

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the November 2005 question paper

0488 LITERATURE (SPANISH)

0488/01

Paper 1, maximum mark 60

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the *Report on the Examination* for this session.

- CIE will not enter into discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the November 2005 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Answers will be marked according to the following general criteria:

- 18-20(A)** 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.
- 15-17 (B)** Detailed answer, relevant to question and with personal response; may be a bit cut-and-dried. For p-b questions, close attention to words but may be a few omissions/superficialities.
- 12-14 (C)** Competent answer, relevant but limited; signs of personal response, good knowledge of book. For p-b, some attention to words but some significant omissions and/or misunderstandings.
- 9-11(D)** Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. P-b: significant omissions/misunderstandings, but some response comes over.
- 6-8 (E)** Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. P-b: attempt to respond, but with severe limitations.
- 4-5 (F)** Short, scrappy answer; confused; signs that book has been read. P-b: has read the passage and conveyed one or two basic ideas about it.
- 2-3 (G)** Has read book and absorbed some very elementary ideas about it. P-b: may have glanced at passage and written a few words.
- 0-1(U)** Nothing to reward. Obvious non-reading of book, or total non-appreciation.

It is very helpful if examiners comment on the scripts. This does not mean writing long essays, but simply ticking good points, noting a few observations in the margin (e.g. 'good point', 'irrelevant', 'excessive quotation', etc.). A brief comment at the end of an essay (e.g. 'rambling answer, shows some knowledge but misses point of question') is particularly helpful. If your team leader disagrees with the mark, s/he will find it helpful to have some idea of what was in your mind! **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.

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.**

E.g.:

- (1) candidate answers a starred question on Lázaro and scores 12; an essay question on Lázaro and scores 15; an essay question on Rulfo and scores 12. The Rulfo question must stand, and so must the Lázaro starred question, because candidates are **required** to answer a starred question. Therefore the essay question on Lázaro is the one that must be penalised.
- (2) candidate answers two essay questions on Lázaro, scoring 13 and 14, and a starred question on Rulfo, scoring 10. The Rulfo answer must stand, because it is the required starred question. But **either** of the two Lázaro 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 Lázaro, Rulfo and Mistral, but no starred question. Here you simply penalise the lowest-scoring of the three answers.
- (4) candidate answers three essay questions *and* 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 R.A.W.
- (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.

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Finally, do not forget to send your Assistant Examiner's Report to the principle examiner as soon as you have finished your marking. These reports are of the utmost importance so that a fair and balanced picture can be given in the report to centres.

Lazarillo

- 1 To answer this question convincingly one has to be aware that the Buldero and the Alguazil have planned the scenario between them. This casts a heavy irony over the whole scene. Knowing the deception-riddled world Lázaro lives in, and having read his preliminary description of the Buldero, the reader should immediately suspect a deception; but it is not confirmed until the end of the *tratado*, so for some the irony may only emerge on a second reading. Candidates who do not get the irony at all are unlikely to score at all highly, but will of course be credited for any relevant comments. The plot is a clever one because both the Alguazil and the Buldero make such effective use of both words and gesture, knowing that gesture will appeal to the ignorant as much as, or more than, words. The Alguazil makes quite a convincing show of moral indignation, even (ostensibly) staking his staff of office on the truth of what he says. Ironically, of course, what he says is the exact truth – that he was offered a share in the profits of deception – but he says it in such a way that the Buldero can refute it even more convincingly. The Buldero appears to react with saintly patience and true Christian forgiveness, but the reader should not be too impressed because he already knows he is dealing with a hypocrite. When the Buldero prays to be sunk in the earth if he is lying, even the dullest reader should smell a rat; it will not happen, because in Lázaro's world the age of miracles is long past. The Alguazil's 'miraculous' collapse, on the other hand, is transparency easy to fake. We are probably expected to react with a mixture of disgust at their villainy and admiration at their ingenuity, but candidates can of course react how they like, so long as they back their comments with detail from the text.

As for the crowd, its collective intelligence, like that of all crowds, is far less than the sum of its parts. Here we pass from heavy irony to direct satire, not only on crowd mentality but also on superficial piety; the people are predisposed to believe the Buldero (and therefore to be cheated by him) even before the Alguazil says his piece. 'Hombres honrados' is savagely ironic: *honrado* here is clearly synonymous with 'stupid' and stupidity, in Lázaro's eyes, is a crime. Nobody remotely suspects that the Alguazil may be faking his collapse: they either think he deserves it, or are alarmed. Do not such people *deserve* to be ripped off?

