



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/01

Paper 1 Spanish Texts

October/November 2021

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **21** 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

Annotations to use in RM Assessor

<p>Remember that when annotating, <u>less is more</u>. Schools can ask to see their marked scripts and no-one will remove any annotations before they are sent to schools. Therefore, it is essential that any annotations are completely justifiable according to the mark scheme.</p> <p>If you have a query about a script for the PE, please use the RM messaging system rather than an on-page comment.</p>	
Tick	
Cross	
Highlight	
NAQ	Not answering the question
OnPage Comment	Use this if you want to type in an annotation in a certain place on the script.
^	Omission
REP	Repetition
?	Unclear
NAR	Narrative
DEV	Development
NE	No example
IR	Irrelevant
Vertical wavy	extendable vertical wavy line (for margin)
EVAL	Evaluation

RUBRIC INFRINGEMENTS

Mark all answers as normal and enter the marks into RM Assessor. The system will apply the rubric infringement rules.

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.		
Sección: PROSA		
1*	<p data-bbox="316 510 783 544">Grandes, <i>El lector de Julio Verne</i></p> <p data-bbox="316 577 1315 779"><i>Vuelva a leer una parte de la primera sección de la parte II 1948 desde ‘Eso era la vida, la única vida que yo conocía’ (página 153 Colección Andanzas) hasta ‘los años de paz en algunas fechas señaladas’ (página 155). Aprecie cómo Grandes aprovecha el lenguaje aquí para dar la impresión de que la vida en el pueblo era una auténtica pesadilla. No olvide referirse detalladamente al pasaje.</i></p> <p data-bbox="316 813 1230 846">Candidates may refer to how Nino’s stream of consciousness reflects:</p> <ul data-bbox="320 880 1331 1272" style="list-style-type: none"> • the impact of post war life both on villagers and his own family • the sounds of torture Nino has to listen to at night • the presence of danger and death • his mother’s despair • the puzzlement and hurt felt by his sister upon being rejected by the other girls • the surprising resilience of the villagers who try to maintain a normal existence despite living through their own personal tragedies • the contrast with those who have suffered no loss or pain of any kind • how even moments of peace are filled with anxiety due to the certainty of knowing they will be short lived. <p data-bbox="316 1305 1286 1395">Differentiation will take place according to the quality and relevance of the answer. Higher band responses will fully exploit the extract for appropriate references.</p>	20

Question	Answer	Marks
2	<p>Grandes, <i>El lector de Julio Verne</i></p> <p><i>¿Cómo se las arregla la autora para que compartamos la admiración que siente Nino por Pepe el Portugués? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how Pepe manages to keep his involvement with the ‘rojos’ a secret • how he develops a special bond with Nino • the amusing aspects of his relationship with Paula together with his respect and love for her • examples of his skill, astuteness and compassion such as helping Nino when he finds out his father shot Fernando el Pesetilla in the back • his collaboration with Sánchez and how it is never discovered. <p>Differentiation will occur according to how well the candidate shows familiarity with this character, draws on relevant examples and considers whether or not Pepe is worthy of admiration.</p>	20

Question	Answer	Marks
3	<p>Grandes, <i>El lector de Julio Verne</i></p> <p><i>‘Cuando nos separamos, doña Elena tenía los ojos húmedos, yo no. Yo ya había llorado todas mis lágrimas’ (Tercera sección de la parte II 1948 página 237 Colección Andanzas). Usted es doña Elena. ¿Qué está usted pensando en este momento? Conteste con la voz de doña Elena.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the reason why doña Elena is so moved at this moment • her likely wish that he had not turned up at the house to make the terrible discovery • the repercussions for Nino as the son of a Guardia Civil and how his childhood is affected • her frustration that the childhood and education of such a bright boy is affected by the consequences of the Civil War • how the Rubias took out their anger out on Nino at the loss of yet another member of their family, Paco el Rubio. <p>Differentiation will occur according to how well candidates are familiar with the context surrounding this moment as well as an understanding of the relationship between these two characters.</p>	20

