

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the October/November 2008 question paper

<p>0488 LITERATURE (SPANISH) 0488/03 Paper 3 (Alternative to Coursework), maximum raw mark 20</p>

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.

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.

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

CIE is publishing the mark schemes for the October/November 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

Page 2	Mark Scheme	Syllabus
	IGCSE – October/November 2008	0488

Answers will be marked according to the following general criteria:

- 18–20** Detailed, well-written, well-organised answer, paying close attention to author's use of language. Shows appreciation of structure and near-total comprehension of poem; has no significant omissions and conveys a sensitive personal response.
- 15–17** Detailed answer, paying close attention to author's use of language. Understands or convincingly interprets all essentials of poem; few omissions. Conveys clear personal response but may be a bit cut-and-dried.
- 12–14** Competent answer with some attention to language. May be some misunderstandings and significant omissions, but conveys some personal appreciation.
- 9–11** Attempts to respond and does pay attention to some details of language, but there are significant misunderstandings and substantial omissions. May distort poem by trying to apply some rigid preconception, or note use of literary devices without explaining their effect. Answer probably rather short.
- 6–8** Tries, but has not really grasped what poem is about. Offers a few ideas, some of them irrelevant or plainly wrong. A few glimmers are perceptible. Short, scrappy.
- 4–5** Short, scrappy, confused; little response to poem, but candidate has at least read it and tried to respond.
- 2–3** Scrawls a few lines; has attempted to read poem, but clearly doesn't understand it.
- 0–1** Nothing to reward.

Please note that although the candidate is invited to answer the questions on the paper, and the overwhelming majority will do so, *this is not obligatory* and there is no notional allocation of marks to any particular question. The vast majority of candidates will probably use the questions as guidance. Note, however, that they are not obliged to deal with them separately and must not be penalised in any way if they do not do so. An integrated response may answer all the questions satisfactorily by implication, and may indeed flow better and avoid redundancy.

Although candidates are not obliged to make any further comments and must not be penalised if they do not, any that are made will of course be fully credited.

This is quite a difficult poem to write about unseen, and marking will almost certainly have to be generous. Hopefully the questions will guide candidates into expressing some appreciation even if they don't understand the overall poem – supposing that 'understand' is an appropriate term for a poem of this nature.

Dé su apreciación de cómo el poeta crea un ambiente de misterio y maravilla.

This overall question specifically does not call for decoding or interpretation, but if candidates insist on trying to interpret, we shall have to follow them however far-fetched their ideas may seem. Credit should only be given, however, if the ideas are backed by some detail from the poem, and are, however tangentially, relevant to the question. Almost any claim for '*misterio y maravilla*' may be accepted if backed by evidence.

Page 3	Mark Scheme	Syllabus
	IGCSE – October/November 2008	0488

Debe considerar los siguientes aspectos:

- *cómo describe el poeta a las plantas, los animales y los humanos*

This question has been made as open as possible, though always with the implied reference to '*misterio y maravilla*'. Merely listing examples of plants, animals etc., without comment, will earn no credit, but (e.g.) noting the oddness of the '*rojas ... azules y negras bestias*' – why such distinctively strident, primary colours? – or the funereal quality of '*mujeres de ceniza, pastores enterrados*' would be a good start. Perceptive candidates may note the prevailing synaesthesia (even if they don't use the word) and the merging of plant, animal, human and even mineral identity.

- *las emociones evocadas, y cómo las expresa el poeta*

The prevailing emotion seems to me to be melancholy (*sollozan ... sufren ... gimen ... lamento*), sometimes mysteriously transformed – but to what? – by the enchantment of the song (*la subceleste calma ... lenta vibra, sublime ... sueñan cielos de plata*), and ending in the horror of the violence inherent in man (*otra violencia ... para expresar la sangre...*). We shall of course be open to other suggestions, whether they affect the whole poem or only parts of it.

- *el modo en que el poeta presenta a Orfeo*

This is an elusive presentation of the famous character, and all signs of intelligent appreciation should be generously rewarded. The explanatory footnote is vital here, unless candidates know the Orpheus legend already, so I hope they take it on board. Orfeo is not directly described or even mentioned in the poem, apart from the title, so a good deal of reading between the lines is required. Orfeo seems to be not so much charming Nature with his song as playing Nature's own song (*el himno acumulado...*). The fact that he's on a 'riverbank of fire' may evoke his other celebrated feat, his journey to Hades to recover Eurydice, but there's no reason why candidates should know that and they may well suggest other interpretations; it seems clear, however, that suffering is involved, whether for Orfeo himself or for someone/something else. The poem evokes, and accords, with the original legend in that everything in Nature responds to the '*pulso severo*' of the song, giving Orfeo a mysterious power; but that power seems to be chiefly that of allowing things in Nature to express, and perhaps become cognisant of, their own suffering: not by articulating it but by, as it were, resonating with it. Only Man has within him a sorrow and violence that can't be expressed through this song: perhaps this turns the poem into a lament for man's irrevocable separation from the rest of Nature.

- *la yuxtaposición de ideas opuestas.*

This could be a mechanical exercise of seeking out '*ideas opuestas*', but hopefully candidates will realise that comment is needed. Examples that might be used are *silencio ... sollozan, espumas y laureles, sonidos ... doran, pechos y cabellos, pastores enterrados ... sueñan, pupilas reseca se inundan, gemido que ... muerde*: such juxtapositions are evidently intended to startle readers and jolt them out of the habit of expecting words always to come in familiar collocations (clichés). These juxtapositions also seem to me to show again and again, through richly striking imagery, how Orfeo's song blurs the distinction between animal, vegetable and mineral – which is very close to the core of the original myth.