Mamá Elena's character actually saves everyone from a tragic fate. They will comment on her dominance of the situation, her aggression and proactive behaviour in the face of violence. Most of the points noted above will be evident whereas lower down the scale, sections will be omitted or observations will be superficial.	

Question	Answer	Marks
11	<p><i>Las delicias culinarias de Tita provocan un fuerte impacto en los protagonistas en varios momentos claves de la novela. En su opinión de lector, ¿cuál es el plato que más le ha impresionado por su efecto extraordinario y por qué? No olvide referirse detalladamente al texto.</i></p> <p>This will be a popular question and there are many possible responses. The better answers will mention several dishes and their effects and select which has the greatest impact, while the middle band responses will focus on just one, albeit in great detail. Lower band responses will narrate episodes including food references but will fail to evaluate their impact. There are many relevant moments to choose from; the wedding cake and its consequent ‘vomitona colectiva’ is particularly striking and will prove to be a popular example as will the ‘codornices con pétalos de rosas’; the vision of Gertrudis setting the shower on fire and running away with a revolutionary is highly memorable.</p> <p>Well-prepared candidates will also focus on other dishes and explore their effects and the author’s technique of using them as a metaphor for her characters’ feelings. Responses will be placed lower down the scale depending on how detailed their evaluation of the effect the dish has on the characters involved and the plot, and whether the response is based solely on narration of the events.</p>	20

Question	Answer	Marks
12	<p><i>‘Y por primera vez Tita le sostuvo firmemente la mirada y Mamá Elena retiró la suya’ (Capítulo VII JULIO CALDO CON COLITA DE RES página 115 Debolsillo). Usted es Tita y acaba de regresar al rancho después de una larga temporada en casa de John. ¿Qué está usted pensando mientras mira a su madre? Conteste con la voz de Tita.</i></p> <p>This is the first sign that Tita is willing to stand up to her mother and at this moment she cannot help but be surprised that Mamá Elena is the first to look away. Her thoughts will turn to all the chores that she had to do, the physical and verbal abuse she had to endure and the fact that, although everything she did was near perfect, her mother never failed to point out the imperfections of her work and often made her do everything again. Now Mamá Elena is in a wheel chair, she is still quite fearsome but Tita will be convinced at this moment that things will change. She will be grateful to John for enabling her to find the strength to face her mother and not be afraid of her. She may think about how she came to stay at his house and how her life has changed so completely. There is plenty of scope for candidates here; they can take the response in any direction that is directly relevant to the character and context. The top band responses will show a good familiarity with this character and her relationship with Mamá Elena and John. These answers will fully understand the significance of Mamá Elena looking away before Tita and will convey this in a way that reflects Tita’s character. Middle band responses will also show an understanding of character and context but will lack the authenticity of an upper band answer. Lower band responses will show a superficial knowledge of events and will probably be very brief.</p>	20

Question	Answer	Marks
Cossa, La nona		
13*	<p><i>Vuelva a leer una parte del ACTO SEGUNDO desde la acotación '(Marta sale hacia la calle. Chicho se sienta a comer.)' (página 114 Ediciones de la Flor) hasta '(Carmelo llora en silencio. Chicho está con la cabeza baja) (página 117). ¿Cómo aprovecha Cossa las palabras y las acciones de los personajes aquí para conmover y entretener al público a la vez? No olvide referirse detalladamente al fragmento.</i></p> <p>No one can fail to be moved by Carmelo's situation at this moment. He is trying desperately to support his family and seems to get little help from anyone else. Chicho's selfishness and Nona's apparent obliviousness to her son's plight, intensifies the pity the audience feel for Carmelo in this passage. He has lost his livelihood and his reputation and now has to work for a 'mocosó'. His desperate attempts to get Chicho to actually work are frustrating to say the least and Chicho feels no guilt at all about his laziness. Indeed, he is 'aliviado' when Carmelo says he has to demean himself by working for someone much less experienced than he is, happy that now Carmelo has found a job, he does not have to. He is ignorant of the fact that having to take such a demeaning job has hurt Carmelo's pride. The fact that Nona constantly demands food and drink punctuates this exchange with humour, such as when Carmelo is recalling how people stall holders would ask his opinion about the quality of tomatoes and she says 'ponéle tomate, también' or if celery is out of date: 'no importa ponéle también.' As the stage instructions indicate, Carmelo will serve Nona everything she wants throughout the conversation, but with increasing violence that indicates how hurt, angry and troubled he is. It is also significant that Nona's voracious appetite and constant demands are mostly responsible for him being in this position in the first place.</p> <p>Perceptive responses will show an understanding of the context and will work through the words spoken and the stage instructions to evaluate, in equal measure, the sad and comical aspects of the passage. Middle band responses will also comment on both elements but may omit some key moments of the extract. Lower band responses will make one or two observations that may be indirectly relevant.</p>	20