Question	Answer	Marks
4*	<p>Esquivel, Como agua para chocolate</p> <p><i>Vuelva a leer una parte del Capítulo II Febrero PASTEL CHABELA desde 'Estas y otras memoranzas parecidas' (página 38 Debolsillo) hasta 'Tita había mezclado algún elemento en el pastel' (página 40). ¿Cómo se las arregla Esquivel aquí para que la boda sea un evento tan memorable? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Pedro's revelation that he married Rosaura to be near Tita and the total change in her feelings upon hearing this • Tita's eagerness to tell Nacha all about the revelation • Mamá Elena's constant vigilance of Tita and Pedro and her demand that Tita stay away from him • the wedding guests' reaction after eating the cake • the effects of the cake and how they firstly brought tears to the most hardened characters such as Mamá Elena, and then caused the collective vomiting • the fact that Tita was unaffected by the cake • how Rosaura was sick all over her dress and blames Tita for putting something in the cake mix. <p>Differentiation will take place according to the extent to which candidates make full use of the extract to convey, in detail, the surprising events that take place during the wedding. The range and quality of references will also be taken into consideration.</p>	20

Question	Answer	Marks
5	<p>Esquivel, <i>Como agua para chocolate</i></p> <p><i>¿Cómo le hace reaccionar la forma en que Mamá Elena trata a Tita a lo largo de la novela? No olvide referirse detalladamente al texto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how Tita was raised in the kitchen by Nacha, who she considers her true mother • how Mama Elena tries to tame Tita's rebellious character by inflicting psychological and physical pain on her • the tradition Mamá Elena insists on following and how this tradition affects Tita's life • the way Mamá Elena seems to enjoy making her youngest daughter suffer on a daily basis • Mamá Elena's suggestion that Pedro marry Rosaura knowing how deeply this will hurt Tita • the decisions Mamá Elena makes and the constant heartache they cause for Tita who eventually has a breakdown • the fact that when Tita returns to the ranch and stands up to her mother, Mamá Elena thinks she is poisoning her • the way Mamá Elena haunts her even after her death • how the revelation that Mamá Elena had a forbidden lover might enable the reader to understand her behaviour to some extent. <p>Differentiation will occur according to how well candidates manage the material and maintain relevance to the question.</p>	20

Question	Answer	Marks
6	<p>Esquivel, <i>Como agua para chocolate</i></p> <p><i>‘Gertrudis estuvo entonces tentada a recurrir a su hermana, pero su sentido común se lo impidió. No podía interrumpir de ninguna manera a Tita y a Pedro en estos momentos. Tal vez los más decisivos de sus vidas’ (Capítulo X OCTUBRE TORREJAS DE NATAS página 166 Debolsillo). Usted es Gertrudis. ¿Qué está usted pensando en este momento? Conteste con la voz de Gertrudis.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the satisfaction Gertrudis feels at having engineered the conversation between Pedro and Tita • her awareness of the strong bond she has with her sister • her feelings about her sister’s relationship with Pedro • Gertrudis’ reflection on the way that Tita’s pregnancy is going to affect the lives of so many people on the ranch • her immediate desire to prepare <i>torrejas</i> combined with her frustration at having no one to help her • reflections about her past life and how she came to be a general in the revolution • sadness at the passing of her mother and how she could not share her success with her. <p>Differentiation will occur according to how well candidates are familiar with the context of the question and also draw on their knowledge of the character from other parts of the novel to create an authentic voice.</p>	20

