

MARK SCHEME for the May/June 2012 question paper
for the guidance of teachers

0488 LITERATURE (SPANISH)

0488/01

Paper 1 (Set Texts – Open Books), maximum raw mark 60

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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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Answers will be marked according to the following general criteria:

Band	Mark	
1	18–20	Detailed, well-written, well-organised answer, completely relevant to question and showing sensitive personal response to book. For passage-based questions, detailed attention to words of passage.
2	15–17	Detailed answer, relevant to question and with personal response; may be a bit cut-and-dried. For passage-based questions, close attention to words but may be a few omissions/superficialities.
3	12–14	Competent answer, relevant but limited; signs of personal response, good knowledge of book. For passage-based, some attention to words but some significant omissions and/or misunderstandings.
4	9–11	Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. Passage-based: significant omissions/misunderstandings, but some response comes over.
5	6–8	Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based: attempt to respond, but with severe limitations.
6	4–5	Short, scrappy answer; confused; signs that book has been read. Passage-based: has read the passage and conveyed one or two basic ideas about it.
7	2–3	Has read book and absorbed some very elementary ideas about it. Passage-based: may have glanced at passage and written a few words.
8	0–1	Nothing to reward. Obvious non-reading of book, or total non-appreciation.

Please tick each page marked in pen but write any comments in pencil. **DON'T** forget to write your mark for each essay at the end of that essay, and to transfer all three marks to the front of the script, and total them.

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PROSA

Allende, *La casa de los espíritus*

- 1* Vuelva a leer una parte del capítulo XIV desde 'La perrera era una celda pequeña' (Capítulo XIV página 461 Espasa) hasta 'Estaba más allá de su poder' (página 463). ¿Cómo se las arregla la autora en este pasaje para que la escena sea tan conmovedora? No olvide dar ejemplos del extracto.

Allende creates a vivid picture of the distressing living conditions of Alba's cell, 'una tumba sin aire, oscura y helada', as well as her declining physical and mental state 'al principio, encogida en su sepultura, sin poder sentarse ni estirarse a pesar de su escaso tamaño, Alba se defendió contra la locura'. Alba is gradually giving up the will to live; she is no longer listening out for the supportive knocks on the wall from other inmates 'porque toda forma de comunicación era inútil', she no longer eats and only drinks when her will power lets her down, 'trató de no respirar, de no moverse y se puso a esperar la muerte con impaciencia.' Clara's ghostly appearance is not only timely, but also much desired by Alba 'a quien había invocado tantas veces para que la ayudara a morir'. It is particularly moving that she sees her 'tal como la había visto siempre en su infancia'. Her ghostly appearance is brief but essential for the moving tone of this extract as her 'idea salvadora de escribir con el pensamiento' gives Alba a reason to live. By the end of the extract, Alba feels strong enough to claim that she has triumphed over her enemy *el coronel García*, 'Estaba más allá de su poder'. Here, some allusion to context needs to be made, at least superficially, before a response can be considered for band 3/4. Many candidates will probably focus mainly on how Alba's 'rescue' comes in the form of a spectral presence and will see this as an opportunity to reproduce pre-learned material on magical realism. Any responses of this type should be filtered for relevant observations directly relating to the passage. The band 1/2 answers will be those responses that show the candidate has considered the structure of the passage as a whole and has focused on these main areas using precise, well chosen references that range throughout the passage. It is a fairly long passage so candidates will have to be selective with their references. Answers that merely paraphrase or narrate what happens in the passage, will probably achieve a band 5.

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2. ¿Cómo se las arregla Allende para dar vida e interés a 'la gran casa de la esquina'?

The house can be seen as both a reflection of Clara's character, as well as a backdrop to key events in the plot. Built for Esteban and Clara to spend their married life in, this was Esteban's first chance to prove he had redeemed his good name so shamefully dishonoured by his gambling father. The ostentatious architectural design (modelled on the Palace of Versailles), serves to calm some of Esteban's deep-seated resentment towards the poverty in which he grew up and Férula's cautious warnings about spending so much money only provoke him into being all the more extravagant. Once the house is built, it mirrors Clara's character; she is hospitable and welcoming and the house acquires extra rooms for the many guests Clara invites, defying all architectural rules. It is haunted with the spirits that have always filled Clara's life. There is a masculine and feminine side to the house; a divide that is heightened especially when Clara decides she will no longer speak to Esteban after he struck her. From that moment on, each uses separate rooms for their individual ventures; there are rooms where séances take place amongst the women and political meetings amongst Esteban and the anti government conspirators. As the political context of the country changes, so too the happenings inside the house; it is used to harbour guns for the intended coup and then political fugitives of the military dictatorship. Its many rooms provide secret rendezvous for lovers such as Alba and Miguel and later Blanco and Pedro Tercero. Its basement reflects the memory of the lives of the house's inhabitants as it stores, amongst other things, Barrabás' skin made into a rug, the *cuadernos de anotar la vida*, tío Marcos' notebooks and Nivea's head. Once Clara dies the house begins to fall into decay as if it were dying too. Not all these ideas need to be included for the candidate to reach the Band 2/3 and above, but we will consider the relevance of the evidence cited, the candidate's knowledge of the novel and how convincingly presented their ideas are presented. The reward will depend on the range of examples given, the support provided for each and an appreciation of the house's importance to the novel both in terms of the characters and the plot. Band 4 or below responses will possibly slip into narration of the story or a mere description of the house and these answers must be considered for any relevant observation before considering the lower bands. The wider the range of ideas and the scope of the consideration the higher the reward as the candidates' knowledge of the book will become apparent.

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3. 'El amor desmedido de Esteban Trueba por Clara fue sin duda el sentimiento más poderoso de su vida, mayor incluso que la rabia y el orgullo' (Capítulo IV página 177 Espasa). ¿Hasta qué punto cree usted que esta afirmación sea una descripción satisfactoria del carácter de Esteban? Argumente su respuesta citando ejemplos del texto.

