

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

**MARK SCHEME for the October/November 2011 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.

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.

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RUBRIC INFRINGEMENTS

Beware of rubric infringements: usually failure to cover three books, or **NO STARRED QUESTIONS** (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 Allende and scores 12; an essay question on Allende and scores 15; an essay question on Hernández and scores 12. The Hernández question must stand, and so must the Allende starred question, because candidates are **required** to answer a starred question. Therefore the essay question on Allende is the one that must be penalised.
- (2) candidate answers two essay questions on Allende scoring 13 and 14, and a starred question on Hernández, scoring 10. The Gaité answer must stand, because it is the required starred question. But **either** of the two Allende 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 Allende, Hernández and Conjuración, 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 the Principal Examiner.
- (5) candidate answers only two questions, on two different books, but not including a starred question. **THIS IS NOT A RUBRIC INFRINGEMENT.** We assume that the missing third question would have fulfilled the rubric. Both answers score their full mark.
- (6) candidate answers too many questions. **THIS IS NOT A RUBRIC INFRINGEMENT** – just self-penalising. Mark all the answers (they will normally be very short) and take the three answers that jointly produce the highest possible score while obeying the rubric. **CROSS OUT** the answers you have discounted.

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PROSA

Allende, *La Casa de los Espíritus*

- 1* **Vuelva a leer una parte del capítulo XIII desde 'Del mismo modo que no pudo sentarse a llorar' (página 437 Espasa) hasta 'Para Blanca fue el periodo más feliz de su vida. (página 438 Espasa) ¿Cómo se las arregla Allende para revelar los efectos de los acontecimientos exteriores en los personajes mencionados en este extracto? No olvide citar ejemplos del extracto.**

Allende builds up a clear picture of the hostile political situation established since the military coup and candidates have plenty of material in this extract to comment on the restrictions being put into place and the atmosphere of danger and tension. Responses that merely describe the political tyranny will probably be placed in band 4 depending on the amount of detail given. For band 3 or above, we are looking for an appreciation of the effect these events have on the characters mentioned in the extract. Alba seems to be most at risk from her clandestine activities and while trying to recover from the shock of her Uncle's death, she can barely sleep at night for fear that she will be the next to get arrested. However, it is Esteban who here seems to be suffering most as he feels, and in part rightly so, responsible for bringing about this turn of events. 'Por primera vez en su vida, el senador Trueba admitió que se había equivocado.' In contrast to Esteban's tears for his 'patria', Blanca seems to be the only one who can call this the 'periodo más feliz de su vida' due to having Pedro Tercero hidden away in the house. Pedro is a political fugitive and unlike those trusting souls who voluntarily handed themselves in at the cost of losing their lives, Pedro is in hiding, ironically in the house of his greatest political enemy. For reward at the highest level, we are looking for a considered and well-illustrated interpretation of the effects of the military dictatorship on all the characters mentioned in this extract.

- 2 **¿Qué impresión le ha dado Allende de la vida de los campesinos de Las Tres Marías a lo largo de la novela? Argumente su respuesta con ejemplos específicos del texto.**

The lives of the peasants who live at Tres Marías and the progressive improvement in their living conditions is evident throughout the novel. Candidates can be rewarded for merely producing a description of the poor living conditions evident when Esteban first arrives at Tres Marías, but we are looking for specific references to illustrate just how basic their standards of living were before rewarding too highly (band 4). Candidates who then go on to develop their response, using examples to highlight the improvements Esteban put into place, will be credited for well illustrated answers (band 3 or above). For higher reward, candidates need to express their opinions about the changes Esteban made in their lives, both good and bad. He 'pays' them but only in 'papeletas' that can be exchanged in his 'pulpería'. He does not want them too well educated in case they start to question the way things work. He scolds Clara for teaching the women not to accept that men can hit them whenever they feel like it and throws Pedro Tercero off his property for teaching the peasants to demand better conditions. Candidates could also consider the effects of the Socialist government's Agrarian Reform on the Tres Marías' peasants. The *campesinos* eat and drink everything on the farm because they have no idea how to administrate it once they have the run of it and kidnap Esteban when he tries to prevent it. The band 1/2 responses will display an in depth knowledge and draw on evidence from the entire novel.