- 2 As with all questions focusing on a single character, what we do not want, but will probably get from weaker candidates, is a pre-digested character sketch. Such answers will have to be judged on the amount of textual evidence they provide, but should not be allowed to score above D if there is no apparent attempt to answer the question.

This being a satire, the author does not really invite us to 'like' Lázaro. He has few likeable traits: he is cunning, ruthless, greedy and disillusioned. But while he is a – indeed *the* – *pícaro*, the archetypal rogue, he is not a villain. He is capable of affection: some, it seems, for his mother, and certainly some for the Escudero. He is also capable of admiration, even if the things he admires are not conventionally admirable – the Ciego's cunning, for example. He is not a complete cynic: he does acknowledge degrees of vice, and potentially of virtue, in his fellow men. Arguably, he cannot be blamed for his own vices: they stem from the need to survive in a harsh world. He has positive traits, too: he is intelligent, resourceful and irrepressibly energetic, refusing to be cowed by the harshness of his environment. Moreover, he continually makes us laugh, sometimes at himself (as when he runs in panic from the grieving widow), and very often at the world around him. Fundamentally, we are on his side: in the English sense, we do 'sympathise' with him. How candidates weave these, and other considerations, into their answers is up to them; their responses will be judged on the coherence of their arguments and, as ever, the quality and breadth of the evidence used to support them. Beware in particular of answers that cover only a tiny part of the book.

- 3 The Ciego has to be the most vivid character in the book after Lázaro himself, and impersonating him ought to be fun. We hear him speak a lot, too, so for a high B or A mark, at least, we need a convincing attempt on the voice. His state of mind is easy to infer: furious anger at Lázaro for injuring and abandoning him, coupled with a reluctant admiration for the efficiency with which Lázaro has applied the Ciego's 'avisos para vivir'. He will certainly not wish Lázaro well in his future life; he is more likely, I think, to both wish and expect him to end on the gallows... Candidates may make the Ciego hark back to some of the incidents that marked his partnership with Lázaro, but I do not think it

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will be necessary to include too much narrative in order to make the impersonation of Villari convincing. Answers may be quite short and still score highly, if that conviction is present.

Borges

- 4 (a) This is not a difficult task, but it requires close reading, something our weaker candidates are not good at. Without it, they are likely to produce only a few vague comments about Villari being frightened and on edge. N.B. also the question is not 'how would you describe his conduct?' but 'how do you react to it?': for C+ marks we want some awareness for the way Borges uses language to affect the reader. This again can only be done by close reading. I do not think we are intended to admire Villari: indeed, the extraordinary comment that the tooth-pulling leaves him neither 'más cobarde ni más tranquilo que otras personas' seems to imply that there is nothing particularly admirable about him. He is neither resigned to his inevitable fate nor courageous about facing up to it. Nor is he exceptionally amiable, as we see from his reaction to 'el insolente'. He is intellectual, but his reaction to reading the Divine Comedy seems to hint at a degree of perverse spiritual pride: he deserves hell, apparently, but not the lowest circle of it! When the assassins finally catch up with him he meets death with relative calm, but without any display of courage or defiance which might force us to admire him. However, we are clearly meant to emphasise with the awful strain of waiting for death and seeing it round every corner, in every face; and with the claustrophobia of his hiding place, made even worse by his dreams ('cowards die many times before their deaths' a quotation which Borges may have had in mind). Candidates need not, of course, agree with the above opinions, but whatever opinions they have must be backed by precise reference if they are to approach an A/B mark.

(b) A candidate who has answered (a) should find (b) easy. Some may merge the two questions, and there should be no penalty for this if both aspects have been covered. Some candidates may legitimately comment that the suspense has been well established by this stage of the story, so Borges only needs to pursue it. The attack of toothache jacks up the tension because V. is forced to leave his hiding place to deal with it; note the ominous use of *descarga* to describe the pain. The detailed description of the bystander who pushes V. adds to the suspense: it is detailed because V. looks for evidence of an assassin in every individual. Presumably the woman looks German to him because it is a German he fears. His fear is evidenced by the long gap before he dares venture out again; the tense monotony of that time, by careful reading of the Dante plus the notes, evidently not for pleasure but because there is nothing else to do. The repeated nightmares of being shot indicate that the reality is creeping closer and there is nothing that V. can do about it: the use of the imperfect tense here increases the feeling of being trapped. The suspense is finally shattered by the stark past historic of 'lo despertó'. Candidates may, of course, pick out different details from the above, or interpret them differently, but detail there must be.

