



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/01

Paper 1 Set Texts (Open Books)

October/November 2020

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 2020 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **19** 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	<i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i> <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	<i>A developed and relevant personal response that engages both with text and task</i> <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	<i>Begins to develop a relevant personal response that engages both with text and task</i> <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	<i>Attempts to communicate a basic personal response</i> <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	<i>Some evidence of a simple personal response</i> <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	<i>Limited attempt to respond</i> <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 Scoris

Remember that when annotating, less is more. 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.

If you have a query about a script for the PE, please use the Scoris messaging system rather than an on-page comment.

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

Beware of rubric infringements: usually failure to cover three books, or **NO STARRED QUESTION** (easily missed). An answer that infringes the rubric scores **one-fifth** of the mark it would otherwise gain. **THIS PENALTY IS APPLIED NOT TO THE LOWEST-SCORING ANSWER ON THE PAPER, BUT TO THE ANSWER THAT IS INFRINGING THE RUBRIC.**

See the following examples:

1	Candidate answers a starred question on Almudena Grandes and scores 12; an essay question on Almudena Grandes and scores 15; an essay question on Quevedo and scores 12. The Quevedo question must stand, and so must the Almudena Grandes starred question, because candidates are required to answer a starred question. Therefore, the essay question on Almudena Grandes is the one that must be penalised.
2	Candidate answers two essay questions on Almudena Grandes scoring 13 and 14, and a starred question on Quevedo, scoring 10. The Quevedo answer must stand, because it is the required starred question. But either of the two Almudena Grandes questions could be reckoned as the offender, and so it is right here to penalise the lower-scoring of the two essays.
3	Candidate answers three essay questions, on Almudena Grandes, Quevedo and Lorca, but no starred question. Here you simply penalise the lowest-scoring of the three answers.
4	Candidate answers three essay questions <i>and</i> covers only two books. In theory, candidate has therefore incurred a double rubric infringement, but normally we would penalise only one answer. This is a rare occurrence; if you come across it, and feel uneasy about how to treat it, please contact the Principal Examiner.
5	Candidate answers only two questions, on two different books, but not including a starred question. THIS IS NOT A RUBRIC INFRINGEMENT. We assume that the missing third question would have fulfilled the rubric. Both answers score their full mark.
6	Candidate answers too many questions. THIS IS NOT A RUBRIC INFRINGEMENT – just self-penalising. Mark all the answers (they will normally be very short) and take the three answers that jointly produce the highest possible score while obeying the rubric.

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.		
Grandes, <i>El lector de Julio Verne</i>		
1*	<p>Vuelva a leer el final de la tercera sección de la parte III 1949 desde ‘– Deberíamos dejarlo, ¿no?’ (página 385 Colección Andanzas) hasta ‘–y yo a ti’ (página 387).</p> <p>¿Cómo se vale Grandes del lenguaje aquí para que esta despedida sea tan emotiva? No olvide referirse detalladamente al extracto.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the importance of Pepe el Portugués in Nino’s life • Nino’s memories of moments they have shared together • the impact Pepe’s decision to leave has on Nino and why • the unspoken secret they share about Pepe’s involvement in the resistance <p>Answers will be differentiated by how thoroughly the passage is exploited and how well the emotiveness of this farewell conversation is conveyed.</p>	20