Much of Esteban's rage is partly due to his sense of loss over Rosa and it is his grief that in the end compels him to become one of the most successful *patrones* in the area. However, his feelings for Clara are very strong and although his initial reasons for marrying her were more practical than romantic, (he chose to marry her because he thought the family would accept him as a suitor as they had done before for Rosa), he falls deeply in love with Clara and seems at times to want to possess her very being. The question mentions his 'rabia y orgullo' and candidates needs to focus on these aspects of his character, as well as his feelings for Clara, before bands 3 and above can be considered. Candidates who merely reproduce a pre-learnt character analysis can only be credited for specifically relevant comments. Band 2 responses will consider how he interacts with other characters in the novel; his rage, pride and strong sense of honour force his daughter into a loveless marriage and drive him to attempt murder. On the other hand, he also bonds with Alba and swallows his pride to find a way to save her. Ironically, it is this very pride that alienated him from his sons who, in his eyes, dishonoured his name with their socialist leaning in the case of Jaime and Nicolás' inappropriate behaviour. The higher grades will be awarded to responses that select precise examples that demonstrate how his rage becomes so overwhelming that he often loses control. Although clearly besotted with Clara he actually becomes so angry as to strike her therefore destroying his relationship with her. There are many facets to his character and it is hoped that candidates display a detailed consideration of a wide range of them in order to aim for the higher grades. The more balanced the argument the higher reward as the candidate considers the key words in the question and displays an in depth knowledge of the text.

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Rodoreda, *La plaza del diamante*

- 4.* **Vuelva a leer una parte del capítulo 26 desde ‘Al cabo de dos días del lío con el miliciano’ (página 140 Edhasa) hasta ‘creímos que no nos librábamos.’ (página 141) ¿Cómo evoca este pasaje lo terrorífica que era la vida durante la Guerra Civil? No olvide citar ejemplos del extracto para apoyar su respuesta.**

Perceptive candidates may notice that the extract starts and ends with references to other similarly terrifying experiences, leading the reader to believe that these occurrences are quite common during that time of political instability. *La señora*, as she comes down the stairs to answer the door, ‘ya estaba asustada’ without even knowing who was calling, fearing the worse. Her fears are realised as she sees a group of people and ‘sombras como de palos que eran cañones de escopeta.’ The fact that the Militia can enter someone’s home and take charge, ‘le hizo sentarse delante de la mesa y le apuntó con el cañón de una parabéllum detrás de la oreja’, in such an aggressive way, gives the reader an idea of the helplessness and vulnerability of civilians who happen to support the other side. The reader is aware that any legal means of settling issues are no longer in place and people can settle their grievances using more forceful means ‘Y el miliciano decía, haga el papel en seguida diciendo que le devuelve la casa a estos señores, que es todo lo que tienen.’ After the soldier ‘le dio un golpe con el cañón’, *el señor* is taken away to face a *comité* that sides with him in the end, but not before he is driven around ‘mucho rato’ in a car, unaware of his fate, but knowing that the soldiers were carrying ‘garrafas llenas de alcohol para quemarle en un descampado’. Natalia/ Colometa’s ‘gotas de sudor’ as she listens to the account also add to the tension. Some attention to the details of *el señor*’s experience as well as an attempt to interpret how these events were quite commonplace at the time, will place a response in band 3. Band 2 responses will pay close attention to the language and build up a picture of life at the time of the Civil war; armed militia patrol the street, each one apparently free to mete out justice in any way they feel, people are terrified to open the door even at three in the afternoon and civilians appear to live in constant fear. If the terrifying nature of life at the time of the war is successfully recreated through detailed consideration of the passage, then a band 1 should be awarded even if there are some omissions. Any responses that merely paraphrase or narrate the events superficially without any focus on the question should be placed at the lower end of the scale, but consider any relevant material before choosing a lower band than 4.

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5. **¿Hasta qué punto cree usted que la Natalia/ Colometa del final de la obra se diferencia de la del principio y por qué? Dé referencias del texto para apoyar su respuesta.**

Although we may find that the weaker candidates retell the story, most should be able to assess, to some degree, the changes that Natalia/ Colometa experiences during the novel. Most will probably draw upon their knowledge of her marriages first to Quimet and then to Toni. If this is done superficially, yet an attempt draw the contrast is evident, then consider bands 3/4. N/C allows herself to be totally dominated by Quimet from the very start and has little or no say in any domestic or personal matters. She is vulnerable and innocent, and allows Quimet to take over every aspect of her life. When she met Quimet she had a boyfriend but he soon falls by the wayside as a disposable obstacle to Quimet's marriage plans. She even allows herself to be renamed as if her own identity is inferior to Quimet's. Her total submission to Quimet gives the reader the impression that she could not survive alone until her experiences during the Civil War force her to become independent, a survivor who, when pushed to the edge of desperation, even considers murder and suicide. At this crucial moment Toni literally saves her life. He allows her to regain her own identity, he loves and supports her yet allows her freedom to make her own decisions and find herself again. If responses consider these points and show a good use of evidence then a band 1/2 can be considered. As this is a Bildungsroman, candidates will have covered this aspect, however we must ensure that the response is relevant to the question and not merely a reproduction of pre-learnt material, otherwise a band 4 would be appropriate. Likewise any character studies that do not specifically answer the question and do not focus on how N/C has changed can be placed in the lower end of the scale (band 5/6).

6. **'Cuando se fue me abrazó muy fuerte y los niños se lo comieron a besos...' (capítulo 31 página 163 Edhasa.) Usted es Quimet y está a punto de volver al frente para luchar. ¿Qué está usted pensando? Conteste con la voz de Quimet**

Quimet is a character drawn through Natalia's eyes and it will be interesting for candidates to consider his mindset at this time. Although we are never privy to Quimet's thoughts, he is quite clearly portrayed in the novel, albeit from another character's point of view. The better responses (band 2/3) will draw on the evidence given in the novel that enable us to portray Quimet as initially a selfish and often unfeeling character, to one who, having suffered the harshness of fighting on the front, has come to appreciate his family. We are looking for candidates to have Quimet reflect on his past relationship with N/C and his family, his current circumstances fighting on the front and a sense of treasuring the moments he is at home. He may possibly be aware that this could be his last visit, as things are not going well for the Republicans. We will be quite open to how candidates interpret his thoughts at the time, but for band 1/2, we will look for an authentic interpretation of his character, an awareness of context and knowledge of the text through specific references that come across in this stream of conscience. If there is little evidence of knowledge of the character, place the response in bands 4 or below, depending on relevancy and authenticity.