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- 3 **'-O te casas conmigo ahora o no nos vemos más.'** (Capítulo XII página 393 *Español para Extranjeros* de Pedro Tercero y está esperando la respuesta de Blanca a su ultimátum. ¿Qué está pensando? Conteste con la voz de Pedro Tercero.

Blanca and Pedro's love affair is a key theme throughout the novel. Most candidates should be able to convey some idea of how deeply he loves Blanca and how hurt he is at her constant refusal to live with him, as well as an awareness that they remain apart partly because of the class divisions that have always separated them. Even though Pedro has a respectable government job, Blanca cannot bring herself to leave 'la gran casa de la esquina' and although they have argued and separated for similar reasons in the past, it is Pedro who is so angry at her constant refusal to be with him that he decides not to see her anymore. In fact they are only reunited because Blanca is desperate to free her kidnapped father later in the novel. Reward generously those responses that not only manage to convey the depth of Pedro's feelings for Blanca, but also capture the essence of his character that, despite his love for this woman, forces him to make a decision never to see her again. Reward at the higher end will depend on how clearly and exhaustively they can relate his thoughts.

Rodoreda, *La Plaza del Diamante*

- 4* **Vuelva a leer el final del capítulo 34 desde 'La señora Enriqueta me encontró' (página 179–181 Edhasa). ¿Cómo se vale Rodoreda del lenguaje para que este extracto sea tan impactante? No olvide dar ejemplos precisos del pasaje.**

Together with a detailed appreciation of how Natalia/Colometa's desperation has led her to make such a momentous decision, we are looking to reward candidates who convey a personal response to the language. There is vivid description of the children's physical state 'con las varillas de las costillas que les agujereaban la piel' to convey how desperate the situation is, but some grasp of the horror of what she is considering must come across in the response for it to be considered above a band 4. Reward any reference to the effect on the reader as Natalia/Colometa, almost matter of factly, considers and rejects several forms of murder. What appears to be cold reasoning masks her troubled conscious that is then revealed by her vivid, hunger induced hallucinations. Reward at band 3 or above detailed appreciation of the way the author builds up a picture of the desperate state N/C and her family are in and how whatever she tries to do it is like 'un grano de arena tirado en el suelo'. The decision to end it all is not a rash one but her only way out and an idea of this should come across in most answers. However for higher reward (band 2 or above), a close look at the language and a personal response as to how the author portrays N/C's thoughts and delivers the shocking decision to maximum effect is needed. Well illustrated responses and detailed consideration of the reader's reaction as well as an appreciation of the shock value of N/C's decision, will place a candidate in the higher band. The final words 'y nadie nos quería' highlight their loneliness, isolation and desperation and give a moving end to the chapter.

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- 5 En su opinión de lector, ¿cree usted que Quimet quería de verdad a Natalia/ Colom? ¿Cómo cree que Quimet debería haber olvidado referirse detalladamente al texto.

Quimet is an interesting character and although we do not get to look inside his mind, he is seen through Natalia's eye and rarely criticised for his questionable actions. Candidates with a thorough knowledge of Q and N/C's relationship should be able to use their knowledge to see the relationship through Q's eyes. He is obviously physically attracted to her as he first approached her having seen her at a fiesta. As she looks lost and lonely, he perhaps senses she is someone to dominate and control. Shortly after meeting her he asks her to stay in the same place while he looks for his jacket and she obeys, thus setting in place the terms of their relationship. When he renames her we know that she has allowed him to take charge of her life. Whether Q really loves N/C or sees her as someone who would be suitably compliant and naïve enough to be a trouble free wife, is up to the candidate to ascertain. Candidates can reach whichever conclusion they like but we will credit the quality of the argument presented and evidence of a detailed knowledge of how this relationship develops. Sensitive responses will carefully consider his actions and behaviour towards N/C throughout the novel and try to interpret what they reveal about his feelings towards her. Some candidates with a thorough knowledge of the text will perhaps comment on how once he goes to war, there is a perceptible change in his attitude as he starts to appreciate home and his family and develop a more intimate bond with them.

- 6 '...y la Rita le dijo que la dote le serviría para cuando se separase del Vicenç.' (página 241 Edhasa). Usted es Rita el día de su boda.. ¿Cuáles son sus pensamientos? Conteste con la voz de Rita.