Question	Answer	Marks
7*	<p>García Márquez, <i>Crónica de una muerte anunciada</i></p> <p><i>Vuelva a leer el final de la sección 2 desde ‘Pura Vicario le contó a mi madre’ (página 55 Debolsillo) hasta ‘–Santiago Nasar–dijo’ (página 57). ¿Cómo se las arregla García Márquez aquí para que este giro de la historia sea tan emocionante? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the knock on the door and how it foreshadows the disaster to befall the family • the dishevelled appearance of Bayardo San Román and Ángela Vicario that creates curiosity in the reader’s mind as to what has happened • the lack of light that creates a dream-like or ghost-like effect • the unnerving calm with which Bayardo San Román returns his bride • the contrast between Bayardo’s controlled reaction and Pura Vicario’s violent treatment of her daughter • the intriguing way Ángela gives Santiago Nasar’s name in response to her brothers’ demands. <p>Differentiation will occur according to how well the response considers the reader’s initial curiosity as to what is happening, how each character reacts to what transpires and the revelation at the end. Some responses may comment on how the normality of events after the wedding, at the start of the extract, contrast significantly with the twist at the end.</p>	20

Question	Answer	Marks
8	<p>García Márquez, <i>Crónica de una muerte anunciada</i></p> <p><i>Aprecie cómo el autor juega con la cronología de los acontecimientos para mantener en vilo al lector a pesar de ser evidente desde el principio el desenlace de la historia. No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the author maintains the reader’s interest despite knowing Santiago Nasar’s ill-fated destiny since the start of the novel • the way the author heightens the intrigue by skilfully moving forward and back in time from the day of the murder • the unfortunate coincidences that lead to Santiago Nasar’s inevitable death • the way García Márquez manipulates the chronology of events to create the idea of Santiago’s ill-fated destiny • how the author gradually reveals the motive behind the violent murder • the murderers’ reluctance to fulfil their obligation to defend the family’s honour and how this creates some empathy towards them • the revelation that everyone knows about the murder and who committed the crime, yet the author still manages to enshroud it in mystery. <p>Differentiation will occur according to how well responses use the evidence throughout the novel to show how the author maintains suspense through a series of flashbacks and prolepsis.</p>	20

Question	Answer	Marks
9	<p>García Márquez, <i>Crónica de una muerte anunciada</i></p> <p><i>‘– Ante Dios y ante los hombres –dijo Pablo Vicario–. Fue un asunto de honor’ (página 60 sección 3 Debolsillo). Imagine que Pablo Vicario continúa justificando sus acciones y las de su hermano al Padre Amador. Escriba lo que dice en su defensa. Conteste con la voz de Pablo Vicario.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the sense of duty and obligation to his family and society • how killing Santiago Nasar was the only way he and his brother could make him pay for dishonouring their family • the many ways he (and his brother) tried to avoid murdering Santiago Nasar • his need to be forgiven by the church for committing murder • how he wanted the act to be accepted as payback for the dishonour to their family • his belief that Santiago Nasar had to be punished for dishonouring their sister • how he and his brother are unrepentant for having killed Santiago and their conviction that they would do it again if they had to • how he thought that it was God’s will for Santiago to die, since he and his brother unsuccessfully tried to avoid killing him. <p>Differentiation will occur according to how well candidates use their knowledge of Pablo’s behaviour prior to this event to create an authentic monologue.</p>	20

Question	Answer	Marks
10*	<p>Ruiz Zafón, <i>El prisionero del cielo</i></p> <p><i>Vuelva a leer el capítulo 23 de la Segunda parte DE ENTRE los MUERTOS desde ‘Fermín notó que el camión’ (página 193 Booket) hasta ‘que cubrían su cuerpo’ (página 195). ¿Cómo se las arregla Ruiz Zafón aquí para que la fuga de Fermín de la cárcel sea tan dramática? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how Fermín escapes by playing dead in a foul smelling sack • the way Fermín is thrown out of the truck and secondly, tipped out of a sack • the tense moment when one of the guards spots that he is sweating • how after being thrown again, he has a soft landing, but then is covered in quick lime and falls on top of a mass grave • the way he evades the approaching cars by propelling himself down the side of a cliff and the injuries he sustains because of this action. <p>Differentiation will occur by how well responses focus on the details included in the extract and how well they communicate the overall tension and suspense of the situation, and the way the reader is constantly made to feel that Fermín may be caught and be killed at any moment.</p>	20