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Gabriel García Márquez, El coronel no tiene quien le escriba

- 7.* Vuelva a leer una parte de la tercera sección desde 'No te preocupes - la consoló el coronel' (página 34 DeBolsillo) hasta 'El coronel no tiene quien le escriba' (página 36 DeBolsillo). ¿Cómo se vale García Márquez del diálogo y las acciones en este pasaje para revelar la importancia del correo? No olvide referirse al extracto.

The arrival of the post is incorporated into the weekly routine of all three characters involved in this extract yet the event has differing importance for each of them. Some reference to the importance, or lack of it, to each character will enable a response to achieve a band 4 if there is some accompanying support from the text. To reach band 3 or above, there needs to be a more detailed consideration of the actions and dialogue of each protagonist. Although the doctor and the colonel appear to be passing the time talking about progress and the speed of aeroplanes, the colonel is completely focused on the mail bag that, ironically considering the topic of their conversation, has taken so long to get there—'El avión es una cosa maravillosa —dijo el coronel, los ojos apoyados en el saco del correo—. Dicen que puede llegar a Europa en una noche.' In fact the colonel is so focused on the bag he notices every detail 'Recibió del capitán un sobre lacrado.' The *administrador* himself is in no real hurry to perform his task of delivering the mail and stops to have a drink before doing so, and this nonchalance emphasises the colonel's obsessive nervousness 'Perdió de vista al administrador, pero lo recobró entre los frascos de colores del carrito de refrescos—.' The doctor has a mild interest in receiving the mail. Even though it carries some personal letters, it contains censored newspapers that are out of date, and so he continues the conversation, oblivious to the suffering colonel's who 'estaba pendiente del administrador'. As the administrator approaches them, the colonel's anxiety heightens and 'retrocedió impulsado por una ansiedad irresistible tratando de descifrar el nombre escrito en el sobre lacrado'. The doctor is completely relaxed about receiving his mail and generously shares the headlines with the colonel who 'no leyó los titulares. Hizo un esfuerzo para reaccionar contra su estómago. "Desde que hay censura los periódicos no hablan sino de Europa", dijo', and the reader is moved by the colonel's attempt to mask his feelings and continue the conversation. It is just as the doctor is about to read his personal letters that he realises what is going on in the colonel's mind although he perhaps has no idea how intensely important the possibility of a letter is to him, 'El médico se dispuso a leer dos cartas personales. Pero antes de romper los sobres miró al coronel. Luego miró al administrador.—¿Nada para el coronel?' The colonel is a proud person and when he hears this 'el coronel sintió el terror. The doctor's misplaced sensitivity contrasts dramatically with the crushing lack of tact on the part of the administrator who, after so long, must surely know the importance of this letter yet abruptly blurts out 'sin volver la cabeza:— El coronel no tiene quien le escriba.'. Although some credit can be given to responses that just concentrate on the mail's importance in the colonel's life, to achieve a more than moderate award (band 3/4), we are looking for candidates to consider the feelings of the protagonist and contrast them with the doctor's mild interest and the administrator's nonchalance. For higher reward (band 2/3), we are expecting candidates to look closely at the conversation that takes place while the colonel and the doctor are waiting for the mail to be sorted. The conversation regarding the use of aircraft, highlights the lack of progress and isolation of this backwater town that relies on a weekly boat to bring the mail; the very fact that the colonel is still waiting after so many years also reinforces this idea. The colonel's letter is a symbol of his past yet also represents government inefficiency. The futile weekly vigil dominates his present life. While the world moves on and progresses, his future is dependent on a poorly administrated government never likely to get their act together; the colonel is trapped in the monotony of waiting for a letter that never arrives.

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8. **¿Cómo consigue García Márquez conoverlo/a a usted con los sufrimientos cotidianos del coronel y su mujer? No olvide referirse al texto.**

Few married couples could go through life like the colonel and his wife and still have such a strong, loving relationship of mutual respect. On the verge of near starvation and both in poor health, each one shows strength of character that urges them to get out of bed everyday and survive whatever life, and the weather, can throw at them. The novel is replete with evidence for candidates to support their answers; the weaker candidates may merely describe how poor the colonel and his wife are and although we can give some credit to these responses, we are looking for some attempt on the candidates part to evaluate their suffering and consider how the reader is moved by it. Both the colonel and his wife have proud characters and elicit our respect, as rather than beg for charity, they boil stones in a pot to fool the neighbours into thinking they have food. On top of their poverty, the loss of their only son and neglect on behalf of the government, they are both unwell and only receive treatment because of the doctor's sympathy towards them. A band 4 answer will give a personal response, albeit a superficial one, to the colonel and his wife's suffering. If the evidence given shows a good knowledge of the novel and a more detailed response to how the candidate is moved by their suffering, a band 3 can be considered. Band 1/2 responses will show original insight and a wide range of references and consider how the writer presents the couple's experiences and inspires more admiration than pity by the way he develops the characters. Those responses that merely explain what has happened to the couple or lapse into a description of their life will be placed in band 5, or below if very brief or superficial.