Question	Answer	Marks
2	<p>‘No está mal, pensé luego, al darme cuenta de que había descubierto yo solo, sin la ayuda de nadie, la identidad de Cencerro y la imprenta de sus hombres en menos de tres horas’ (página 259 Colección Andanzas).</p> <p>A lo largo de la novela, Nino se encuentra en situaciones sorprendentes como esta. ¿En cuál(es) de estas situaciones le ha impresionado más su comportamiento, y por qué? No olvide referirse al texto en su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • his discretion when discovering that Pepe el Portugués is not who he claims to be • how a thin wall separates him from the torture that takes place in the Guardia Civil barracks and how he comforts his sister so she can sleep at night • how he maintains his rendezvous with the Rubias a secret • the moment he discovers who Cencerro is and where the printer is located as mentioned in the question • when he tells Pepe what Sanchis said before killing himself and his desire for Pastora to know the truth about this moment <p>Differentiation will arise from the extent to which responses show a good knowledge of the novel with appropriate examples. Answers will convey how impressive Nino’s handling of the surprisingly difficult and dangerous situations in which he finds himself. These responses will avoid a narration of the events but will show how Nino responds to certain situations with the discretion, astuteness and fortitude of an adult. He intuitively wants to protect the ‘rojos’ even though he is a Guardia Civil’s son. Responses may also consider events Nino experiences as a young adult involved in the clandestine left wing movement.</p>	20

Question	Answer	Marks
3	<p>‘Y ella me miró, asintió con la cabeza y me miró, y en sus ojos leí que lo sabía todo’ (La segunda sección de la parte II 1948 página 207 Colección Andanzas).</p> <p>Usted es Mercedes, la madre de Nino en este momento. ¿Qué está usted pensando? Conteste con la voz de Mercedes.</p> <p>Candidates will be rewarded for:</p> <ul style="list-style-type: none"> • an authentic interpretation of Mercedes’ voice • an understanding of the context • an appreciation of the fact that Mercedes senses that Nino knows about his father having to shoot someone in the back • her concern for her son’s well-being and the way he will handle this newly acquired information <p>Responses will be differentiated according to the extent to which they show familiarity and understanding of Mercedes’ desire to love and protect both her son and her husband, and her frustration and despair at the fact that her family should have to live in this way.</p>	20

Question	Answer	Marks
Esquivel, <i>Como agua para chocolate</i>		
4*	<p>Vuelva a leer una parte del Capítulo X OCTUBRE TORREJAS DE NATAS desde 'Cuando Gertrudis le preguntó' (página 168 Debolsillo) hasta 'Tita le había dicho' (página 170).</p> <p>¿Cómo reacciona usted ante el comportamiento del sargento Treviño aquí? No olvide referirse detalladamente al pasaje.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the contrasting aspects of his character • the unhesitating and merciless killing of the man who raped his mother and sister • his dedication and loyalty to Gertrudis • his comical approach to cooking • his childlike happiness at Tita accepting his invitation to dance <p>Responses will be differentiated by how well candidates communicate the different character traits that become apparent throughout the entire passage. There will also be a focus on the sergeant's love for and blind obedience of Gertrudis. Responses will also express an appreciation of the change of tone in this passage, from a violent act of vengeance to a comical attempt to make a dessert.</p>	20

Question	Answer	Marks
5	<p>'Entró en la cocina Mamá Elena para informarles que había aceptado que Pedro se casara, pero con Rosaura' (Capítulo I ENERO TORTAS DE NAVIDAD página 15 Debolsillo).</p> <p>¿Hasta qué punto, y cómo, aprovecha la autora las repercusiones de esta decisión para intensificar el interés de la novela? No olvide referirse detalladamente al texto.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the shock felt by Tita when she learns the outcome of Pedro's request for her hand in marriage • Pedro's mistaken belief that by marrying Rosaura he will be able to stay close to Tita • Mamá Elena's unswerving capacity to hurt Tita • the strength of Tita's and Pedro's love that lasts a lifetime despite all obstacles to their union • the repercussions of this decision on other characters <p>Differentiation will arise from how well candidates examine the initial consequences of this decision, the reasons Mamá Elena suggests Pedro marry Rosaura and why he acquiesces. Reward will be given according to the quality and range of the examples used to illustrate the ways in which Pedro and Tita try to be together in spite of the circumstances. Better responses will also consider how John and Rosaura are also victims of Tita and Pedro's endless desire to be together.</p>	20