Question	Answer	Marks
11	<p>Ruiz Zafón, <i>El prisionero del cielo</i></p> <p><i>‘Sin más, se encaminó hacia la salida dejando la maleta atrás frente a la taquilla abierta’ (página 279 capítulo 3 de la Cuarta parte SOSPECHA). ¿Cómo se las arregla el autor para que el misterioso tesoro de Salgado intensifique el interés de la historia? No olvide referirse detalladamente al texto en su respuesta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the author creates intrigue around the character of Salgado • how the promise of treasure makes Salgado put up with torture and make so many sacrifices only to end up empty handed • the mystery surrounding the origin of the treasure and how no one knows where Salgado has hidden it • other moments in the novel such as Valls’ interest in the treasure and his ruthless methods of trying to find it • how Valls’ chauffeur dies instead of Valls by falling into a trap set by Salgado • how the author creates suspense at the moment Salgado retrieves the suitcase only to find that the treasure is not inside it • the touching moment when Salgado finally gives up and dies in front of Fermín, who shows compassion towards him. <p>Differentiation will occur according to how well the candidate can draw on relevant material from the novel to convey how the author uses the mystery surrounding the treasure, and the character of Salgado, to create interest and suspense. Good responses will communicate the effect of this revelation, their reaction to Salgado’s empty suitcase and his dramatic demise.</p>	20

Question	Answer	Marks
12	<p>Ruiz Zafón, <i>El prisionero del cielo</i></p> <p><i>Usted es David Martín al final del capítulo 14 de la Segunda parte DE ENTRE los MUERTOS (página 162 Booket). ¿Qué está usted pensando en este momento? Conteste con la voz de David Martín.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how he considers the details of the escape plan • how he hopes that the escape will be a success so that Isabella and her family will be protected • how aware he is of the danger Valls poses to Isabella and to Fermín as well as himself • the depth of his feelings towards Isabella • his reflections on how Valls is responsible for his current situation • his anticipation of Valls’ reaction to Fermín’s escape. <p>Differentiation will occur according to how authentically the response imitates David Martín’s voice, and the candidate’s familiarity with the precise context of this question. Better responses will draw on their knowledge of the character from other moments in the novel.</p>	20

Question	Answer	Marks
Sección: TEATRO		
13*	<p>Cossa, La Nona</p> <p><i>Vuelva a leer una parte del ACTO PRIMERO desde la acotación ‘(La mañana del día siguiente: Chicho se pasea por la cocina de un lado para otro, nervioso)’ (página 85 Ediciones de la Flor) hasta ‘CHICHO.– ¡Dios mío!’ (página 88). ¿Cómo se las arregla Cossa aquí para que las reacciones de los personajes sean tan entretenidas? No olvide referirse detalladamente al pasaje.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how Anyula comically misinterprets Chicho’s concern as being for Nona’s wellbeing throughout the passage • the way Chicho is pacing up and down while Anyula prays and the contrasting reasons for these actions • how Anyula piques Chicho’s interest with her story about the private clinic • the way Nona returns true to form, demanding food and Chicho complies • the way Chicho and Carmelo talk about the results • Chicho’s increasingly desperate attempts to find something that the doctors missed as the threat of having to work becomes a reality • Carmelo’s exasperation as he relays the doctor’s suggestion that Nona sets her own limits on her food intake • Chicho’s elation when he realises that the doctors could have missed something – an excuse he uses to get her to the private clinic • the dramatic irony of how disappointed Chicho and Carmelo are that Nona is in such good health. <p>Differentiation will occur according to how well the candidate exploits the passage and stage instructions for relevant references, if the response covers material from the entire passage and whether the answer reflects an understanding of the context of this extract.</p>	20