In complete contrast to her mother, Rita is stubborn and non compliant. She initially met Vicenç's advances with violent rejection. She greeted his first proposal with hysterical laughter. She is ambitious and has plans for her life and never wanted to be tied down in the first place. Her mother once described her as like her father with 'aquella cosa especial...que eran como ganas de hacer sufrir.' Yet she finally acquiesces to Vicenç's proposal, in her words to put an end to him 'ganándose todo el barrio haciendo creer que era una víctima' and considering her as the 'mala mujer'. Some idea of Rita's strong character should come through here, as well as mention of her reasons for treating Vicenç in this way and saying such a thing on her wedding day, before a response can be placed in middle bands or above.

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Gabriel García Márquez, *El coronel no tiene quien le escriba*

- 7* Vuelva a leer una parte de la quinta sección desde ‘-¿Dónde estabas? (página Debolsillo) hasta ‘Siempre te he dicho que Dios es mi copartidario.’ ¿Cómo se vale el lenguaje el autor en este extracto para que simpaticemos con los motivos de la mujer al intentar empeñar sus anillos de boda?

Throughout the novel, the author builds up a picture of intimacy and respect between the couple. This is the first incident of underhandedness or secrecy on behalf of the wife. Band 1 or 2 answers will show an appreciation of the couple's relationship (he immediately knows she is lying) as well as an understanding of how tension is built up, first through the mystery of the wife's whereabouts, then in the symbolism of how she is now trying to sell her wedding rings, a sign that poverty and hunger are straining their marriage. Like the colonel, she has pride and dignity (boiling stones to fool the neighbours into thinking she is cooking food) yet here the wife is now desperate and has reached the moment when everything of worth has been sold and they no longer have any possessions of interest to anyone except the wedding rings. The reader's interest is further piqued by the surprise that she has not been truthful, and the fact that she is ‘..hasta la coronilla de resignación y dignidad.’ The pain of Agustín's death and her rage against Sabas builds up tension reflected in the timely thunder and lightening giving the colonel an opportunity for his comic retort ‘Siempre he dicho que Dios es mi copartidario’. Place in band 4 those responses that communicate a basic personal response to this couple's hardship and desperation. Band 3 responses will also show an awareness of their intimacy and unity in the face of hardship thus emphasising how out of character this action is for the wife. Any appreciation of the writer's skill in building up a dramatic effect and captivating the reader, both through the dialogue leading to the crashing thunderous climax and the colonel's humour in the face of destitution and hopelessness will also point the way to the upper bands. More able candidates will comment upon how the wife's desperation is highlighted by the fact that she is a religious woman and fully understands the value of the rings yet she sees no other way out. She risks the wrath or disapproval of both padre Angel and her husband because she has no other alternative. She has lost a son, her brave husband who risked his life to fight for his country is now waiting for a pension that will never come and is placing all his hopes for the future on a cockerel. This is such a surprising action on the wife's part that ‘El coronel comprobó que cuarenta años de vida común, de sufrimientos comunes, no le habían bastado para conocer a su esposa’ and candidates need to look at her reasons for selling the rings with at least some depth of consideration before anything other than a modest reward can be given.

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- 8 **¿Cómo consigue el autor convencer al lector de la importancia de la carta en la vida del coronel a lo largo de la novela? Argumente su respuesta.**

For candidates to fully respond to the question and understand the importance of the letter, they need to be some reference to the colonel's past. It is sadly ironic that he struggled to get the gold to the armistice so that it was included in the peace treaty yet he is denied his pension and living on the poverty line. A more dishonest soldier may have seen the personal, financial gain to be had. It seems honesty and loyalty go unrewarded while treachery and betrayal lead to personal wealth as in the case of don Sabas. The futility of continuing to wait for the letter is shown by the wife's comment that they could have won the lottery with the number they were assigned for the pension. When he finally decides to do something proactive, the scene in the lawyer's 'office' shows how futile and hopeless the situation is due to government instability and inefficiency and is heightened by the fact that, after fifteen years, he will have to start the process all over again. The chances of one letter making it through all the red tape is put into perspective as the lawyer says the precious papers that the colonel risked his life to bring to the peace treaty signing have been lost 'Esos documentos han pasado por miles y miles de manos en miles y miles de oficinas hasta llegar a quién sabe qué departamento del ministerio de Guerra.' Yet the colonel's hope is still unwavering. The letter gives him a purpose in his everyday life and he truly believes it will arrive one day as we see by his heightened nervousness whenever he is at the post office watching the administrator's every move. We are looking for candidates to display a detailed appreciation of the letter's importance. The letter has to be appreciated for its symbolic value as representing the past, present and future. Candidates who do this successfully will be heading for band 2 or above. Candidates who merely comment on how the wait for the letter is part of colonel's daily routine without appreciating its symbolic value will struggle to lift itself out of the lower bands 3/4.