9. ***'El médico estuvo a ver a la enferma y salió de la pieza gritando: 'Con un asma como ésta yo estaría preparado para enterrar a todo el pueblo.'* (Cuarta sección, página 48 Debolsillo). Usted es el médico y acaba de ver a la mujer del coronel. ¿Qué está pensando? Conteste con la voz del médico.**

The doctor shows admiration and attentiveness towards the colonel and his wife in the novel, so we are looking for candidates to consider the force behind his words, as the couple are more than just patients to him. He has developed a relationship with the colonel and his wife that shows concern and respect. He knows that they would not tolerate what they would consider to be charity, so he promises to send the bill when the cockerel wins, knowing that he will really waive his fee. At this moment, he is enraged by the poor state of health the wife is suffering and cannot believe she is able to survive. Candidates could compare his attitude here to his visit to don Sabas whose wife 'pidió un remedio 'para esas cosas que de pronto le dan a uno y que no se sabe que es' and the marked difference in situations between these two sets of patients could come across in his thoughts. The doctor never insults the couple by making any direct reference to their poverty, yet his retort 'La pobreza es el mejor remedio contra la diabetes' when referring to don Sabas shows he can be direct when he feels strongly about something. The doctor has always been clear about his political views and he may consider how the couple's situation is so dire because of where the colonel's political loyalties lie in contrast again to don Sabas. Candidates are free to take a different approach as long as they maintain an authentic voice.

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Delibes, El camino

- 10.* Vuelva a leer el final del capítulo XVII desde 'Hay allí cinco duros' (página 206 Espasa).
 ¿Cómo se vale el autor del lenguaje para que este pasaje sea tan emocionante? No olvide referirse detalladamente al extracto.

Daniel feels compelled to climb the *cucaña* for several reasons besides a response to a drunken man's provocation. He takes on the challenge in order to reinstate his manhood after the choir incident, to demonstrate his feelings for Mica as her boyfriend has just appeared and 'su desesperación'. The excitement begins even before he starts to climb as he is goaded on by Roque's '-No eres hombre'. The danger of attempting such a feat is clearly highlighted by Germán's 'No lo hagas. Te puedes matar.' This emphasises the risk involved and heightens the tension. An appreciation of the increasing danger as he climbs ever higher, the physical and emotional effect of what he is doing 'una rara mezcla de orgullo herido, vanidad despierta y desesperación' and an understanding of how the excitement continues to increase as he convinces himself to keep climbing, will enable a candidate to achieve a band 3 (or low band 2) if enough detail is given. Consideration of the spectators and their different reactions will push a response into an upper level band 2. For band 1, an appreciation of the writer's style that creates such a vivid picture of the danger 'El palo empezó a oscilar como un árbol mecido por el viento', 'La cucaña...se tambaleaba con su peso como un hombre ebrio', the sense of height 'poder tratar de tú al Pico Rando' and the power of the writing evident in phrases such as 'Gravitaba sobre el pueblo el presagio de una desgracia' need to come across. Reward detailed consideration of the language and only moderate credit will be given (band 4/5) for a running commentary on what is happening without any attempt to consider the power of the writing and the structure of the passage. It is rather a long passage so candidates will have to be selective about which references best support their responses.

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11. ¿Cómo nos impacta el autor a través de los encuentros que tiene Daniel con la muerte? No olvide dar referencias del texto para apoyar su respuesta.

Most candidates will only focus on Germán's death for this question and we will need fairly precise illustration of the impact his death has on the reader, as well as on Daniel, for these types of responses to be considered for the upper bands. Responses that begin to explore the obvious sadness and loss felt by Daniel, even on a superficial level, can be placed in band 3. Those candidates who merely narrate the circumstances of his death without referring to the effect on Daniel, will probably achieve a band 4/5. Most candidates should be able to express, on some level, the emotive and dramatic effect of Tiñoso's death and so the range of evidence and the quality of the personal response to it will help indicate where to place the answer. Germán's death adds a dramatic, poignant twist to the end of the story heightening the pathos of Daniel's departure. Death seen through Daniel's eye, makes him consider his solitude as he is about to leave the village 'El pensaba que Roque, el Moñigo, y Germán el Tiñoso, se sentirían muy solos cuando él se fuera a la ciudad a progresar, y ahora resultaba que el que se sentía solo, era él, y solo él'. Good band 2 or low band 1 responses will possibly consider how the author uses Germán's death as a way to highlight how fleeting childhood is 'Algo se marchitó de repente dentro de su ser: quizá la fe en la perennidad de la infancia' and underlines the finality of life 'Todos eran efímeros y transitorios y a la vuelta de cien años no quedaría rastro de ellos sobre las piedras del pueblo.' The reader too considers the effect of death 'Vivir era ir muriendo día a día', 'La muerte era lacónica, misteriosa y terrible'. Some responses may consider how the author uses death in the novel as a way of exploring the themes of destiny, progress and childhood, although do not overly reward pre-learnt material on these themes. Some candidates may also refer to the other deaths that occur in the novel such as Josefa's suicide or make reference to when Daniel's mother lost a child 'No podremos tener una hija ya. Don Ricardo dijo, la última vez, que he quedado estéril después del aborto', hence the father putting all his hopes into Daniel making a success of himself. Daniel thinks of his near death experience with his father hunting the kite when the shot that was meant for the bird 'podría habérsela metido en la sien y haberle mandado al otro mundo'. When Daniel's father thinks he has killed his own son, 'sus ahorros concienzudos y su vida sórdida dejaron, por un instante, de tener dimensión y sentido. ¿Qué podía hacer él si había matado a su hijo, si su hijo ya no podía progresar?'. We will be open to how candidates approach this question as long as they ensure their response is relevant to the precise wording of the question.

12. Usted es Quino, el Manco, y su nueva esposa la Guindilla mayor acaba de pegar a la Uca-uca por haber desaparecido el día de la boda (el capítulo XVIII). ¿Qué está usted pensando? Conteste con la voz de Quino, el Manco.

The reader acquires a fair amount of detail regarding this character through his conversations with Daniel and his friends as well as the incident with Mariuca and Josefa. Candidates can make good use of their background knowledge of how Quino came about marrying la Guindilla mayor and this moment is crucial for him as he realises the folly of his actions. Candidates can have him regret his marriage and perhaps reminisce over his dead wife and also some idea of the strength of his feelings for Uca-uca (he would not allow even his *suegra* to help him bring her up after the death of his first wife). He has told Guindilla he will not allow his child to be struck, but she appears to have assumed command of the situation here. He knows Uca uca is not happy about her 'new mother' hence her disappearing in the first place. His melancholy may sink to new depths as he reflects on past tragedies; he lost his hand in an unfortunate accident involving his brother, indirectly caused a suicide, and lost a wife to illness. He now has time to reflect deeply on this next stage of his life. We will be open to how candidates interpret his thoughts but a good knowledge of the text and this character should come out in the band 1/2 answers.