This is a tricky question, requiring excellent knowledge of the book (or of one story in it, at least), and we may have to be generous in marking it. Well-prepared candidates may legitimately refer briefly to quite a number of stories, but we do expect *detailed* reference to at least one, and an A mark may of course be given for a convincing answer based on just one story. I would say that what Borges admires most of all is intelligence, but he is aware that intelligence may be mis-applied and may lead you into misery, sin or crime. He despises vanity, self-satisfaction and self-delusion. He is suspicious of ambition and believes that pride, particularly spiritual pride, invariably leads to a fall. He despises treachery, cruelty and cowardice, but believes they are commoner elements in human character than kindness or courage. He sympathises with people who suffer from loneliness and injustice and is sympathetic to their attempts, however unorthodox, to escape those conditions. And so on: all reasoned arguments will be accepted!

- 6 Borges (or his publisher?) almost always does name collections of short stories after one of them, clearly the one which is felt to strike the keynote and/or be the best of the bunch; so we are looking for the candidate's opinion about what, in *El Aleph*, (a) sums up the themes and the mood of this collection and (b) makes a particularly good story. This is a tall order, and any candidate who can achieve it convincingly is almost certainly going to merit an A mark. Marks below A are likely to go to those who give us a more or less coherent account of what they find interesting in the story. It is one of the longest stories in the book, and probably the most elaborately constructed. The frame-story is enriched by the presence in it of the Borges-persona; however ironical the presentation, it suggests that the tale is of particular importance. The frame-story is, indeed, replete with irony especially the fact that it is the absurd, crass, self-satisfied Daneri who possesses the Aleph. Daneri also serves as a peg on which to hang some more amusingly erudite literary references, plus a sharp satire on the literary establishment (Daneri wins the literature prize) further adorned with self-satire (Borges's work

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is not even *proxime accessit*). Structurally, the story is excellent too: the lengthy prologue in the first chapter is interesting because we wonder where on earth the story is going, but once we are introduced to the Aleph we realise that the whole procedure was really a feint to bring us up to this arch-typical Borgesian story, which is yet another take on the infinite and the labyrinth. And it is a particularly beautiful take: the long list of things that Borges observes in the Aleph is a wonderful piece of poetry in prose. The story does seem to me to encapsulate the best of Borges. What is more, the idea of the Aleph being everything being encapsulated in one thing suggests that it is a good title for a collection of stories: one volume, many tales.

I shall be interested to see what candidates have to say. Some may plainly be parroting their teachers to an extent, but as I have said before, we cannot blame or penalise them for this.