Question	Answer	Marks
14	<p>Cossa, <i>La Nona</i></p> <p><i>Dé su apreciación de cómo el dramaturgo consigue que el deterioro económico de la familia sea entretenido, pero triste a la vez. No olvide referirse detalladamente a la obra.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the fact that Nona’s voracious appetite is comically portrayed despite being the root cause of the family’s woes • the comic effect of her constant desire for food and how others deal with it • the ingenious and entertaining ways Chicho avoids helping out at home • the family’s desperation becomes more and more obvious • how the comedy becomes darker and darker and the consequences become increasingly tragic • how Nona remains apparently in blissful ignorance of, and indifferent to, these tragic consequences • how Nona’s inexhaustible appetite remains intact while it destroys everybody around her. <p>Differentiation will occur according to how well candidates manage the material throughout the play and convey a sense of increasing desperation that leads to the final tragic end.</p>	20

Question	Answer	Marks
15	<p>Cossa, <i>La Nona</i></p> <p><i>‘MARTA.– Esta misma noche voy a arreglar. Son muy buena gente’ (ACTO SEGUNDO página 125 Ediciones de la Flor). Usted es Marta. ¿Qué está usted pensando en este momento? Conteste con la voz de Marta.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Marta’s concern for her family’s well-being • her guilt at perhaps not being truthful about her job at the chemists • how her new job in the ‘<i>confitería</i>’ is also a front for what is in reality less respectable employment • how she feels about this new, morally questionable, night job and the fact that she is keeping from her family • her thoughts regarding the significant looks exchanged between, María, Carmelo and Chicho • her feelings towards her family’s reaction and the implication that she hopes they will do something to stop her • her thoughts about sacrificing herself morally and physically for the economic security this will provide for her family • the way she feels about Nona and the effect of her voracious appetite on the family’s economic wellbeing. <p>Differentiation will occur according to how well responses reflect the moral dilemma of this character and use her appearances in the play to create an authentic voice.</p>	20

Question	Answer	Marks
16*	<p>Hartzenbusch, <i>Los amantes de Teruel</i></p> <p><i>Vuelva a leer una parte del ACTO SEGUNDO escena VI desde ‘MARG. Bien el cariño’ (página 77 Clásicos Castalia) hasta ‘MARG. vuestros locos amoríos’ (página 79). ¿Cómo se vale Hartzenbusch del lenguaje aquí para impactarnos con la forma en que Isabel se resiste a casarse con don Rodrigo? No olvide referirse detalladamente al extracto.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Margarita’s observation regarding Isabel’s sadness upon learning of don Rodrigo’s imminent return • Isabel’s objection at having to obey her father’s wishes • her dejection at having to consent to a marriage that destiny and her father have forced upon her • the way Margarita tries to convince Isabel of don Rodrigo’s positive qualities • Isabel’s lack of interest in his wealth and the comfortable life that he will provide for her • Isabel’s sadness that she has to lay aside her own feelings and sacrifice her happiness • Margarita’s frustration that her daughter persists in holding a torch for Marsilla • Margarita’s insistence that the marriage to Rodrigo is determined by ‘<i>la Providencia</i>’ and the will of her father. <p>Differentiation will occur according to the extent to which responses use the material in the entire passage to convey the force of her refusal. Better responses may also communicate the reason behind Isabel’s reluctance to marry Rodrigo.</p>	20

