

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International General Certificate of Secondary Education

MARK SCHEME for the October/November 2015 series

0488 LITERATURE (SPANISH)

0488/03

Paper 3 (Alternative to coursework), maximum raw mark 20

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2015 series for most Cambridge IGCSE[®], Cambridge International A and AS Level components and some Cambridge O Level components.

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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, paying close attention to author's use of language. Shows appreciation of structure and complete comprehension of passage; has no significant omissions and conveys a sensitive personal response.
2	15–17	Detailed answer, paying close attention to author's use of language. Understands or convincingly interprets all essentials of passage; few omissions. Conveys clear personal response but may be a bit cut-and-dried.
3	12–14	Competent answer with some attention to language. May be some misunderstandings and significant omissions, but conveys some personal appreciation.
4	9–11	Attempts to respond and does pay attention to some details of language, but there are significant misunderstandings and substantial omissions. May misrepresent author's intentions trying to apply some rigid preconception, or note use of literary devices without explaining their effect. Answer probably rather short.
5	6–8	Tries, but has not really grasped what passage is about. Offers a few ideas, some of them irrelevant or plainly wrong. A few glimmers are perceptible. Short, scrappy.
6	4–5	Short, scrappy answer; confused; little response to passage, but candidate has at least read it and tried to respond.
7	2–3	Scrawls a few lines; has attempted to read passage, but clearly doesn't understand it.
8	0–1	Nothing to reward.

The detailed questions are intended to help the candidate respond. Candidates are required to answer them, but need not do so in a rigid sequence; some of the answers may be implicit in the essay, although it is expected that candidates will be able to spell out their views and interpretations with sufficient clarity. There is no prescribed application of marks to each question and the response should be marked holistically. Candidates who do not answer the prescribed questions will penalise themselves automatically, as the questions are central to the passage.

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Lea atentamente el siguiente fragmento del cuento corto ‘Bar de Ida’ del escritor cubano Reinaldo Medina Hernández, publicado en 1996. Luego, conteste la pregunta.

The extract in question is rather contemporary and it is hoped the candidates will be in a position to understand the language of the passage almost in its entirety, therefore being able to gain a general understanding of the extract and convey an appropriate response to the quality of the writing. The questions are designed to help them do so. At the lower levels (up to 9 marks) we shall probably be expecting evidence of a basic understanding, hopefully with a simple personal response. At the 4/3 level bands we should be looking for a clear, if not sophisticated and more complex answer to each of the questions and a successful attempt to support ideas from the passage. Be aware of inert, mechanical quoting or simple paraphrasing that adds little to the interpretation or leaves the task of interpreting and/or inferring to the examiner. It is not unusual for candidates to transfer wording/paragraphs from the question paper to their essays in a rather mechanical manner and for no other apparent purpose than to fill up some space. This material usually has been provided to them to contextualise the extract and does not need to be mentioned again in the body of the candidate's essay. As we go up to 2/1 level bands we shall be looking for an in-depth analysis and close attention to detail; an ability to read between the lines, with appropriate support from the passage; a motivated personal response; good use of the imagination and a direct, clear focus on the questions throughout. Although some candidates may find the theme of the story rather 'unexpected', they still should be able to engage with it and fully exploit its elements, in particular, if they are to be rewarded with a top band mark.

- 1 ¿Cómo se las arregla el autor para sugerir que lo que acontece en el *Bar de Ida* no es una situación común y corriente? En particular debe considerar, en detalle, los siguientes aspectos:**

Lo que llega a significar el nombre ‘Bar de Ida’ y lo que esto implica para sus residentes.

Nick is talking to one of the other men drinking in the bar. From the conversation, it gradually transpires that something quite strange is going on in this place. Nick cannot believe his ears. The man he is talking to is telling him that, regardless of how many times he may try to open the door of the bar in order to leave, he will not be able to do so. Nick is told that the bar door can only be opened in order to enter the bar but not to leave the bar. The man tells Nick that what he is experiencing now happened before to each one of the men who are now bar residents. Every one of them once entered the bar for the first time and then realised that he could not leave the bar ever again. Each one of them had tried many times and used many methods to open that door but had failed, and that was the reason they were all there. Thus, Nick is so shocked because he is starting to come to terms with this unbelievable idea. And, because the man who is talking to him seems to be talking quite seriously, Nick, in spite of himself, is starting to believe this strange explanation. However, he is not yet ready to give up the desire for freedom. Nick is also annoyed because he cannot understand why somebody else would have the right to put him and others in such a terrible predicament.