Esquivel

- 7 The danger for weaker candidates here will be that they will just list instances of 'blancura' without any real attempt to convey the effect. Obviously this will earn small reward, though some credit may be given for observing the lexical variations which the author introduces (from 'blanco' to 'niveo' to 'albor' etc.). For D+ there must be a clear awareness of how the 'whiteness' conveys the intense suffering being endured by Tita, which causes her to hallucinate so that the world around her begins to dissolve. (It reminds me powerfully of having migraine!) The whiteness of the sheet obviously symbolises Rosaura's soon-to-be-violated purity, and so, for Tita, the terrible fact that it is Rosaura who is to encounter Pedro in the bed, and not herself. The fact is so real that it eliminates the reality of everything else, including Rosaura herself; although the fact that Rosaura is still, at this point, a virgin may be conveyed by '*nívea fantasma*'. Reality retreats still further when the guests become mere 'sombras chinas': a sort of ghastly game. (Note the recurrence of 'sábana' here). The aptness of 'albor', evoking *alba*, for the strange light that eliminates night is obvious, and also ironic: normally dawn brings relief, here it represents further suffering. The whiteness theme is then taken over by the sugar, as Tita struggles to carry on with her culinary duties: she is never given time to indulge her own feelings, whether pleasant or painful. The sentence describing her memories of going to church is completely taken over by the word 'blanco', which is richly symbolic, evoking childhood happiness and innocence, hope for the future, and of course expectations of a white wedding which have now been cruelly disappointed. A candidate who works steadily through the passage in this way should merit high reward; selective comment is likely to be less successful because the passage is so carefully constructed.
- 8 Many candidates will doubtless take this as licence to describe how M.E. bullies Tita and one other character, most likely Rosaura. There do have to be two characters – do not over-reward those who concentrate entirely, or almost entirely, on Tita. If detail and understanding are present, such answers may score up to a high C or even low B. For high B or A there must be precise attention to the wording of the question: how does M.E. metaphorically 'prensa', 'destoza' and 'despelleja' her victims? We are looking for understanding, and precise exemplification, of the way M.E. revels in stripping away from them every last vestige of self-respect and self-assurance, and of how the writing conveys this. The very best candidates will also show appreciation of how culinary metaphors pervade this writing.
- 9 As usual, the first key to success is choosing a suitable scene. There are plenty to choose from, and any candidate whose scene is not 'totalmente fantástica' is unlikely to score above a low D. The other key, of course, is *detailed* attention to language. The length of the chosen scene is not important, but if it is a short one, the interpretation will naturally have to be closer than if it is long, in which case a certain selectiveness may be permitted, if not required.

Rulfo

- 10 This is not a very long passage, and for a C+ mark a candidate must analyse it in some detail. Their reactions may vary, but every reaction they express needs to be backed by *precise* reference. The best approach is probably just to work through the passage, as suggested below, though a candidate who takes a more holistic line may still, of course, be able to express a valid response.

This portrayal of Dorotea seems to me to be deeply moving; it is also a strong statement of one of the book's most striking themes, the status of Comala's inhabitants as lost souls. Juan Preciado sets the scene by evoking, very beautifully and movingly, the living Comala which his mother knew, or imagined. His speech also gives D her key word *cielo*. In what follows it is not always clear whether

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she is talking about, or as, her living, and when about her dead self; candidates' interpretations legitimately vary on this point. The first paragraph of her speech plays in a very complex way with notions of sky/heaven: both meanings of *cielo* are of course implied. There are some sophisticated theological implications here, which candidates will probe according to their interest and ability. Even the less able will surely react to the mental cruelty in what Padre Rentería said to the living D., but the best candidate will detect much more than this. The second paragraph, which curiously differentiates between D. and her soul, seems to imply that what is talking to Juan P. is a sort of husk, a feeble ghost abandoned by the only part of the original D. that had any hope of salvation; or are we dealing with a sort of animated corpse? Horror, terror and repulsion may replace, or accompany, pity here.

- 11 As usual, what we do not want is a regurgitated character sketch; what we do want is a balanced analysis of the character which pays due attention to – and cites in detail – the evidence on both sides. Answers which come down heavily on one side or the other are not likely to be high scoring, because the author is constantly nudging our responses to P.R. in different directions. On the one hand, he is cowardly, venal, servile to P.P. and capable of extreme mental cruelty to e.g. Dorotea or Susana. On the other, he genuinely believes, he has an active conscience, he is capable of honest self-analysis and self-reproach, he did at least hope to do some good in Comala, and he seems to be one of the very few who finally manage to escape the purgatory, or limbo, Comala has become. To me, he seems a well-intentioned but weak man placed in a situation that brings out all his worse qualities; but other opinions could, and hopefully will, be put forward and defended.
- 12 Fulgor is no hero, the *Tartamudo's* account makes it plain that he is incapable of facing the revolutionaries with the same coolness as his employer. There seems to me to be a suggestion that if he had not turned his back and run, the revolutionaries might not have shot him: he triggers their predatory instincts, as it were. What we want, therefore, is a graphic assumption of terror, combined with dismay at the realisation that as a henchman of P.P., he is an obvious target, and that his lawyer's cunning is unlikely to help him now. Since he only serves P.P. out of self-interest, he will probably feel anger and resentment at having been put in this dangerous situation. He is probably also lucid enough to realise that if he is killed, P.P. will not feel the smallest regret. Will he have the time, or inclination, to reflect on his past sins, or active collaboration in P.P.'s, and to regret them? Probably not from the moral point of view, but maybe with the idea that if he had not been so willing to follow P.P. into criminality, he might not be in this mess now. Candidates who can convey much of this, with a convincing assumption of Fulgor's voice, will merit high reward, even if their answers are not very long. Rulfo is a master at conveying many ideas in few words, and the very best candidates may be able imitate him in this.

