

MARK SCHEME for the October/November 2012 series

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 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.

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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.

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RUBRIC INFRINGEMENTS

Beware of rubric infringements: usually failure to cover three books, or **NO STARRED QUESTIONS**. 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 Delibes and scores 12; an essay question on Delibes and scores 15; an essay question on Hernández and scores 12. The Hernández question must stand, and so must the Delibes starred question, because candidates are **required** to answer a starred question. Therefore the essay question on Delibes is the one that must be penalised.
- (2) candidate answers two essay questions on Delibes scoring 13 and 14, and a starred question on Hernández, scoring 10. The Hernández answer must stand, because it is the required starred question. But **either** of the two Delibes questions could be the rubric infringement, and so it is right here to penalise the lower-scoring of the two essays.
- (3) candidate answers three essay questions, on Delibes, Hernández and Allende, 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 V desde ‘– Esperen aquí – dijo el cura’ (página 187) hasta ‘nunca más nadie me ha dado tanto amor.’ (página 199). ¿Cómo se las arregla Allende para que la muerte de Férula sea tanto grotesca como conmovedora? No olvide referirse al extracto.**

To fully respond to the question, some mention of the visual impact of Férula’s grotesque appearance and the underlying sadness of Clara’s reaction to it, is needed. The passage is visually grotesque through the images it gives us of Férula’s dead body and her dwelling. The priest lights the candle and it exaggerates and deforms him ‘su figura se destacó grotescamente y vieron su rostro deformado por la luz’, as if the characters had just stepped into a scene from a horror film, ‘su gigantesca sombra bailoteaba contra las paredes’. Férula’s dire living conditions ‘habitaciones oscuras, cuyos muros estaban manchados por la humedad’ inspire pity and disgust in the reader, as do the carnival costumes, wigs and shoes now lying tattered and worn like ‘una hermandad grotesca, donde anidaba el polvo de años’. At the same time, these disguises seem to substitute any real company Férula had as ‘nadie estaba con ella, nadie supo de su agonía’ in the final stage of her ‘existencia de pesadumbre’. Although Clara sees her as ‘magnífica en su desolación de reina’, the incongruity of Férula ‘engalanada como reina austriaca’ in a house with ‘baño sucio y sin agua corriente’ also moves the reader. It is quite touching how Clara begins to tend to the body ‘devolviéndole en la muerte los infinitos servicios que le había prestado Férula en la vida’ despite the fact that ‘los ratones comenzaban ya a mordisquearle los pies y a devorarle los dedos’. The gentleness with which she performs this ritual ‘le quitó con suavidad la peluca y vio que estaba casi calva, anciana y desvalida.’, also makes the scene a poignant one. Clara talks fondly of their shared past, ‘me acuerdo siempre, Férula, porque la verdad es que desde que te fuiste de mi lado nunca más nadie me ha dado tanto amor’ and so intensifies the effect. Bands 1/2 will focus in detail on the passage and carefully select references that support a personal response to how this extract is both grotesque and touching. Band 3/4 responses will make some reference to these aspects yet quite superficially. Lower bands 4/5 will be for responses that paraphrase or just explain what happens.

- 2 **Explore cómo la autora se vale de los poderes espirituales de Clara para intensificar el interés de la novela. Argumente su respuesta con ejemplos del texto.**

Some candidates will focus their response on how Clara’s character is defined through her powers and how this in itself adds interest to the plot. Those with a good knowledge of the text will also isolate key events in the novel and consider how they are affected by Clara’s gift. Other characters are touched by her powers; Nicolás tries to acquire them to humorous effect and las hermanas Mora with whom Clara held séances, use theirs to warn Esteban about Alba’s imminent arrest, creating tension and a sense of apprehension as they assume Clara’s role after her death. Through Clara’s clairvoyance, a sense of foreboding is created as she predicts events before they happen, inciting and prolonging the reader’s interest. However the author does not use Clara’s spiritualism as an easy way out of difficult plot twists. In fact, Clara’s powers sometimes let her down when she most needs them; she fails to predict a severe earthquake that crushes Esteban, she cannot communicate with Blanca when she is forced to marry Jean de Santigny and sent to live in a remote desert town, and her attempts to find Férula after Esteban throws her out of the house are futile. When she fails or forgets to predict events, this is sometimes a source of humour, likewise, it was humorous when she wanted the embassy to broadcast messages to aliens in Esperanto as she was convinced this was the language in which they communicated. The *mesa de tres patas* and moving *salero* also often lighten the tone. Her powers intensify the plot at key moments; she is aware that Blanca is carrying on her affair with Pedro because of the colour of her aura and, at a later stage, tells Blanca that Pedro Tercero is still alive despite Esteban’s claims to have killed him. She predicts Rosa’s death, her