Question	Answer	Marks
6	<p>Usted es Tita al final del Capítulo XI NOVIEMBRE FRIJOLES GORDOS CON CHILE A LA TEZCUCANA (página 192 Debolsillo). ¿Qué está usted pensando? Conteste con la voz de Tita.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the context, i.e. Tita's dilemma over whether to marry John her conflicting feelings about John and Pedro the anxiety and confusion she experiences regarding her future an awareness of the kindness and innate goodness and generosity of John <p>Responses will be differentiated according to how authentically Tita's voice is conveyed, as well as displaying an understanding of when this moment occurs. The extent to which candidates draw on knowledge of the character from the entire novel will also be a factor.</p>	20

Question	Answer	Marks
García Márquez, <i>Crónica de una muerte anunciada</i>		
7*	<p>Vuelva a leer una parte de la sección 2 desde 'Santiago Nasar era un hombre de fiestas' (página 51 Debolsillo) hasta 'le habían comprado para la fiesta' (página 54).</p> <p>¿Cómo se las arregla García Márquez aquí para evocar un recuerdo emotivo de la celebración de la fiesta nupcial? No olvide referirse detalladamente al pasaje.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> the extravagant cost of the wedding reception the narrator's memories of events during the party the tone of the passage that combines both poignant and entertaining moments the irony of Santiago Nasar mentioning that he does not want flowers at his funeral the reaction of different characters to the wedding reception <p>Santiago Nasar's seemingly morbid fascination with every expense incurred is perhaps, in hindsight, an indication of his innocence. Bayardo San Román's arrogance is reflected in the way he boasts that the costs were double Santiago's estimates, while Ángela is appalled about the discussion of money, which she feels is inappropriate. An appreciation of how the narrator communicates his sadness while remembering the wedding, and also how he includes personal recollections of his own experience of the party, will also be taken into consideration.</p>	20

Question	Answer	Marks
8	<p>¿Hasta qué punto, y cómo, le ha sorprendido el comportamiento de la gente del pueblo hacia la muerte de Santiago Nasar? No olvide referirse detalladamente al texto.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the inaction of the majority of the villagers • the desperate attempts of some to prevent the crime • the inadequate or non-existent efforts of those in positions of authority to stop the twins • the surprising attitude of those who wanted him to be killed • the conviction that no one can interfere with matters of honour • the twins' futile attempts to avoid carrying out the murder <p>Answers will be differentiated according to the quality and range of the examples given, and the extent to which the candidate successfully conveys a personal response to the villagers' reaction to the murder.</p>	20

Question	Answer	Marks
9	<p>'<< Se puso pálido, y perdió de tal modo el dominio, que no era posible creer que estaba fingiendo>>' (Sección 5 página 130 Debolsillo).</p> <p>Usted es Santiago Nasar y se le acaba de informar que los gemelos Vicario quieren matarlo. ¿Qué está usted pensando? Conteste con la voz de Santiago Nasar.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Santiago Nasar's initial shock at discovering that the twins want to kill him • his incomprehension (or complete understanding) of their motives • his disconcertment as to what to do next • his surprise and confusion that Ángela has lied about (or revealed) their tryst <p>Differentiation will arise from the authentic portrayal of his thoughts as well as a good understanding of the context. Some candidates may believe that he is guilty, and credit will be given to this point of view provided their ideas are justified and convincingly communicated in an appropriate voice.</p>	20

Question	Answer	Marks
Ruiz Zafón, <i>El prisionero del cielo</i>		
10*	<p>Vuelva a leer una parte del capítulo 3 de la Cuarta parte SOSPECHA desde ‘El anciano se acercó’ (página 278 Booket) hasta ‘–Vámonos a casa– acertó a decir’ (página 281).</p> <p>¿Cómo se las arregla Ruiz Zafón aquí para que el final de este capítulo sea tan emocionante? No olvide referirse detalladamente al extracto.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the suspense created by Salgado being approached by the Guardia Civil as he reaches for the case • the mysterious way he looks inside the case and then abandons it • how the case is nearly taken before Daniel reaches it, only for him to find it is empty • the tenderness shown by Fermín towards Salgado as he dies in Fermín’s arms • the sign of Salgado’s deformed hand, a testament to the torture he endured to protect a treasure that has vanished <p>Differentiation will arise from the extent to which responses convey an understanding of the significance of the empty suitcase and an appreciation of how exciting the closing stages of this chapter are.</p>	20