Cabal

- 13 The key words here are *efecto dramático*. Many teachers seem to treat plays as if they were novels, taking no account of how they might work on the stage. For this reason we may well have to go up to C for answers that offer a sensible analysis of the situation, particularly how it reveals the true extent of the corruption in which Kid is enmeshed. For higher reward, there must be an appreciation not just of what Achúcarro represents, but also of how his brutal intervention brings so many matters to a head: the real stakes behind Kid's combat: Kid's final disillusionment with Mateos and his motives; Marina's hopes of marriage; Kid's rapidly changing relationship with Marina; Mateos's fear of Achúcarro; and, most dramatic of all, the fact that it is here that the worm begins to turn, when Kid realises that he actually has power to influence the situation by coming to terms with this dangerous manipulator. As all these themes come together and enmesh, the pace of the dialogue quickens, the number of participants increases to an almost bewildering degree, and there is a sense that the play is nearing its climax. For an A, there must also be close attention to the way Cabal uses language to keep the audience on the edge of their seats: there is no actual violence in this scene, but there is plenty of verbal violence, particularly in the brutal directness of Archúcarro, who, unlike Mateos finds hypocrisy a waste of effort.
- 14 Sony is clearly there to provide some comic relief, though without ever distracting us from the main action, a point which some insightful candidates may make. His naiveté and limited intellect provide constant amusement: he has a genius for saying the wrong thing. At the same time, however, his very dimness gives him a sort of innocence and protects him against the pervasive corruption of his milieu: he alone is genuinely fond of Kid and truly wishes him well. We laugh at him, but do not despise him. The above can be illustrated from any scene in which Sony is involved. The lower grades will be occupied by candidates who just trot out their character sketch of Sony. For C+ reward, there must be a good amount of detailed illustration: one or two quoted lines will not suffice. For high reward we

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need an awareness of dramatic purpose, not just of character: in order to show how Sony lights the tone, we need to know what is tending to darken it in any particular scene: for example, the scene in which Kid's anguish when he gets the letter from Anita is set off by Sony's idiotic preoccupation with whistling the warning tune.

- 15 In my opinion Cabal does suggest a kind of triumph for Kid, although he dies at the end: 'Al menos he llegado hasta donde podía llegar ... o má lejos aún ... ? Qué más puede pedir un hombre?' Of course, any candidate who argues the opposite point of view convincingly will be fully rewarded, as will those who adopt a compromise position. What will be needed for high marks is a demonstration of how Kid develops through the play, from a weak, confused, naïve defeatist to a mature man who understands and fulfils his destiny – even if the candidates feel that he is defeated in the end, in that he succumbs to the assassin's bullet. Candidates who look only at the final scene(s) will deserve only limited reward.