- 9 **'Y entonces vio de cerca, por primera vez en su vida, al hombre que disparó contra su hijo.' (sexta sección, página 81 Debolsillo) Usted es el coronel. ¿Qué está pensando? Conteste con la voz del coronel.**

Although we follow the colonel's movements and thoughts throughout the novel, in this particular incident we have no idea what is going through his mind. We can be fairly open as to how candidates choose to interpret his thoughts at this time but we are looking for quite powerful feelings to come across. This man brought about their current situation. He left them without a son. The colonel is also carrying illegal literature and this should be apparent too, perhaps fearing a similar fate for himself?

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Delibes, *El camino*

- 10*** Vuelva a leer una parte del capítulo XII desde 'De pronto, uno de los milanos se descolgó verticalmente del cielo' (página 159 Espasa) hasta 'Es sólo un perdigón' (página 160 Espasa). a) ¿Cómo se las arregla el autor para comunicar la emoción que siente Daniel al presenciar la caza? b) ¿Qué nos revela este extracto de la relación entre Daniel y su padre? Usted debe contestar ambas partes de la pregunta haciendo referencia al extracto.

The response will be marked holistically. Although candidates must answer both parts of the question, they will not be penalized if they do not give equal weight to both parts.

- (a) Place in band 4, those responses that attempt to convey Daniel's feelings through phrases such as 'El corazón de Daniel, el Mochuelo, latía desalado' and 'La exaltación de Daniel y del Gran Duque aumentó'. The vividness and detail in the descriptive language shown through phrases such as 'Semejaban una escuadrilla de aviones picando en cadena' and 'Ahora descendía el grande, con las alas distendidas, destacándose en el cielo azul' help the reader visualise the scene and share in Daniel's excitement and responses that consider this aspect should be placed in band 3 or above depending on the detail of their response. An attempt to look at how the passage is structured to heighten the emotion is required for any greater reward. Daniel is so enthralled and captivated by what he is seeing that he focuses on every detail 'divisó su ojo brillante y redondo clavado fijamente en el Gran Duque'. The moment the kite is actually shot is delayed as the father waits for just the right time before shooting, causing Daniel's heart to race and prolonging the dramatic tension 'jamás vio él un milano tan próximo a un hombre y, sin embargo, su padre no hacía fuego'. Daniel's emotion is reflected in his confusion over why his father is not taking the shot both 'Esperó el estampido del disparo, arrufando la cara, pero el estampido no se produjo. Miró a su padre estupefacto.' Daniel even thinks that there is something seriously wrong with him for not going in for the kill. The suspense is broken when 'el disparo, cuyas resonancias se multiplicaron en el valle' is finally taken but the writer maintains the excitement through his vivid descriptions of the dying kite 'el milano se desplomó, graznando lúgubremente, en un revoloteo de plumas', 'sus enormes alas bracearon frenéticas, impotentes, en un desesperado esfuerzo por alejarse de la zona.' Any appreciation of how the writer maintains the suspense of the hunt by punctuating the action with Daniel's sense of excitement, anticipation and even confusion when the father initially does not take a perfectly clear shot, will point the way to band 2 or above.
- (b) While Daniel is excited about hunting with his father, the father's focus is entirely on the kite he wants to shoot down. He barely pays any attention to Daniel except for the fleeting moment he thinks he has killed his son. It will be interesting to see which conclusions candidates draw from his treatment of Daniel and his thoughts at that moment. The father, often shown as distant since he decided to send Daniel away to school to 'progress', in this passage shows a range of emotions from excitement, to horror when he thinks he has killed his son. It will be interesting to see how candidates interpret his initial reaction of horror and rage 'lloraba de rabia', then consider how his thoughts, somewhat callously, turn to his wasted savings and what he would do if he had no son to progress. His apparently cold treatment of Daniel once he realises he has not killed him, should also be considered.