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engagement, her parent's accident and the whereabouts of her mother's missing husband. Her predictions, when accurate, intensify the dramatic tension as events are foretold and we become a reader of each character's destiny. Sometimes the predictions lack precision in order to heighten dramatic suspense; we do not know who is going to die at the beginning of the novel, just that there is to be a death in the family and this creates suspense for reader. The magical realism of the ever-present spirits intensifies the atmosphere; she poignantly predicts her own death and then wanders in spirit form around the house, she appears in Alba's cell and gives her a new lease of life. Respectable society at that time viewed Clara's powers as inappropriate; as a child, she is isolated from other children so as not to cause a scandal and Esteban only allows her to practise séances in a separate room so no one knows. A superficial knowledge of the book combined with an attempt to evaluate how spiritualism intensifies the plot, will place a response in band 3/4. For band 1/2 responses, candidates are to demonstrate a sustained attempt to evaluate how Clara's clairvoyance lends interest to the plot. Those candidates who merely reproduce everything they have learnt about magical realism without directly relating it to the question will probably be placed in band 5.

3 Imagine que usted es Esteban García y que Esteban Trueba, (su abuelo), acaba de negarle la recompensa por delatar a Pedro Tercero. ¿Qué está pensando? Conteste con la voz de Esteban García.

It should not be too difficult for candidates to communicate the violent rage behind Esteban García's thoughts at this precise moment. He has been brought up to harbour a powerful sense of injustice by his grandmother who was raped by Esteban Trueba and he has had to look on while Alba enjoys her comfortable, rich life. Of all the illegitimate children Esteban fathered, Trueba only acknowledged Pancha's son, yet he still treated his grandson with contempt and never recognised him as an heir. García's character is truly despicable through years of hatred and jealousy. He is cold enough to sell out his own uncle for money and, as his reward is rejected in such a cruel manner, here the final seeds of a dreadful revenge are sown. Some reference to events after this context can be accepted in the guise of the imagined violence and revenge he would like to mete out. Imitating the voice of a true 'baddie' should be quite straightforward so the differentiator will lie in how well candidates manipulate their knowledge of the text to give García's thoughts a ring of authenticity.

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Rodoreda, *La Plaza del Diamante*

- 4* **Vuelva a leer el principio del capítulo 22 desde ‘Sólo oía zureos de palomas.’ (página Edhasa) hasta “–A lo mejor Quimet hace negocio con esto.” (página 121). ¿Cómo se arregla la autora en este pasaje para convencernos de que las palomas han penetrado cada aspecto de la vida de Natalia/Colometa? Argumente su respuesta haciendo referencias al extracto.**

By this stage in the novel, the pigeons have touched every aspect of N/C’s life, from her relationship with her children to the cleanliness of her own home. The impenetrable smell that N/C cannot remove ‘Me parecía que toda yo, pelo, piel, vestido, olía a paloma’ and the sound of pigeons cooing continually buzzes through her head driving her to distraction ‘se me metía en el cerebro como un moscardón’, clearly demonstrate how the pigeons are coming to dominate life in her home. Their insidious dominance is a direct consequence of her husband’s immaturity and inability to support her family so compelling her to go out to work in the first place and be too tired to object to the pigeons coming so far into the house. Now it is too late to undo the situation as the pigeons have even formed a relationship with the children in her absence ‘él y Rita les hablaban como si fuesen sus hermanitos.’ The situation now highlights her isolation, loneliness and sense of helplessness. She has no one to complain about it to; Enriqueta says she has no strength of character and Quimet’s mother initially appears to sympathise saying only her son could do such a thing, but then agrees with his business plan. The repetition of ‘No podía decirle’ highlights how isolated Natalia/Colometa is; no one supports her and she can speak of it to no one ‘No podía contarle que no me podía quejar a nadie, que mi mal era un mal para mi sola’. Responses that show a detailed appreciation of the language in the extract and are relevant to the question will be placed in band 1/2. While superficial commentary on what is happening will place an answer in band 4, we can consider for band 3, responses that make some attempt, although not entirely sustained, to answer the question and look at parts of the extract.