Question	Answer	Marks
11	<p>¿Hasta qué punto, y cómo, ha conseguido el autor crear un aura de misterio alrededor del enigmático David Martín? No olvide citar referencias del texto en su respuesta.</p> <p>Reference may be made to:</p> <ul style="list-style-type: none"> • his behaviour in prison and the belief that he is losing his mind • Valls’ desire to use Martín’s literary skills to further his own career • the connection between Martín and Fermín that enables Fermín to escape from prison and dedicate his life to protecting Daniel • Martín’s relationship with Isabella which leads to her death at Valls’ hands • the implication that Martín may possibly be Daniel’s father <p>Answers will be differentiated according to how well candidates appreciate the mystery created around the enigmatic figure of David Martín.</p>	20

Question	Answer	Marks
12	<p>Usted es Mauricio Valls al final del capítulo 9 de la Segunda parte DE ENTRE los MUERTOS (página 142 Booket). ¿Qué está usted pensando? Conteste con la voz de Mauricio Valls.</p> <p>Candidates may include Valls' thoughts about:</p> <ul style="list-style-type: none"> • his intentions towards Isabella that are both lustful and murderous • Fermín, whom he has just asked to spy on David Martín and on Salgado • Salgado, whose stolen money he wishes to find with Fermín's help • his position as prison governor and the power he wields • his desire to become a renowned literary figure by using Martín's talent for his own benefit <p>Differentiation will arise from how convincingly candidates imitate his voice and their knowledge of the context at this moment in the novel.</p>	20

Question	Answer	Marks
Cossa, La Nona		
13*	<p>Vuelva a leer una parte del ACTO PRIMERO desde 'CARMELO.– Oíme, Chicho...Yo sé que vos sos muy sensible a estas cosas' (página 79 Ediciones de la Flor) hasta 'CARMELO.– Sí, vamos' (página 82).</p> <p>¿Cómo se las arregla Cossa para que el comportamiento de Chicho durante esta conversación resulte tanto gracioso como frustrante? No olvide referirse detalladamente al pasaje.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Chicho's risible attempt to feign sadness that Nona may pass away when he really wants her to die so that he can avoid having to work • Carmelo's hesitant attempts to make Chicho help contribute to household costs • Chicho's determination to ensure that others carry the financial burden rather than himself • María and Carmelo's incredulity at Chicho's ludicrous attempts to find Nona a job instead of getting one himself <p>Differentiation will arise from the extent to which answers focus on the comical aspects of Chicho's behaviour, together with an appreciation of how frustrating it is that he is taking advantage of his brother's kind nature.</p>	20

Question	Answer	Marks
14	<p>A pesar de las numerosas tentativas de deshacerse de Nona, ella sobrevive a todas. ¿Cómo aprovecha el dramaturgo la vitalidad y la resistencia de este personaje para entretener al público? No olvide referirse detalladamente al texto.</p> <p>Reference may be made to:</p> <ul style="list-style-type: none"> • the different ways in which the family try to kill Nona • the attempts by Chicho to lose her, put her to work and also marry her off • how all these scams and murder plots are foiled time and time again • the way Nona remains seemingly ignorant about everything that is happening around her, carefree and forever famished • the fact that she survives all of the characters by the end of the play <p>Differentiation will arise from the extent to which responses demonstrate a good knowledge of this character and draw on references from the play to support their appreciation of how her vigour and greed remain undiminished despite everyone plotting against her.</p>	20