Question	Answer	Marks
17	<p>Hartzenbusch, <i>Los amantes de Teruel</i></p> <p><i>'ZUL. ...aquel pecho altivo no es capaz de rendirse a un amor ordinario, un amor de cristiana: sólo un amor de África, ardiente como el sol, que hace carbón el cutis, pudiera inflamarle'</i> (ACTO PRIMERO ESCENA PRIMERA página 53 Clásicos Castalia). Aunque aman al mismo hombre, Zulima e Isabel están retratadas como dos mujeres completamente distintas. ¿Cómo aprovecha el dramaturgo este contraste para intensificar el efecto dramático de la obra? No olvide referirse detalladamente a la obra.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Zulima's ruthlessness and the lengths she goes to in order to fulfil her own desires, even risking her own life • the way Zulima's fiery character contrasts with Isabel's passive nature • Zulima's selfishness and how she wants to punish Marsilla for rejecting her • how Zulima manipulates and lies to Isabel who is gullible enough to believe everything she hears • Isabel being willing to sacrifice her own happiness to save her mother – a selfless act of which Zulima is incapable • their different cultures and background that lend cultural diversity to the play • their common love/ desire for Marsilla and the way both characters' behaviour is influenced by their feelings towards him • the obstacles Zulima places in Marsilla's way to prevent him from returning on time, while Isabel desires his return more than anything. <p>Differentiation will occur according to the quality and relevance of the examples used to illustrate the two characters, contrasting their behaviour as well as drawing comparisons. Better responses will also refer to how the characters are portrayed to intensify the drama and suspense of the plot.</p>	20

Question	Answer	Marks
18	<p>Hartzenbusch, <i>Los amantes de Teruel</i></p> <p><i>'MART. Yo lo prometo; adiós. ¡Mi hijo vive! (Vase)' (ACTO CUARTO PRIMERA PARTE ESCENA VIII página 126 Clásicos Castalia). Usted es don Martín. ¿Qué está usted pensando en este momento? Conteste con la voz de don Martín.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Don Martín's happiness upon learning that his son has returned, ending years of doubt and suffering • his relief that rumours of his son's death were false • his gratitude to Margarita who has rushed to tell him the good news and aims to stop the wedding • his hope that his son is not too late to claim his right to marry Isabel. <p>Differentiation will occur according to how well candidates imitate this character's voice, drawing on their knowledge of the text and their understanding of the context of this question.</p>	20

POETRY: GENERAL CONSIDERATIONS

Since the criteria for a good poetry answer do not vary from year to year, it may be useful to have a permanent set of guidelines, incorporating points that will already be familiar to most examiners. Though not set in stone, they are unlikely to change:

- The answer should be relevant to the question. Do not give much credit to candidates who have obviously chosen a particular poem because it's the only one they know, and make no attempt to relate it to the question.
- Autobiographical detail should not be credited unless a clear attempt has been made to relate it to the question (e.g. 'Machado's imagery invests the Castilian countryside with the melancholy he feels at the loss of Leonor, for example...', not 'Machado wrote this poem after losing his wife, who died after a long illness in...').
- Candidates are of course entitled to make use of 'taught' material, but it should not be given much credit unless the candidate clearly understands it and has related it to the question.
- Decoding has to receive some credit (because it may demonstrate a degree of understanding, and otherwise a good many candidates would get no marks at all), but it needs to be sifted for any signs of true appreciation.
- Any such decoding or analysis of rhetorical devices must be entirely relevant to the question.
- As a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.

Sensitive attention to the words should always be generously rewarded – unless it's totally irrelevant – whether or not the Examiner agrees with the candidate's interpretation. However, a rigid, 'taught' interpretation that gets in the way of a personal response, rather than enhancing it, will limit the reward.

Question	Answer	Marks
Sección: POESÍA		
19*	<p>Belli, <i>El ojo de la mujer</i></p> <p><i>Vuelva a leer ¿QUÉ SOS NICARAGUA? (páginas 92-93 Colección Visor de Poesía) ¿Cómo aprovecha Belli el lenguaje aquí para intrigarnos con este retrato polifacético de su país?</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the use of nature images to create a vivid picture of Nicaraguan landscapes • how the country is referred to as a small triangle of land, yet has the power to make her feel intense pain • the way she conveys her perception of the country, contrasting idyllic images of birds, trees and rivers with violent scenes of pain and death • the use of repetition to create a distinctive rhythm • the way she personifies Nicaragua. <p>Differentiation will occur according to how well the candidate responds to the language. Reference may be made to the layout of the poem, the use of rhetorical devices, repetition and interrogatives, however comments of this nature must relate to the poetic effect achieved by these literary techniques.</p>	20