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TEATRO

De la Rosa, *La conjuración de Venecia*

- 13.* Vuelva a leer una parte del Acto Tercero, desde el principio de la Escena II 'MOROSINI (Corriendo hacia su hija)' (página 228 Cátedra) hasta 'LAURA.-...¡Qué lejos estaba entonces de prever su desdicha!' (página 233). ¿Cómo se vale el dramaturgo de las acciones y las palabras en este extracto para comunicar la intensidad de las emociones sentidas por ambos personajes? No olvide dar referencias específicas del extracto.

Laura has decided to tell her father that she has married without his consent and the effect of such a confession is so strong that she falls to her knees at the end of the previous scene. This scene begins with her father running to his distressed daughter, clearly concerned about what is troubling her. His response that 'tú eres incapaz de ofender a tu padre, tú no me has dado en la vida el menor pesar, ni me lo darás nunca' highlights the closeness of the relationship between father and daughter and prepares the audience for the great disappointment he will no doubt feel once Laura confesses. Laura's guilt and sense of disloyalty at having betrayed her beloved father equally pains her 'Cuando sepáis mi falta... cuando veáis el pago que he dado a tanto amor, a tanta ternura... ¡Por Dios que no me aborrezcáis; aún soy más infeliz que culpable!' and this should come across in the better answers. The audience is fully aware of the intensity of Morosini's emotions as he exclaims '¿Qué turbación, qué congoja es ésa?... ¡Sácame cuanto antes de esta incertidumbre; mira, hija mía, que ya no puedo más!' and the suspense escalates as the audience wonder if she will be able to tell the truth 'esta vergüenza, esta angustia que ahora siento en mi alma, es ya parte de mi castigo'. Contemporary audiences will have been aware that this is possibly the worst thing a daughter can do to a father at that time 'Esta hija... esta hija única, objeto de tantos desvelos y vuestra sola esperanza... la que no debía ni haber respirado siquiera sin el permiso de un padre tan bueno' and responses that convey an understanding of a daughter's role at that time can be credited unless they move away from the passage. Candidates need also to take into account the stage instructions that also help to convey how both these characters are suffering. At the moment of the actual admission Laura begs for forgiveness by literally throwing herself at her father's feet 'Esta hija ingrata ha dado ya su mano. (Arrójase a los pies de su padre: éste se queda absorto.)'. Morosini, up until now the indulgent father, is hurt beyond all measure and becomes a stern judge 'Aparta, Laura, quita... no me beses los pies, cuando acabas de traspasarme el alma!' His turmoil is evident in his words and actions 'Hija mía... hija mía... ¿por qué has hecho infeliz a quien te ama tanto? (Inclínase un poco; LAURA se levanta, y se arroja en sus brazos: quedan unos instantes en silencio.)' Candidates who make no reference to the protagonists actions will restrict their response as they add force to the words. Who cannot be moved by this scene on stage '(Le echa los brazos con la mayor ternura y la conduce a un sillón, junto al suyo: siéntanse ambos. LAURA coge las manos de su padre, las lleva a la boca y levanta los ojos al cielo.)'? A superficial consideration of the emotive value of the words and actions will enable a response to reach band 4. A more detailed response will be placed in bands 3/2 according to the quality of the references. In order to fully comprehend the depth of the offence, there needs to be an appreciation the relationship between father and daughter, and the expectations of a daughter in this society. This and an idea of how the is played out on the stage will help place the response in a band 1/2.

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14. En su opinión, ¿cómo consigue el autor entrelazar el amor trágico de Laura y Rugiero con el complot de los nobles para intensificar el interés de la obra? No olvide referirse detalladamente al texto.

Audiences always enjoy a good love story and the more obstacles thrown in the lovers' way the more entertaining the play becomes. De la Rosa successfully interweaves the tense, conspiratorial scenes with Laura and Rugiero's impossible love story in order to engage the audience's emotions tingeing an historic event with a romantic veneer. He also uses this secret marriage to form a bond between the two main families so as to make the final twist even more dramatic. Here we are looking for an appreciation of the dramatic effect of combining an historic play with a love story. The audience gets more personally engaged by the passion between Rugiero and Laura and visually the handsome couple capture the audience's attention. The love angle makes an historical incident more passionate and engaging for the audience, especially if there is a handsome, romantic hero as protagonist. Any attempt to appreciate the dramatic effect of the love scenes and the audience's reaction to Laura and Rugiero's love is to be rewarded. The tragedy of the final act when he discovers his father and has to be separated from him and his wife forever has a profound effect on the audience. Candidates should consider whether there is a greater impact in the scenes if the audience more personally involved with the characters. Candidates are free to decide whether the plot itself is dramatic and exciting enough to maintain an audience's attention or if the love interest is more compelling. The better responses will weigh up how successfully the author interweaves love and politics and consider how the audience is more engaged with the characters and sympathises with the personal risk to those involved. Band 1/2 responses will support a logically presented argument by display a detailed knowledge of the text and a carefully selected range of references. Band 3 responses must allude to some degree, to both aspects of the question. Those responses that only argue one side or are superficial in their interpretation will be placed in band 4 or below.

15. En su opinión, ¿cómo aprovecha el autor el contraste entre el ambiente carnavalesco de Venecia y el ambiente peligroso de la conjuración para aumentar la tensión dramática de la obra? Dé ejemplos.