Question	Answer	Marks
15	<p>‘FRANCISCO.– Entonces conviene hacerlo rápido. Si está tan mal...’ (ACTO PRIMERO página 101 Ediciones de la Flor).</p> <p>Usted es Francisco en este momento. ¿Qué está usted pensando? Conteste con la voz de Francisco.</p> <p>Francisco’s thoughts may include reference to:</p> <ul style="list-style-type: none"> • the fortune he thinks he will inherit upon Nona’s (imminent) death • how he is not enamoured of the idea of marriage but sees it as a means to an end • how he considers the marriage a small sacrifice to make for a short time before he can claim his inheritance and try to marry the much younger Marta • his ex-girlfriend Anyula • his lingering doubts regarding the veracity of everything Chicho has just told him <p>Differentiation will arise according to the extent to which the response is an authentic interpretation of the character in question and how well the answer reflects an understanding of the context.</p>	20

Question	Answer	Marks
Hartzenbusch, <i>Los amantes de Teruel</i>		
16*	<p>Vuelva a leer el final del ACTO SEGUNDO ESCENA VIII desde ‘ROD. ¿Y quién me impediría el deshacerme de mi rival?’ (página 90 Clásicos Castalia) hasta ‘MARG. ¡Dios de misericordia!’ (página 93).</p> <p>¿Cómo reacciona usted ante la implacable determinación de Rodrigo de cumplir su voluntad? No olvide referirse detalladamente al extracto.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Rodrigo’s persistence when pursuing Isabel • his belief that Isabel will eventually change her mind • how his pride and honour will not allow him to give up on a woman such as Isabel after so long • his rejection of her mother’s pleas to consider her daughter’s happiness • his apparent adoration of Isabel and possessive attitude towards her • his ruthless desire to marry Isabel even if he has to blackmail Margarita in the process <p>Differentiation will occur according to the detail and relevance of the response, together with a wide range of relevant references taken from the entire passage.</p>	20

Question	Answer	Marks
17	<p>¿Qué impresión le ha dado el autor a usted de la relación entre Isabel y su madre Margarita? No olvide citar ejemplos del texto para apoyar su respuesta.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • what appears to be a cold, distant relationship and how it turns out to be one of a mother protecting her daughter and trying, at the same time, to be an obedient wife • the fact that Isabel is in love with Marsilla, but obliged to marry someone whom her father deems appropriate • the way parallels can be drawn with Margarita’s affair • how both characters give the audience a clear picture of the enforced obedience placed on a daughter and a wife, who have to behave in ways that are socially acceptable for their gender and class <p>Differentiation will arise from the extent to which candidates show awareness that the relationship changes during the play and leads to a rapprochement between the two characters.</p>	20

Question	Answer	Marks
18	<p>Usted es Marsilla al final del ACTO CUATRO SEGUNDA PARTE ESCENA IV (página 137 Clásicos Castalia). ¿Qué está usted pensando? Conteste con la voz de Marsilla.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • Marsilla’s rage that he has arrived just seconds too late to reclaim his beloved Isabel • his frustration at the many obstacles that have stood in his way • his fury that she has married someone else • his determination to exact revenge • his painful awareness that Isabel still loves him but will not run away with him <p>Differentiation will arise according to how much relevant detail is included in the response and whether there is an indication that the candidate has drawn on knowledge acquired from other moments in the play that are related to this character.</p>	20

Question	Answer	Marks
POETRY: GENERAL CONSIDERATIONS		
<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. • 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. 		
Belli, <i>El ojo de la mujer</i>		
19*	<p>Vuelva a leer el poema <i>SIEMPRE</i> (página 43 Colección Visor de Poesía).</p> <p>Aprecie cómo Belli nos convence que a pesar del ajetreo de la vida cotidiana siempre hay tiempo para soñar.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the poet's sentiments at the start of the poem • the way the poet creates rhythm through an endless list of chores • how she daydreams while carrying out said tasks • the poetic images that appear in her mind • her natural capacity to create poetry <p>Differentiation will occur according to how well the response focuses on the words of the poem and maintains relevance to the specific words of the question.</p>	20