Question	Answer	Marks
20	<p>Belli, <i>El ojo de la mujer</i></p> <p><i>Aprecie cómo la poetisa aprovecha el lenguaje para expresar la fuerza de su pasión en UNO de los siguientes poemas. Y... (página 45 Colección Visor de Poesía) DIME (página 59).</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the passionate language used to communicate her desire • the extent to which she convinces the reader of the strength of her feelings • the use of original and powerful images to illustrate the intensity of her emotions • the tone of the poem. <p>Differentiation will occur according to how well responses appreciate the impact of the language and appreciate the quality of the images used to convey the depth of the poet's feelings.</p>	20

Question	Answer	Marks
21	<p>Belli, <i>El ojo de la mujer</i></p> <p>¿Cómo se vale la poetisa del lenguaje para comunicar una visión muy particular de cómo es ser mujer en UNO de los siguientes poemas? <i>Y DIOS ME HIZO MUJER</i> (página 37 Colección Visor de Poesía) <i>LA MADRE</i> (página 104) <i>YO FUÍ UNA VEZ UNA MUCHACHA RISUEÑA</i> (página 106).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the chosen poem paints an intriguing portrait of women • how the poet conveys her very personal interpretation of the concept of maternity • how in <i>LA MADRE</i> and <i>YO FUÍ UNA VEZ UNA MUCHACHA RISUEÑA</i> the poet incorporates the idea of women as revolutionaries who desperately miss the normality of motherhood • how in the poem <i>Y DIOS ME HIZO MUJER</i> the poet celebrates her gender. <p>Differentiation will occur according to how well the candidate conveys a personal, relevant response to the language. The extent to which the answer uses a wide range of examples from the poem will also be taken into consideration.</p>	20

Question	Answer	Marks
22*	<p>Quevedo, <i>Poemas escogidos</i></p> <p><i>Vuelva a leer el soneto ‘¡Ah de la vida!’...¿Nadie me responde?’ (página 52 Clásicos Castalia). Aprecie cómo Quevedo aprovecha el lenguaje aquí para lamentar el transcurso rápido del tiempo.</i></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how the poet communicates his anguish as he looks back at how quickly time has passed • his astonishment that both his health and youth have disappeared • the way he uses different verb tenses to convey time and defines himself through them • how he creates an image of ‘crib to coffin’ to emphasise the brevity of life. <p>Differentiation will occur according to how well responses appreciate the language of the poem and maintain focus on the wording of the question.</p>	20

Question	Answer	Marks
23	<p>Quevedo, <i>Poemas escogidos</i></p> <p>Aprecie cómo el poeta entretiene al lector con su interpretación personal del poder del dinero en UNO de los siguientes poemas. <i>Pues amarga la verdad</i> (página 219 Clásicos Castalia) <i>Poderoso caballero es don Dinero</i> (versos 1–50 páginas 229–231).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how money arouses passion and gives power to those who possess it • how riches can change people’s character • the way money can affect class divides • how not having it can cause a significant impact on someone’s life • how the poet creates an entertaining rhyme scheme that lends a distinct rhythm to the poem • the satirical thread running through both poems. <p>Differentiation will occur according to how well candidates work through the poem and select relevant references to support a personal response.</p>	20

Question	Answer	Marks
24	<p>Quevedo, <i>Poemas escogidos</i></p> <p>Aprecie cómo aprovecha el poeta el lenguaje para entremezclar sus sentimientos con el funcionamiento de un reloj en UNO de los siguientes poemas. <i>El reloj de arena</i> (páginas 98–99 Clásicos Castalia) <i>Reloj de campanilla</i> (páginas 99–100).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the way the poet personifies the clock • how he communicates his feelings through the clock’s functions • how he conveys anguish through the passing of time or wonders at how a clock works • how the poet ponders on mortality and the fleeting nature of life. <p>Differentiation will occur according to how well candidates explore the chosen poem and exploit it for relevant references to support their interpretation of the feelings the poet communicates.</p>	20