It is established early on that it is carnival time in Venice. The masked man who follows Rugiero is not considered a threat, as there are many men and woman around at this time wearing masks. The jovial atmosphere that accompanies any carnival now has a more sinister ambience, as a mask wearer could be a spy, a co-conspirator or just mere a carnival goer. To achieve a moderate award (band 3/4), responses must at least consider how the author manages to combine the celebratory, carefree atmosphere of the carnival with the highly dangerous plotting and undertaking of the conspiracy. On the one hand helping the conspirators to disguise themselves, yet on the other also allowing the spies to pass inadvertently among the crowds. The distractions caused by the carnival entertainments also serve as an effective diversion for those about to strike. Most candidates will probably concentrate on the carnival scenes prior to the plot failing and consider the middle bands for any appreciation of the colourful costumes, songs and dances in the crowded scenes prior to the plot being carried out. Those who do so successfully will be placed in band 2/3. The intermingling of spies and plotters, mysterious conversations mixed with everyday conversation amongst the crowd and the song, dance and poetry recitals, mark a change in pace before the plot happens. There is an underlying sense of suspense as the audience is being entertained. There is a celebratory atmosphere on the stage yet the audience knows the plotters are going to fail. The questions the *bastonero* fires at the spy in Act IV, scene VI contribute towards a dramatic change in atmosphere. The sinister undercurrent climaxes in the call to the plotters to take action and its immediate failure. Place in the upper bands (1/2), those responses that manage to cover similar points, while making full use of specific references to support their answers, as well as an awareness of the way it works on the stage.

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Mihura, Tres sombreros de copa

16.*Vuelva a leer una parte del Acto Segundo desde 'EL ODIOSO SEÑOR. ¿Y cuánto dinero llevaba usted en la cartera?' (página 124 Cátedra)' hasta '¡Vivan las muchachas que hacen caso a lo que les dice Buby!' (página 126 Cátedra). a) ¿Cómo se las arregla Mihura en este pasaje para que el Odioso Señor merezca su nombre? b) ¿Cómo se vale del diálogo y acciones de los personajes para crear un ambiente tenso a la vez que cómico? Usted debe contestar ambas partes de la pregunta refiriéndose al extracto.

(a) Although Paula is trying to cheat *el Odioso Señor* out of money, it is clear that Mihura does not want the audience to consider him a victim as his name and his behaviour soon turn the audience against him. Candidates who read the stage instructions can easily evaluate his character '(Ya dispuesto a todo)/ (Sonriendo pícaro)', and his attempt to turn the situation to his advantage is evident when he drools '¡Claro que si usted fuese cariñoso', giving the audience a hint of how loathsome this character is. This rogue does not hesitate to buy Paula's affections '(sacando un billete de la cartera, y muy tunante)' and when he sees that things are not going his way, he is prepared to be more forceful '(Va hacia ella y la abraza. Ya ha perdido toda su falsa educación. Ya quiere cobrarse su dinero lo antes posible)'. He soon becomes aggressive when he sees Paula is non compliant to his wishes 'El señor brutote, brutote, insiste en abrazarla' and behaves like a spoilt child when he demands all his presents back. His exit from the stage leaves the audience well aware of his arrogance as in a last ditch attempt to save face he shouts '¿Pensabais engañarme entre los dos? ¡A mí! ¡A mí! ¡Canallas!'.

(b) This scene is comical in the sense that both characters know Paula is lying about her loss yet continue the role playing. The questions regarding the size and number of notes 'PAULA. Cuatro billetes./ EL ODIOSO SEÑOR. ¿Pequeños?/ PAULA. Medianos' are humorous and as the dialogue continues the playful tone of the conversation is maintained 'EL ODIOSO SEÑOR. ¿Para quién va a ser este billetito?'. It is quite amusing and entertaining for the audience to see how the two negotiate a price for services to be rendered 'PAULA. ¿Tengo un disgusto tan grande! Porque figúrese que no es un billete solamente...son cuatro...' Although Paula initiates the *engaño*, (albeit at Buby's forceful insistence), her position becomes vulnerable when the *Odioso señor* decides to take control of the situation and locks the door '(Y él le da un beso. Después se levanta y echa los pestillos de las puertas. PAULA. se pone en guardia)'. It is this action that marks a turning point in the scene with the balance of power now firmly in the *Odioso señor's* hands. Despite Paula's anger and attempts to liberate herself the *Odioso señor* refuses to back down despite the fact that Paula has clearly changed her mind '(Ya indignada e intentando zafarse de los brazos de EL ODIOSO SEÑOR); his retort 'Yo no gasto mi dinero en balde, nenita' both patronises and threatens her. The tension relaxes a touch as Buby comes in, the audience imagining what might have happened had he not entered at that moment '(El señor le ve y, sudoroso, descompuesto, fuera de sí, se dirige amenazador a PAULA)'. Paula is not out of the woods just yet as Buby is also angry at her, the stage instructions accentuating their contrasting feelings 'BUBY frío' and 'PAULA Nerviosa'. It seems as if she has exchanged one dangerous situation for another as Buby says 'Será mejor que no sigas pensando en ese muchacho, porque si no, te mato a ti o le mato a él'.

Candidates have ample opportunity to give equal weight to each part of the question but consider the quality of the overall response before awarding a band. There needs to be some indication that the candidate has exploited the extract for relevant material to support a character evaluation and an awareness of the tone of the scene for band 3/4. Band 1/2 candidates will fully exploit the material and focus on the detail in both the lines spoken by the actors and the stage instructions. Reward any relevant personal response to how this will

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play out on the stage but, as always, place in the lower bands any answers that paraphrase or narrate.

- 17. Elija un episodio y dé su apreciación de cómo el dramaturgo se vale del comportamiento absurdo de los personajes para hacer reír al público. No olvide referirse detalladamente al episodio elegido.**

There are many memorable scenes that would be appropriate here: Dionisio and Rosario finding a boot under the bed, Dionisio asking Rosario to take over his phone call as he scratches his flea bite, Sacramento finding a dead rabbit under the bed or one of the many exchanges between Paula and Dionisio. It does not particularly matter which episode candidates select but it is essential that there is an understanding of how the scene plays out on stage. If candidates focus sufficiently on the wording of the question, this should automatically come across, as the question clearly demands consideration of the audience's reaction. Candidates can find it challenging to appreciate comical effect so we will be open to accept a wide range of interpretations as to what the candidate considers humorous. There are many suitable episodes so even those candidates with a superficial knowledge of the text should have little difficulty in finding an appropriate one. Band 1/2 responses will fully exploit their well-delineated episode for its humour and absurdity and will not write reams on the genre to which it belongs. A band 4 can be awarded to responses that display at least a superficial appreciation of what is considered absurd or why a scene is comical. Band 3 will make a fairly sustained attempt to keep sight of the question and show at least some acknowledgement of the audience's reaction.