Question	Answer	Marks
14	<p><i>¿Cómo reacciona usted ante el comportamiento de Nona a lo largo de la obra? Dé ejemplos del texto.</i></p> <p>Nona's behaviour throughout the play remains unchanged; she eats everything she can get her hands on and cares not a jot about the sacrifices of those around her who struggle to keep her well-fed. Initially, her constant hunger is comical, but as we see the disastrous effects she has on her family and her lack of concern about anyone but herself, our amusement turns to frustration and incredulity. So desperate are the family that they try to kill her, with disastrous consequences for everyone but her! She is the last person standing at the end of the play; an incredible feat for someone so old and who has had so many attempts on her life.</p> <p>The better candidates will be able to draw similar conclusions using a good range of examples, as they will show great familiarity with the play. Their references will be relevant and support their comments. Middle band responses will also highlight the tragic as well as comic aspects of this character's behaviour, but will not draw on as many references to support their observations. Lower band responses will summarise a few relevant episodes in which this character appears.</p>	20

Question	Answer	Marks
15	<p>'CHICHO. – Ustedes tiene mucho que hablar. (Chicho sale hacia el fondo)' (ACTO PRIMERO página 106 Ediciones de la Flor). Usted es Chicho en este momento. ¿Qué está usted pensando? Conteste con la voz de Chicho.</p> <p>This is a tense moment for Chicho; he has worked his scheming skills to the full to arrange this marriage between Francisco and la Nona. Out of all his manipulating attempts to solve the problem of la Nona so that he does not have to work, this is one of the most outlandish so far. He has lied and deceived to get Francisco to agree to marry la Nona and he will not want it all to go wrong now, as they are so close to closing the deal. He has invented an inheritance in Catanzaro that does not exist, hence the warning to don Francisco not to mention the place, so this would probably be uppermost in his mind. He will also possibly think back admiringly over the skills he has shown to get the couple to this point and will think ahead to a life of continued laziness where he pretends to be composing tangos, but really is an idle good-for-nothing.</p> <p>Better responses will show great familiarity and understanding of both the character and the context, but will be less convincing in the middle bands. Lower band responses will not show authenticity and will be confused as to what is happening at this moment.</p>	20

Question	Answer	Marks
Hartzenbusch, Los amantes de Teruel		
16*	<p><i>Vuelva a leer una parte del ACTO TERCERO ESCENA II desde 'ISA. Guárdeos Dios, caballero' (página 99 Clásicos Castalia) hasta 'ISA. ¡La muerte! ¡Dios eterno!' (página 101). ¿Cómo se vale Hartzenbusch del lenguaje aquí para indignar al público con la perfidia de Zulima? No olvide referirse detalladamente al pasaje.</i></p> <p>Confident candidates will make full use of the bracketed '<i>apartes</i>' that frequently appear throughout this passage. Zulima is at her Machiavellian best here; in the guise of a gentlemen she is carrying out an important part of her plan to destroy the relationship between Marsilla and Isabel and her asides to the audience are crucial to revealing how far she is prepared to go. Her feigned obsequiousness is a delight to see; an unsuspecting Isabel lavishes her charm on this unexpected guest as the audience anxiously waits to see how Zulima will exact her revenge. Zulima begins to manipulate Isabel's feelings by revealing that she has come from 'la Tierra Santa' knowing full well how Isabel, desperate for any news of her loved one, will seize the opportunity to ask about Marsilla: '¡Qué animación en su rostro!' Rather than reveal his real name straight away, she plays with Isabel like a cat with a mouse until Isabel bombards her with questions when she realises Marsilla is still alive. One begrudgingly admires the way Zulima feigns ignorance about the connection between the two: '¿Estoy en su casa? ¿sois vos su hermana?', toying with Isabel's vulnerability and happiness at hearing about her love before she begins her version of events: 'Marsilla, cargado de honores y riquezas adquiridos en Palestina, se hizo vela para España'. In contrast to the perfidious Zulima, Isabel is so innocent that she fails to see how she is being set up for a fool and once again fires a stream of questions at Zulima, playing straight into Zulima's hands. Once her excitement at learning her lover has the riches he needs to marry her, Zulima reveals the next part of her story: 'No tuvo él la culpa de que al volver le cautivaran en las costas de Valencia', much to Isabel's dismay. Zulima waits until Isabel has become sufficiently worried before then revealing that he was then freed: 'Me salváis la vida. Acabad'. It is almost comical to watch Isabel's changes of emotion, as Zulima reveals the good news then bad, over and over again. She relates her involvement in the story as a third party: 'sus amables prendas hallaron gracia en los ojos de la esposa del rey' which leads to the inevitable barrage of comments about 'the other woman' until Zulima declares: 'Sé a no dudarlo, que desechó, que despreció el amor de la princesa'. Zulima continues to reveal her true feelings towards Isabel in asides to the audience and Isabel inadvertently insults her: '¡Un caballero cristiano rendirse a las seducciones de una enemiga de su Dios!', firstly in praise of Marsilla's loyalty and then after she is told that he had no choice but to allow himself to be seduced: '¿Os parece fácil resistir a una reina hermosa que ruega y amenaza?' to which Isabel's response is: '¡Inicua mujer! ¡Desventurada!' Despite this insult, Zulima not only continues unfazed but defends Marsilla's supposed actions: 'sólo le movería a esto el ansia de recobrar su libertad: no le quedaba otro medio', in preparation for the final part of her plan, to show Isabel how close she is to being reunited with her Marsilla: 'Vuestro paisano hubiera podido acompañarme; pero su destino mudó de aspecto.</p>	20