Question	Answer	Marks
20	<p>Aprecie cómo la poetisa ha conseguido infundir con tristeza y ternura una oda a su país en <u>UNO</u> de los siguientes poemas:</p> <p><i>HASTA QUE SEAMOS LIBRES</i> (páginas 90–91 Colección Visor de poesía) <i>YA VAN MESES, HIJITA</i> (página 105)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the images the poet draws on to describe her country's political state • the way she communicates her own feelings about the situation in her country • the personal sacrifices she makes because of political instability • the harshness of the regime <p>Differentiation will occur according to how well the candidate exploits their chosen poem and the extent to which the response is relevant to the question and conveys a considered personal response.</p>	20

Question	Answer	Marks
21	<p>¿Cómo se vale del lenguaje para crear un autorretrato llamativo en <u>UNO</u> de los siguientes poemas?</p> <p><i>YO FUI UNA VEZ UNA MUCHACHA RISUEÑA</i> (página 106 Colección Visor de Poesía) <i>HUELGA</i> (página 89).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the impact of the language that reveals the poet's feelings towards the injustices taking place in Nicaragua • the way the poet communicates her fervour and desire to do something to stop the tyranny • the effect of the political situation on her personal life <p>Differentiation will occur according to the detail in each response and the extent to which the candidate has examined the impact of the language, while taking into account the words of the question.</p>	20

Question	Answer	Marks
Quevedo, <i>Poemas escogidos</i>		
22*	<p>Vuelva a leer el poema <i>Reloj de campanilla</i> (páginas 99–100 Clásicos Castalia).</p> <p>¿Cómo aprovecha Quevedo el lenguaje aquí para dar vida a un objeto inanimado?</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • how Quevedo implies that a man-made invention has a life of its own • the way the poet attributes human sentiments to a mechanical object • how he connects day to day activities intrinsically to the passing time measured by the clock • his belief that the seconds and minutes that are measured by the clock are linked to an inevitable death <p>Differentiation will occur according to how much of the poem is considered although as the poem is lengthy, candidates, even at the top end of the scale, will not be able to refer to every line. The quality of the references will indicate the appropriate band.</p>	20

Question	Answer	Marks
23	<p>Aprecie cómo el poeta aprovecha el lenguaje para imbuir vitalidad al agua en <u>UNO</u> de los siguientes poemas.</p> <p><i>Esforzaron mis ojos la corriente</i> (página 153 Clásicos Castalia) <i>Torcido, desigual, blando y sonoro</i> (páginas 148–149).</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the language Quevedo uses to describe the stream in each poem • the vivid image he creates of each body of water • his feelings as he contemplates the water • the feelings he projects onto the body of water <p>Differentiation will occur according to how well the poem is exploited for relevant references. Top band responses will work through the entire poem and fully explore the impact of the language.</p>	20

Question	Answer	Marks
24	<p>Dé su apreciación de cómo el poeta logra impresionarnos con sus cómicas y agudas dotes de observación en <u>UNO</u> de los siguientes poemas:</p> <p><i>Don Repollo y doña Berza</i> (desde Vana y hermosa, a la fiesta hasta carne poca y muchas faldas versos 13–56 páginas 239–240 Clásicos Castalia)</p> <p><i>Ministril de las ronchas y picadas</i> (página 197)</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • the amusing way Quevedo describes the wedding guests in the <i>Don Repollo y doña Berza</i> • the rhythm and rhyme scheme that creates a jovial, comical tone • the way the poet intermingles criticism and insults through the comedy of his verse • in <i>Ministril de las ronchas y picadas</i>, how he uses his powers of observation to make a comical study of the behaviour of flies • how annoying and irritating flies are in certain situations <p>Differentiation will occur according to how well the responses reflects the humour, wit and detailed description of the subject of each poem.</p>	20