- 18 Usted es Dionisio al final de la obra y está reflexionando sobre las influencias contrastantes de Paula y don Sacramento. ¿Qué está pensando? Conteste con la voz de Dionisio.**

Candidates should not have too much of a problem imitating Dionisio's naïve, child like character, so the differentiator will lie in how well the candidate can manipulate his or her knowledge of the material. Essentially a vivid contrast in how these characters have influenced Dionisio's life will come across as well as how Dionisio, who at the end of the play has opted for a regimented, bourgeois life, in contrast to Paula's bohemian alternative, faces up to the consequences of his decision. The band 1 responses will have Dionisio reflect by drawing on specific details from the play to create a contrast in the influences that Paula and Sacramento have had on him, perhaps imitating the absurd, comic tone of the play. Sacramento only appears once but his dialogues are far lengthier than most others and the absurdity and illogical nature of the arguments he puts forward are laughable in contrast to a more sympathetic audience reaction to Paula. Whereas Paula cheers Dionisio up and awakens his illusions, giving him something to dream about (childlike activities such as building sandcastles), Sacramento is the strict adult who forbids all fun, pronounces roaming the streets to be considered bohemian and unacceptable. Paula's talk of going to the beach and hiring a boat, contrast with the fixed closed in spaces offered by a more sophisticated lifestyle that has such strict rules 'Las persona decentes están en sus casas y reciben visitas en el gabinete azul'. Band 2 responses will demonstrate a good familiarity with the text perhaps having Dionisio reflect, in a dream like fashion, on being on the beach with Paula or running off to Cuba. He could still feel quite concerned that he does not like fried eggs and be hopeful that Sacramento will be faithful to his promise of asking *la señora* if he could have poached ones!

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POETRY: GENERAL CONSIDERATIONS

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

- the answer should be relevant to the question. Do not give much credit to candidates who have obviously chosen a particular poem because it's the only one they know, and make no attempt to relate it to the question.
- autobiographical detail should not be credited unless a clear attempt has been made to relate it to the question (e.g. 'Machado's imagery invests the Castilian countryside with the melancholy he feels at the loss of Leonor, for example...', not 'Machado wrote this poem after losing his wife, who died after a long illness in...').
- candidates are of course entitled to make use of 'taught' material, but it should not be given much credit unless the candidate clearly understands it and has related it to the question.
- decoding has to receive some credit (because it may demonstrate a degree of understanding, and otherwise a good many candidates would get no marks at all), but it needs to be sifted for any signs of true appreciation.
- as a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.
- sensitive attention to the words should always be generously rewarded – unless it's totally irrelevant – whether or not the Examiner agrees with the candidate's interpretation. However, a rigid, 'taught' interpretation that gets in the way of a personal response, rather than enhancing it, will limit the reward.

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POESÍA

Hernández, *Antología Poética*

19.* Vuelva a leer LA CAMPANA Y EL CARAMILLO (página 59 Castalia). ¿Cómo se vale Hernández del lenguaje en este poema para crear un ambiente vivo y alegre?

Hopefully candidates will focus on the precise wording of the question and emphasise how the words create a lively and happy atmosphere rather than analyse the rhyme scheme or delve into details about the poet's life. Band 1/2 responses will focus both on the detail in the language as well as the overall structure of the poem. The poet tinges the fiesta with local colour by referring to the traditional rocket launch to mark its beginning. The loudness of the rocket as it thunders through the countryside 'Truena, truena' gives way to the sound of local instruments whose music decreases in intensity from the tambor 'trina trina' to the dulzaina that 'pita suavemente'. The 'callado brillo de un astro' parallels the silence of the surrounding countryside, broken only by the sound of the 'pastoral caramillo', with the images of nature that weave throughout the poem. Band 3 responses will have a fairly sustained attempt to answer the question and convey a personal response to the words even if their observations are superficial. Sift through less precise responses for any creditable comments and some attempt to engage with the poem for band 4.

20. Vuelva a leer BALADA DE LA JUVENTUD (página 76 Castalia).

¿Cómo consigue Hernández celebrar la vitalidad de la juventud en uno de los siguientes extractos: (i) Desde 'Llegó a mí triunfante: la vi, y la sorpresa' hasta 'yo soy nube de oro que pasa fugaz.' (versos 1-20) (ii) Desde 'Yo soy fuerte hoguera que inmensa se inflama' hasta 'la página de oro que puede mostrar.' (versos 21–40)?

Candidates who carefully focus their entire response on how the poet celebrates youth, rather than approach the poem in a line-by-line appreciation, can be considered for band 2. If the insight is particularly perceptive and supporting evidence is relevant, then a band 1 can be awarded. Band 3 responses will make a fairly sustained attempt to ensure relevance but there could be a lack of focus at times. If candidates lose sight of the question yet have made an attempt to look at the language, we can consider band 4.

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21. Escoja uno de los siguientes poemas y dé su apreciación de la manera en que Hernández aprovecha la sonoridad de las palabras para enriquecer el efecto poético: NIEBLA - Dios y poema (página 112 Castalia), COLORÍN (página 68), SONETO FINAL (página 185), Guiando un tribunal de tiburones (página 160), SONETO LUNARIO (Página 57).