Question	Answer	Marks
16	<p>Sólo ha venido conmigo una joya suya'. Upon seeing the jewel, Isabel has no reason to doubt this 'gentleman's' word when she announces with a flourish, the conclusion of her tale; the King caught them and: 'según las leyes del país, ambos merecían la muerte'.</p> <p>While even the top band answers may not include all the details mentioned, these responses will appreciate the malicious game Zulima is playing and will convincingly communicate how she delights in playing Isabel like a fiddle. She manipulates her feelings and tortures her victim for being the person who caused Marsilla to reject her. These responses will also convey how the scene plays out on the stage with only Zulima and the audience aware of what is really going on, and consider the rhythm of the passage. Middle band responses will comment relevantly but will not work through the passage so thoroughly while lower band responses will fail to understand the dynamics of the scene due to lack of familiarity with the characters and context.</p>	

Question	Answer	Marks
17	<p><i>¿Cómo reacciona usted ante la cambiante actitud de Isabel hacia su boda? No olvide referirse detalladamente al texto.</i></p> <p>The wedding that is to take place between Isabel and Rodrigo presents itself as a sorry state of affairs; initially Isabel stubbornly refuses to go ahead with it and when her mother points out that this is not her decision but her father's, she likens her marriage to preparing herself for death: 'ISA. Podrá llevarme a casar, /pero en vez de preparar / las galas del himeneo, / que a tenerme se limite /una cruz y una mortaja, / que esta gala y esta alhaja/ será lo que necesite.' Upon discovering that Rodrigo is blackmailing her mother, Isabel loyally agrees to go ahead with it. Rodrigo claims he will no longer blackmail Isabel's mother and gives her the option of marrying him without the threat of blackmail coming into the equation. Isabel is still reluctant until she learns from her father of everything Rodrigo has done in the past to help her family. Thinking that her beloved Marsilla is dead, she appears to accept her fate and agrees to marry Rodrigo. In order to keep her happy, Rodrigo even promises to let her live alone with her family. Once they do marry, the marriage is short-lived as she dies the very same day.</p> <p>Candidates will probably sympathise with a woman who is in love with someone else but because of her gender and station in life, has to marry someone of equal status accepted by her father. Some may admire her determination to wait for her lover to return and the fact that she does agree at one point to marry Rodrigo to save her mother's reputation. Candidates are free to draw their own conclusions, but an awareness of how this 'on/ off marriage' theme adds tension to the plot, as well as the fact that Marsilla may or may not arrive in time, will be appreciated fully at the top end of the scale. Middle band responses may not handle the material so expertly but will draw on a range of examples from the play and be quite familiar with obstacles that lie in the way of a straightforward marriage. Lower band responses will summarise this part of the story line and find it difficult to convey anything other than a superficial reaction to it.</p>	20