Moratin

- 16 Weak candidates may construe this to mean 'What information is given to this scene?' If they do, they may receive some credit for knowledge of the play and understanding of the language, but probably not above D. Higher reward will go only to those who assess how naturally and entertainingly the information is communicated, with close reference to the text, since the scene is not all that long or complicated. Since they are old acquaintances but did not expect to meet at this juncture, it seems only natural that Rita should be curious as to how Calamocha comes to be in the inn, and vice versa. Their eagerness to know the details is also explicable by their awareness of the love that exists between their respective employers, to whom they are devoted: there is a lot at stake here. Calamocha puts a good deal of colour into his description of the journey (details!): Rita is equally lively in her description of Paquita's adventures, and also shows genuine concern for her mistress (details!). The teasing relationship between the two servants adds sparkle. All in all, there is plenty for a good-to-average candidate to go on. Some candidates may still feel that the information is rather thrust down our throats; if they can justify such an opinion from the text, that is fine, of course.
- 17 I think this is an absolutely key consideration, which could attract some interesting argument from thoughtful candidates who love the play. Unlike the elderly suitors in Molière, who are all nasty, selfish bigots, Don Diego is a thoroughly nice fellow who would obviously treat his young wife with the greatest kindness, understanding and consideration. But Moratin seems to be telling us that no young maid should ever be required to marry an old man; Don Carlos may not be all that wonderful, but his is preferable just because he is young. (To be fair, he is not radically morally inferior to Diego – it is not a case of choosing an unworthy youth in preference to a worthy older man.) So would Francisca eventually forget Carlos and settle down happily with Diego, or would she feel eternally frustrated – and repelled? The youthfulness of our candidates may well incline them towards the latter alternative, but for a C+ answer they should at least consider the evidence to the contrary in some detail.
- 18 I would accept several alternative approaches here. Doña Irene is (unbelievably?) quick to renounce her marriage plans for Francisca in the last scene; apparently she is instantly conquered by Carlos's pretty eyes! It seems, therefore, that she is meant to contemplate the outcome with unmitigated satisfaction, ensuring a happy ending all round. This might be rationalised by making her consider that Carlos, as Don Diego's nephew and heir, is an equally desirable match, especially as Don Diego approves of the situation and his continuing 'friendship' is therefore assured. Alternatively, I think candidates could be justified in thinking that Irene's consent is given with gritted teeth and that she is really thoroughly annoyed and taken aback. A good, lively answer along either line might score respectably (up to B even?), if Irene's fussy, self-indulgent, but not wholly ill-natured voice is convincingly assumed. Many answers, however, and probably all the really good ones, will surely include elements of both approaches: Irene is happy to go with the flow, but cannot help feeling that she's been put upon. She will wonder how on earth the innocent Francisca has managed to deceive her so comprehensively, and why Diego has so radically changed his mind! There are plenty of opportunities here for some lively and amusing writing.

Mistral

- 19 Here we really do need Mistral's explanatory footnote: the ghost riders of the *santa compañía* are a company of heroes – all the heroes of world mythology, presumably, or those that have kindled an individual's imagination. The message – if that appalling word may be allowed for a moment – is that without memories of larger-than-life heroism personal and community life become dull and sterile

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Weaker candidates may well be content to decode that message, if they even get so far. Better ones will doubtless find some autobiographical interpretation. For C+ reward, I really want to see that the candidate respond to the *cómo se las arregla*: there must be close attention to the evocative power of language. Some candidates may do this but be drastically selective: do not over-reward very short answers of that type. For high B/A there must be a good amount of detail and a response to the whole poem, though it would be unreasonable to expect a comment on every line, of course.

- 20 This is a rather risky question. We deliberately used the word *musicalidad* because it can be interpreted in various ways: it could, and hopefully for a good candidate will, include rhythm, rhyme, sound in general and (in *País de la ausencia*, for example) the presence of a refrain. Stage 1 will be detecting such features, and some candidates may do no more; their reward will be correspondingly modest. Stage 2 will be appreciating their effects, and for C+ reward a candidate must at least begin to do that. Examiners must approach this question with a very open mind.
- 21 A more straightforward question which simply demands a detailed appreciation of the words. Again, no answer should be highly rewarded which merely decodes meanings and does not respond to the *cómo se las arregla*. As only part of the poem is required, more sustained close analysis is necessary here than in question 19.

Vallejo

- 22 As with question 20, we shall have to approach this one with open minds. I hope that candidates will consider why V. decides to end a line at a particular point, why he uses enjambments when he does, and why he varies the line lengths. Candidates could also consider rhythmic effects, and the occasional, but not random, introduction of rhyme. They may not have done much of this in class, and marking may therefore have to be generous. Little reward will be given, however, to those who ignore the question and just trot out their decoded interpretation of the poem.
- 23 Here weaker candidates will definitely be tempted to decode. *Nochebuena* is likely to be the favourite because it was set in the summer. As usual, higher rewards (high C upwards) should be reserved for those who are really trying to convey appreciation of the poet's use of language. Note that candidates are invited to comment on either one or two poems; if they choose the latter option, the amount of detail expected on each will be correspondingly reduced.
- 24 This task is, I think, self-explanatory. Again we are looking for personal appreciation rather than decoding.

Additional note on poetry: examiners occasionally award over-generous marks to very short poetry answers (half a page or less). A very concise, very focused answer of this length *might* merit up to a C mark, but most of these very short answers are, for obvious reasons, almost completely lacking in supporting detail from the text. Please think carefully and do not over-reward these answers. (Of course, we do not reward empty verbosity either – but this is currently much less of a problem).