Most candidates should be able to identify the poetic value and sonority of words such as 'Lo arrastran los herreros torrenciales' from *SONETO FINAL* and 'Una red de raíces irritadas' (*Guiando un tribunal de tiburones*). A personal response to carefully selected lines such as these that demonstrate how certain words or phrases enrich the poetic effect can be considered for the upper bands. Likewise candidates may well work through their chosen poem line by line to appreciate the sound of the words, and if this is done effectively with a detailed consideration of the poetic effect of the language, a band 1/2 award can also be given. Weaker candidates should find this question accessible but may digress and reproduce material they have learnt beforehand that may not be entirely relevant to the question. Responses of this type need to be filtered for their relevance before automatically going for the lower bands. If there is some relevant material and a personal response a band 4 can be considered. Band 3 answers will make a fairly sustained but superficial response to the question, perhaps focussing on the repetition of *nada* in *NIEBLA - Dios y poema* or the sonority of 'Lo Verdadero, en la perseverancia,/ su perfección perfecta perfecciona'. Few candidates can fail to identify the musicality to lines like 'Colorado colorín/ canta, encántame sin fin' from *COLORÍN* or from *SONETO LUNARIO*, 'Cae la Leda lunar como una joya.'

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Benedetti, El amor, las mujeres y la vida

22.* Vuelva a leer el poema La madre ahora (página 121 Punto de Lectura). Aprecie cómo el poeta ha conseguido evocar el paso del tiempo de una forma emotiva.

The poet refers to his forced exile in simple terms 'cuando tuve que irme' yet he clearly found it painful and missed his family, especially his mother who 'ahora la recupero con un bastón de diferencia.' Some appreciation of how he conveys the passing of twelve years through a series of violent events but links them to his own personal memories and to his family to make the recollections more emotive and personal, will place a response in band 3. He conveys the passing of time by describing his mother's age as 'ochenta y siete años de grises' and looks through her eyes, reading her thoughts and creating an vivid picture of her memories that she has shared with him in the past, revealing the intimacy of their relationship. The passing of time through his choice of words such as 'páginas sepia de obsesiones' both personalises the memories and emphasises that their place is way back in the distant past. He paints a vivid portrait of her family history and as he brings his memories up to the present time, he highlights her frailty as he feels all he can do now is 'comprarle una tele nueva/ o alcanzarle su bastón.' All of these memories are drawn together through the image of his mother looking out her window at the avenue, scene of political riots, shootings and tear gas bombs that she has witnessed and now allows herself to be lost in her thoughts and relive her memories. Candidates who manage to convey how the poet not only evokes the events of the twelve years of his enforced absence from a politically unstable Uruguay, but also interweaves his feelings towards his mother to personalise the memories, will deserve a band 1/2 depending on the quality and detail of the supporting evidence. The lower bands will be reserved for those candidates whose responses read like a biography of the poet's life.

23. Dé su apreciación de cómo el poeta ha conseguido evocar la importancia que tiene el jardín botánico para sus visitantes en uno de los siguientes extractos del poema A la izquierda del roble (página 20 Punto de Lectura), (i) Desde 'No sé si alguna vez les ha pasado a ustedes' (verso 1) hasta 'ya que a mí no me llegan ni siquiera los ecos.' (verso 30), (ii) Desde 'No sé si alguna vez les ha pasado a ustedes' (verso 31) hasta 'y ella se consterna misteriosamente.' (verso 92).

The poet evokes a vivid image of the garden by recreating a magical atmosphere 'pero el Jardín Botánico siempre ha tenido/ una agradable propensión a los sueños.' The repetition of 'No sé si alguna vez les ha pasado a ustedes' engages the reader's attention and creates a bond between the poet, the reader and the garden. He continues to construct a vibrant representation of the garden through the emotions it provokes in all who visit it implying that the botanical garden cannot fail to touch all those who enter 'y la melancolía baje por los brazos/ hasta que uno cierra los puños y la atrapa'. Sounds as well as sights enrich the image the poet places in the mind's eye and by revealing the garden's secret we become one of the visitors ourselves 'El secreto es apoyarse digamos en un tronco/ y oír a través del aire que admite ruidos muertos/ cómo en Millán y Reyes galopan los tranvías.' The poet paints a magical, mysterious picture of the visitors as well 'las parejas que huyen al Botánico/ ya desciendan de un taxi o bajen de una nube.' While the real world is kept away 'Que la ciudad exista tranquilamente lejos', the couple are free to immerse themselves in their feelings 'y se miran fanáticamente a los ojos /como si el amor fuera un brevísimo túnel/ y ellos se contemplaran por dentro de ese amor'. The second extract has the poet letting his imagination run wild imaging what the lovers are speaking about 'es lindísimo imaginar qué dicen' and inspired by the garden's mystical atmosphere he visualises them 'Fíjense que él acusa con ternura/ y ella se apoya contra la corteza/ fíjense que él va tildando recuerdos/ y ella se consterna misteriosamente'.

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24. **Aprecie cómo el poeta logra convencerle a usted de la intensidad de sus sentimientos en uno de estos poemas: *Incitación* (página 115 Punto de Lectura), *Táctica y estrategia* (página 83).**

The language in both poems offers accessible material for all candidates to convey some idea of the intensity of the poet's feelings. In *Táctica y estrategia*, the poet's desire to connect with his lover is so strong that he wants to 'mirarte/ aprender como sos/ quererte como sos'. Most candidates should be able to interpret the strength of his desire to form a bond with her and 'construir con palabras/ un puente indestructible'. Reward any appreciation that communicates the closeness he wishes to achieve 'para que entre los dos/ no haya telón/ ni abismos' and his yearning for his lover to 'por fin me necesites'. In *Incitación*, again the poet's feelings are evident from the start and even the weaker candidates should be able to interpret the intensity of language such as 'siento a pesar de todo brutal desasosiego/ y el código de agobios lo dejo para luego' and 'Aspiro a que tu suerte de nuevo me rescate /del frío y de la sombra del tedio y el combate,/ la gloria nos espera sola en su escaparate/ mientras tú y yo probamos la sal y el disparate'.. There may be some responses that focus solely on the sexual side of the poem 'entre nosotros borra la línea divisoria/ y nuestros pies se buscan para empezar la historia' and these responses will be rewarded for their relevant observations. Band 1/2 responses will focus in great detail on the precise language used and convey a convincing relevant response that demonstrates to what extent they are convinced by the strength of the poet's feelings. Band 3/4 responses will make a sustained attempt to respond but may lack a detailed consideration of the language.