Question	Answer	Marks
18	<p><i>'MARG. ¡Dios de misericordia!' (ACTO SEGUNDO, ESCENA VIII página 93 Clásicos Castalia). Imagine que usted es Margarita en este momento. ¿Qué está usted pensando? Conteste con la voz de Margarita.</i></p> <p>At a time when a woman's reputation means everything, Margarita is faced with her worse nightmare; Rodrigo has letters in his possession that implicate her in a love affair. Candidates must be aware of how serious this is not just for Margarita, but also for Isabel who will be forced to marry Rodrigo, or for don Pedro who will have a dishonoured wife on his hands. At this moment, the audience does not know whether she will confess to her husband or sell out her daughter, so her conflicting thoughts will come across at this moment in the better responses. Some of these responses will faithfully reflect the style and speech of Margarita and will reach the upper bands if this is successfully achieved along with the relevant content and context. At the middle range, we will see relevant responses but they will be less convincing, drawing on a more superficial knowledge of the character and text. Some idea of her sometimes strained relationship with her daughter, will also come across in the more perceptive responses, while the lower end will present an unconvincing portrayal of both the character and the situation.</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
Biagioni, Poesía completa		
19*	<p><i>Vuelva a leer el poema BALADA BLANCA (páginas 101–102 Adriana Hidalgo editora). ¿Cómo reacciona usted ante esta evocación de Biagioni de un paisaje desprovisto de colores vivos?</i></p> <p>The most perceptive responses will not only consider each of the images that are associated with the colour white in turn, but will also look at the effect created by the culmination of images. We are bombarded with a series of ‘white’ objects that create a landscape that is monochrome visually and creates a winter landscape through which the poet is moving. These more insightful responses will also appreciate how the poet’s emotions are interlinked with these images representing her sadness, nostalgia and loneliness. Lower down the scale, answers that do not fully explore the language but make a consistent attempt to focus on the question will be placed in the middle bands. The very bottom bands will be considered for answers that write a running commentary on the poem without making any specific reference to the words of the poem.</p>	20

Question	Answer	Marks
20	<p><i>Aprecie cómo se vale la poetisa del lenguaje para evocar una experiencia nocturna perturbadora en UNO de los siguientes poemas. CANCIÓN PARA NO PROBARLA (página 86 Adriana Hidalgo editora) DE UN PARPADEO (página 339–340).</i></p> <p>See general notes.</p>	20

Question	Answer	Marks
21	<p><i>Aprecie cómo se vale la poetisa del lenguaje para crear un ambiente extraño en UNO de los siguientes poemas. ARPA (páginas 522–523 Adriana Hidalgo editora) “JARDÍN” (páginas 467–469) LA CONDENA (página 277).</i></p> <p>See general notes.</p>	20

Question	Answer	Marks
Quevedo, Poemas escogidos		
22*	<p><i>Vuelva a leer el poema Las leyes con que juzgas, ¡oh Batino! (página 96 Clásicos Castalia). Aprecie cómo Quevedo aprovecha el lenguaje aquí para expresar su disgusto hacia este juez.</i></p> <p>The poet's disgust and aversion towards this member of the legal profession is more than clearly expressed in this sonnet. The opening quartet clarifies the poet's opinion towards the judge whom he accuses of selling out at every opportunity. Better responses will appreciate the reference to Jason and the Golden Fleece without lapsing into a retelling of this myth, but will convey its flawlessness as a metaphor for the judge's greed and corruption. His accusations go beyond the fact that this judge can be bought, he also implies that his handling of the law is an insult to: 'el humano derecho y el divino'. The poet's barrage of complaints becomes more personal as the poem continues: 'no te gobiernan textos, sino tratos' with a final challenge that the judge should: 'o lávate las manos con Pilatos, / o con la bolsa, ahórcate con Judás'.</p> <p>The upper band responses will appreciate the comical and intelligent way Quevedo conveys his loathing towards this person and will work through the sonnet and maintain relevance throughout their answer. The middle band will be considered for answers that are mainly relevant but may not have communicated such a detailed appreciation. Lower band responses will look at some parts of the sonnet and make generalisations about what is being conveyed.</p>	20

Question	Answer	Marks
23	<p><i>Dé su apreciación de cómo el poeta entretiene al lector con sus observaciones sobre unas simples moscas en UNO de los siguientes poemas. Ministril de las ronchas y picadas (página 197 Clásicos Castalia) Tudescos moscos de los sorbos finos (página 196).</i></p> <p>See general notes.</p>	20

Question	Answer	Marks
24	<p><i>Dé su apreciación de cómo el poeta expresa sus sentimientos de forma íntima en UNO de los siguientes poemas. Esforzaron mis ojos la corriente (página 153 Clásicos Castalia) Amor me ocupa el seso y los sentidos (página 183).</i></p> <p>See general notes.</p>	20