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- 11 **¿Cuál le parece ser la importancia de don José en la novela? No olvide argumentar su respuesta citando ejemplos del texto.**

The estribillo 'que era un gran santo' that always follows don José's name in the novel, gives the reader an idea of how well respected don José is by the villagers. It is through him that we understand the role of the church in village life and how it is responsible for the morality of its parishioners. There are moments of tension, tragedy and humour that don José is involved in either directly or indirectly and we are looking to reward the variety of examples provided by candidates that demonstrate the importance of don José to the plot. Moments of humour include the churchgoers betting on how many times he says 'en realidad' during a sermon, some suspecting he does it on purpose so that everyone pays attention and his conversations with the Guindilla mayor who fires ludicrous questions at him regarding her faith. The episode involving the cinema shows how much of an active role the church had in village life and indicates the nostalgia felt by the author for the times when church was the heart of the village. His interaction with the characters in the novel, even those who are not regular churchgoers also serve to highlight his importance in the novel. Paco el Herrero who never attends, offers to carry the statue of the Virgin on his own during the procession and while the Guindilla Mayor is horrified that 'los hombros más pecaminosos del pueblo' will be carrying the statue, don José accepts the offer. When Daniel places a bird in Germán's coffin, the villagers do not hesitate to call it a miracle and look to don José to confirm it. His handling of the situation and subsequent conversation with Daniel show why don José is so well respected by his parishioners. His funeral service for Germán is moving and highlights the deep effect of Germán's death on family, friends and the villagers. He touches the lives of individuals in the village, for Daniel he is a guide as to what is right and wrong, when he is listening to his parent's conversation he recalls 'Don José, el cura, que era un gran santo, decía, a menudo, que era un pecado sorprender las conversaciones de los demás' although he adapts don José's advice to assuage his conscience for example when stealing apples from Gerardo el Indio. Sophisticated responses (band 1/2) may consider that don José speaks of a 'camino marcado en la vida' thus linking him directly to the title of the novel and enabling the reader to question whether destiny is mapped out by God or if one designs one's own path 'Hijos, en realidad, todos tenemos un camino marcado en la vida. Debemos seguir siempre nuestro camino, sin renegar de él' and a full consideration of this aspect will enable the candidates to achieve the higher grades. Band 4 candidates will probably describe the episodes in which he appears but consider for band 3, those responses that attempt to evaluate his importance however superficially.

- 12 **'No dejes a la Guindilla que te quite las pecas, ¿me oyes? ¡No quiero que te las quite!' (Capítulo XXI página 235 Espasa). Imagine que Daniel logra controlar las lágrimas y continúa hablando con la Uca-uca. Escriba el resto del diálogo entre ellos.**

Both characters are quite unhappy; Daniel is leaving his beloved village, he and Uca-uca have become quite close friends now, and her new mother is making life very difficult for her. This will come across in their conversation but also there will be some reminiscing of past events and this is where candidates can really start to gain marks for detailed reference to past, shared experiences with each character stamping their personal mark on the memory and relating it from their point of view. There may be a tendency to merely retell parts of the story again but hopefully candidates will realise this is not acceptable and only a moderate reward can be given for evidence of knowledge.

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TEATRO

De la Rosa, *La conjuración de Venecia*

- 13* Vuelva a leer el final del Acto Segundo, desde la escena III 'RUGIERO.- No llores, Laura, no llores y escúchame...(página 215 Cátedra) hasta el final de la escena V 'MOROSINI ...cuántas lágrimas va a costarte tu loca pasión.' (página 221) ¿Cómo se vale el dramaturgo del diálogo y de las acotaciones para que el final del Acto Segundo sea apasionante y dramático? Argumente su respuesta citando referencias del extracto.