Nick wants to know who is responsible for putting him and the other residents of the bar in such a situation but the fat man tells him that Nick himself is the only one responsible for what had happened to him. And that this is connected to the name of the bar. The bar is called *Bar de Ida* which means *One Way Bar* and whoever enters it can never go out again, or can never return to where he was before entering the bar. The man explains to Nick that he himself made the choice of entering the bar and that the name of the bar was self-explanatory, it only referred to entering, never to leaving. Nick tells the fat man that he thought the name referred to a woman's name or to the idea of a trip or of a route. Thus, the clear implication of the story is that the men who are in this bar now are there to stay forever, and that, whatever they may attempt to do in order to escape from the bar, will never succeed.

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La impresión creada por la descripción de las bebidas almacenadas.

Initially, the description points to the idea of smallness: they passed through a small room behind the bar and descended by a narrow staircase until they reached a storage room full of boxes. From here, the idea of smallness changes to that of infinite space and vast quantities: 'hacia donde quiera que se extendía la vista, se perdía en una infinita variedad de cajas'; all kinds of alcoholic drinks from all over the world were in display there; wherever one would look the feeling was that of never ending rows of boxes, both vertically and horizontally. One could not see the ceiling as such, nor the walls of the storage room. As Nick enquires about the size of the room, he is told that nobody has managed to find out yet. The fat man tells him that once he tried to find out and walked in the room for four continuous days without finding a single wall. Other residents also wanted to find an ending wall or a ceiling but failed to do so. The size of the room, as far as they knew, was infinite, never ending. He added that their only consolation was to know that they have, therefore, a never ending supply of drinks. Obviously, this description reinforces the idea of entrapment. Nobody could ever escape from a place where no outside walls or ceilings can be found. This can lead to feelings of desperation and anguish.

Cómo reacciona Nick ante las revelaciones cada vez más extraordinarias de su interlocutor.

At the beginning, Nick is incredulous and indignant, not realising his hopeless situation; he attempts to insist on his rights as a free citizen. Gradually he becomes aware that the name of the bar is to be taken literally, and his anxieties increase as he discovers that others before him have tried in vain to escape. The realisation that nobody ever gets drunk, and that the supply of alcohol is infinite, shows him the full horror of his situation. There is a touch of violence as Nick smashes the window, but when it re-seals itself, he must realise that his fate is sealed.

Usted puede añadir cualquier otro comentario que le parezca pertinente.

It is rare for candidates to follow up this suggestion and they should not be penalized if they do not. However, any interesting comments should of course be taken into account in the overall reward, provided these do not distort or contradict the main story line and candidates do not end up either contradicting themselves or failing to adopt a clear line of interpretation. If so, generous reward should be considered although this section alone should not be considered a substitute for the required response to the preceding ones. Many candidates may try to offer an explanation of what is going on in this story. They are welcome to elucidate their ideas in total freedom. Some may suggest that this is a dream, a product of somebody's nightmare, a situation from which it is impossible to wake up, etc. hence the idea of something never ending; or, perhaps, interpret this situation as the idea of being already dead and living in purgatory, with some limitations – the impossibility of leaving – but with some good elements – the never ending access to drinking, for example. Some may notice that there are no female characters in this story and wonder why. Yet, others may put themselves in the place of Nick and say what they would do and/or how they would feel. And yet others may include references to possible political implications of this story, considering it is a Cuban literary piece. Candidates may elaborate within these lines or follow alternative interpretations. The only requirement here is to be consistent and avoid flagrant contradictions or non-committed or unexplained statements. Ideas should be clearly stated, well-argued and convincing to be given the marks.