The passion of Rugiero's and Laura's love for each other is evident in their words and actions in this passage, and even to cold-hearted Morosini himself. However passion is also behind Rugiero's conviction that the plot he is involved in will enable everything to fall into place and work out for him and his wife 'Todo está previsto, y el éxito es seguro: en un solo momento va a cambiarse la suerte de Venecia, y pasado mañana eres mía a la faz del mundo...' Responses that cover both these aspects can be considered for band 3/4 depending on the amount of relevant detail provided. Candidates who also appreciate the dramatic irony of the fact that while Rugiero details the plot to Laura to reassure her how safe it is, he has sealed his fate as he has spoken in the presence of spies, should be considered for band 3 or above depending on how detailed their consideration is. The band 2 candidates will pay close attention to Laura's words that foreshadow Rugiero's fate as she senses the danger of his actions 'si cayeras en las garras de ese Tribunal.' An awareness of the stage instructions such as the wind's increasing intensity, the lamp being blown out by the spies, and consideration of the build up in dramatic tension, will be considered for band 2 or above. Attention to the stage setting and physical presence of death echoed in Lauras words 'la noche en que estuve a la muerte, sonaba así también' will also place a response in this band as will some idea of how the pace of the increasingly shorter scenes quickens as the spies arrest Rugiero and seal the fate of this unfortunate couple. Rugiero bravely ignores the threat given to him at knifepoint not to utter a single word, to call out to Laura. The spies' violent removal of Rugiero leaves the audience to focus solely on Laura who lies unconscious in her uncle's arms and heightens the dramatic effect of the words uttered by Morosini 'Imprudente..., cuántas lágrimas va a costarte tu loca pasión'. Candidates who can successfully work through the passage and appreciate the emotive language and drama of the action should be placed in band 2 or above.

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- 14 ¿Hasta qué punto llega el autor a aumentar el efecto dramático del dialogo a través de la presentación escénica? Elija usted uno o dos episodios relevantes para ilustrar su respuesta.

Here we are looking for candidates to present a well-considered appreciation of how the play works on the stage. A detailed knowledge of the play will come across as candidates carefully select and examine in detail their chosen episode(s) and consider the pace and rhythm of the action as well as the words spoken by the characters. The action begins in the grandiose palace, secret rendezvous of the plotters, and gradually fills with illustrious men eager to overthrow the government. The clandestine nature of the meeting heightens the dramatic effect, sustained as we move into Act II and the incongruence of a love scene in a cemetery with spies listening in. Consideration of one or two different scenes fully illustrated and appreciated for their dramatic effect will be awarded a band 3 or above, according to the quality of the evidence. If the candidate merely describes what happens a more modest reward will be given (band 4 or below). Some candidates may just refer to the carnival scenes for the visual effect of the masked actors on stage and festive atmosphere that create a contrast with the tension moments before the plot is about to be foiled. The scenes in the Tribunal also contrast vividly with the atmosphere created on stage in previous acts. An awareness of the impact on the audience is also essential and some consideration of pace, atmosphere and the visual effect of the stage setting of the chosen episode(s) is essential before placing a response in bands 1 or 2.

- 15 'Noble y valiente, un verdadero héroe' o 'Necio y sentimental, un romántico irrealista.' ¿Cuál de estas opiniones sobre Rugiero está más cerca de la suya? No olvide citar referencias específicas del texto para apoyar su respuesta.

To all intents and purposes Rugiero is indeed an archetypal romantic hero. He is admired by those close to him and passionate about his love for Laura. What makes him stand out, to some extent, are his desperate pleas to see his father at the end of the play at a time when men are supposed to keep their emotions in check. We will not reward too highly (band 4/5) a superficial character sketch of Rugiero, although credit will be given for relevant evidence. To achieve band 3 or above, responses need to show an attempt to add depth to the evaluation of his character and perhaps see how other characters view him. He is trusted by those close to him such as Rossi who are prepared to give their lives for him. We will leave candidates to decide if he is brave or foolish for getting involved in the plot in the first place and reward according to the strength of their argument and the quality of their evidence. However, the higher band candidates will have to consider both aspects of the question and look at his romantic, sentimental side, both through his exchanges with Laura and his father at the end of the play. A detailed knowledge of the scenes involving him will enable the candidate to consider how the audience sees him. His dramatic entrances such as when he enters the palace at the beginning of the play and when he meets Laura, arriving by boat and all dressed up from having attended a wedding, must cut a fine heroic figure on the stage.

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Mihura, *Tres sombreros de copa*

- 16*** Vuelva a leer una parte del Acto Primero, desde 'DON ROSARIO (Por un sombrero... ¿Y qué lleva usted aquí don Dionisio?)' (página 84 Cátedra) hasta '(DIONISIO)... ¡es un ángel.' (página 86 Cátedra.). ¿Cómo consigue Mihura hacer reír al público con el diálogo y las acciones en este fragmento? No olvide referirse detalladamente al extracto.

It is vitally important that candidates consider the visual effects of this scene as well as pay attention to the words spoken by the characters. To award beyond band 4, there must at least be some appreciation of how stage props like the *tres sombreros*, the telephone and the imaginary flea are used to entertain the audience, as well as a considered personal response to the humour of the words spoken. For higher reward (band 3), some understanding of the comic effect of Dionisio and Rosario's antics on stage should come across. The three *sombreros de copa* provide visual humour as Dionisio tries them on and says his fiancée thinks he looks like a 'salamandra' and the absurd clarification requested by Rosario 'de salamandra española o de salamandra extranjera?' adds to the comedy. Reward fully responses that consider the humour caused by the telephone conversation continued by Rosario with little effort as Dionisio searches for the flea. Essentially, consideration of the interplay between Rosario and Dionisio needs to be taken into account as well as the absurdity of the situation. A personal response to the Vaudeville like humour will also do justice to the question. Candidates who step back and look at how the scene plays out on stage, its pace and timing, as well as looking closely at the use of props and will have access to band 2 or above.

- 17** ¿Cómo se las arregla Mihura para que los 'sombreros de copa' sean tan importantes en la obra? Argumente su respuesta citando ejemplos del texto.

The reason Dionisio has the hats in the first place is because he is about to get married so initially they represent the formality of a special occasion. Dionisio is marrying into a wealthy, conventional and middle class family so the fact that one of the hats was his father-in-law's from when he was mayor, lends greater symbolic importance to it. The fact that none of the hats look right implies a certain incongruence with that lifestyle gradually reinforced throughout the play. As Paula enters his life, the hats come to symbolise the world of the music hall as he says they form part of his act. He clearly has no talent or place in that world either, so appears in a type of limbo between the two. Candidates who show knowledge of the play by giving examples of the key moments when the hats are involved in the action or dialogue are to be credited for their knowledge. However, in order to achieve band 3 at least some consideration needs to be given to the dramatic effect of the scenes referred to either for their visual, comic value or as a means of conveying some idea of the two worlds the hats represent. It is telling that in the end he wears a hat provided for by the bohemian Paula to a bourgeois wedding. There are some comic scenes involving the hats and modest reward can be given for candidates who solely concentrate on this aspect of their importance. The last scene mirrors the first and highlights the fact that he is now entering this marriage not with the enthusiasm of the opening scene but with dejection and sadness. Any basic understanding of how the hats serve as a link between scenes and between the two worlds will be worthy of band 2 or above depending on the detail and relevance of the evidence presented.

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18 Usted es Paula y acaba de despedirse de Dionisio el día de su boda al final del Tercero ¿Qué está usted pensando? Conteste con la voz de Paula.

Candidates have had ample opportunity to become familiar with this character throughout the play and have a good chance to display the knowledge they have acquired of Paula and her state of mind by the end of the play. Hopefully responses will convey how she knew deep down that the right thing to do was to encourage Dionisio to marry even though she has feelings for him. Some idea should come across of how she and Dionisio belong in different worlds and how because of this, her illusions have been shattered and she is back facing the reality of her life.

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 el poema INVIERNO-puro (Enero) (página 102 Castalia). Dé su apreciación de cómo el poeta comunica sus sentimientos a la vez que evoca la hermosura del paisaje.**

This is quite a long poem so we must not expect candidates to work through the entire poem but we will consider for band 4, those responses that attempt to connect with the words of the poem, however superficially. Credit responses that successfully convey how the opening verses create movement 'de saltar, subir, bajar, y manda/sobre la pechiabierta paz montesa' but also paint a picture of the surrounding countryside. The band 3 responses will explore how the poet laments the whiteness of the snow 'un delicado blanco casi oscuro componen los azules del momento' and makes him reflect on his own purity ¡Qué puro que no soy, ¡Ay Dios!'. His feelings are more transparent in lines such as 'La alegría del frío dolorosa/se volverá tristeza' but band 2 responses will consider a wider range of examples and mention the religious connotations 'a darnos un pecado en una rosa' and the poet's inner turmoil regarding his passionate instincts and his religious conviction '¡Adiós Miguel el de las tempestades/con tu carne, tu alma y tu conciencia! Evitaré, Señor, tu azul persona/que dolencia quitó quien puso ausencia.' Band 2 candidates will consider the symbolism in greater depth while avoiding a decode. Beware comments on punctuation, these can only be credited if they bear some relation to the question and are explored fully for their consideration of the emotive effect on the language.

- 20 **¿Cómo se vale el poeta del lenguaje para que el poema sea tan conmovedor en uno de los siguientes extractos del poema A MI HIJO (página 258 Castalia). (i) Desde 'Te has negado a cerrar los ojos' hasta 'es como si no hubieras nacido' (versos 1–15) o (ii) Desde 'Diez meses en la luz' hasta 'cuando a sonar empieza' (versos 16–32)?**

Band 1/2 answers will focus closely on the language of the relevant section and ensure their comments and observations relate to the wording of the question. We shall be quite open as to how and why candidates are moved by the poem as long as they make a consistent attempt to support their reasons using specific examples. The range and quality of the evidence, as well as how closely candidates have looked at the section they have selected, will be the discriminator when considering band 3/4. Even superficial attempts to communicate candidates' reactions to the language should be taken into consideration before considering the lower bands (5 or below).

- 21 **¿Cómo se vale Hernández del lenguaje para convencer al lector de la fuerza de sus sentimientos en uno de los siguientes poemas: ELEGÍA Yo quiero ser llorando el hortelano (página 182 Castalia) o EL TREN DE LOS HERIDOS (página 246 Castalia) o PRIMAVERA CELOSA (página 129 Castalia) o ACEITUNEROS?**

We must ensure that the appreciation of the poem in question is detailed as well as entirely relevant to the question before awarding a band 1/2. Answers should focus solely on how the poet conveys his emotions and convinces the reader of their force, for these upper bands to be considered. A band 3 response will make a fairly consistent effort to appreciate the poem in light of the question but may make superficial comments that lack an in depth appreciation. At the lower end of the scale, we will consider for band 4, those responses that make a fairly consistent, if not superficial attempt to interpret the language even if the candidate loses sight of the question at times.

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Benedetti, *El amor, las mujeres y la vida*

- 22*** Dé su apreciación de cómo Benedetti logra comunicar los diferentes aspectos del mar en el poema *Dice el hombre en la orilla* (página 152–153 Punto de Lectura).

The poet makes this a personalised version of the sea by communicating the effect it has on him 'Me enamoré hace mucho del mar' and also by exploring the images he creates by referring to the male and female aspects of the sea. A detailed appreciation of the contrast between MarElla and the MarÉl created through the language will enable the candidate to achieve the higher grades. Reward comments about the strength of the words 'atronador' 'rompiente' 'poderoso' that describe the MarÉl, and the contrast with the gentleness of adjectives used to describe MarÉlla 'tierna' 'gozadora' 'bienvenida'. Many candidates will explore the sexual intimacy towards the end of the poem and this can be credited for its relevance to the question.

- 23** Dé su apreciación de cómo el poeta revela la intensidad de una relación en uno de estos poemas: *La otra copa del brindis* (página 63 Punto de Lectura) *Soledades* (página 56) *Incitación* (página 115)?

While we will credit any attempt the candidate makes to communicate a personal appreciation of the language, the higher band responses will be those that convey a relevant appreciation as to how the poet conveys each relationship in the poems offered. Band 1/2 answers will convincingly communicate, with relevant evidence, how the poet makes us aware of the intensity of his emotions and will take a close look at the entire poem. Band 3 responses will be more superficial and may also struggle to keep sight of the particular wording of the question. A discriminator between the borderline 4/5 answers, will be on how consistent the attempt has been to convey a personal response and how much can be interpreted as relevant to the question.

- 24** ¿Cómo se vale el poeta de las imágenes de la naturaleza para comunicar emociones en uno de estos poemas: *Vaya uno a saber* (página 72 Punto de Lectura) *Estados de ánimo* (página 54) *Tributo* (página 157)?

The range of examples and quality of the evidence included in the answer will enable us to discriminate between bands 1/2. Responses considered for this band will be detailed, relevant and focus entirely on how Nature images are used to communicate emotions, as demanded in the question. Should the candidate lose focus on the question yet convey a personal response that can be interpreted as relevant in some part to the question, then a low band 3, top band 4 can be considered depending on the quality and range of evidence. Answers can have access to a low band 4, if there is an attempt, albeit unsophisticated, to convey a personal response.