- 5 **El noviazgo de Quimet y Natalia es muy distinto del de La Rita y Vicenç. ¿Cuál le parece ser la importancia de esta diferencia en la novela? Argumente su respuesta citando referencias del texto.**

Although Rita and Vicenç’s engagement is dealt with in less detail than that of Quimet and Natalia, a good knowledge of the book will enable candidates to draw contrasts between the two and assess the importance of this difference. This contrast draws a balance between the sense of outrage the reader feels at Quimet’s treatment of Natalia/Colometa and the callousness that Rita shows towards Vicenç. Rita is more like her father than her mother, she is described by her mother as having ‘aquella cosa especial que no se podía explicar pero que eran como unas ganas de hacer sufrir.’ Her mother, on the other hand, appears to be born to suffer. Indeed, Rita is the one who calls the shots in this relationship and has ambitions to be more than a housewife to the local bar owner. While Natalia/Colometa completely surrenders herself to Quimet, even allowing him to change her name, Rita takes the lead from the very beginning and represents a new generation of women who have ambitions (in her case to be a flight attendant), although in the end are condemned to follow the role of housewife. Both Vicenç and Quimet chose the women they wanted to marry but the way Rita and Natalia deal with the courtship is entirely different. Vicenç is clearly smitten and speaks to Natalia/Colometa first about his feelings showing respect and courtesy. Quimet was always quite insulting about Natalia’s father and was not welcome by him the first time he approached Natalia/Colometa’s father. The clearest contrast however is in Rita’s reaction to his proposal. Her callous treatment of Vicenç almost mirrors Quimet’s treatment of Natalia/Colometa acting without regard for his feelings. Yet she eventually agrees so as not to seem like the wicked one in this affair ‘decía que sí por no volver a ver a Vicenç con cara de alma en pena y ganándose a todo el barrio haciendo creer que era una víctima. Y haciéndola pasar a ella...por mala mujer.’ She changes her mind at will, yet Natalia/Colometa was never allowed to voice an opinion. Whenever she stood up to Quimet she

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would be physically punished. When Vicenç says he does not need her to have a dowry, (he demanded N/C pay her share of the rent) she says it is for when she leaves him. Never fearing a loss of freedom, she claims she is not going to be a slave to household chores as her wedding dress is finished she says she will never sew a stitch in her life again. Candidates who make an attempt to evaluate how this contrast marks a change in a generation of women, heightens the reader's interest and presents a balance to the relationships between men and women in the novel will be aiming for the higher bands. Responses that merely narrate events can be given some credit for their knowledge of the text but will probably be placed in the lower bands. If there has been some attempt to answer the question but superficially or not entirely sustained, then a moderate award can be considered depending on the quality of the argument.

6 ¿Hasta qué punto cree usted que Rodoreda quiere provocar indignación ante el trato que los hombres dan a las mujeres en la novela? Argumente su respuesta, refiriéndose a detalles precisos del texto.

Quimet's treatment of Natalia/Colometa throughout most of his marriage will provoke some response from candidates, even those with a superficial knowledge of the novel. Credit can be given for any attempt, however superficial, to convey a response to his treatment towards her, even if clumsily put. A band 3 response may still be superficial but will demonstrate a slightly more detailed knowledge of the text through appropriate references. Although Natalia/Colometa's relationship with Quimet cannot fail to provoke indignation in any reader, a more balanced answer will consider Antoni's treatment of Natalia/Colometa and exploit it for examples that show how considerate he has been towards her and her family. Band 1/2 candidates will range through the entire novel and consider how there are also women who treat men badly. La Griselda chooses to leave Mateu even though she has a child with him and while all around her are suffering, she seems to have chosen well as she is the picture of health while everyone else is struggling to find food. Rita also does not allow Viçenç to control her and if anything we sympathise with him for her callous attitude towards his courtship. Julieta joins the revolution and becomes a member of the militia, embracing the new freedom women experience under the Republic that allows them to fight and take a lover without the obligation of having to marry him. Reward any attempts to look beyond the obvious abuse Natalia/Colometa suffers at the hands of Quimet, although detailed answers that focus solely on this relationship can achieve a band 4/3 according to how well the candidate keeps sight of the question.

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

- 7* **Vuelva a leer una parte de la séptima sección desde ‘Siguió el administrador a través de los bazares...’ (página 88 Debolsillo) hasta ‘lo persiguieran los desperdicios de la ovación de la gallera.’ (página 91 Debolsillo).**
¿Cómo se las arregla García Márquez aquí para crear una escena tan intensa y conmovedora? No olvide referirse al extracto.

This passage marks a change in pace and a break from the colonel’s routine, fruitless wait at the post office. The colonel’s life revolves around those Fridays when he waits for his letter so when ‘lo sorprendió el turbulento clamor de la gallera.’ the reader’s attention is piqued as much as the colonel’s. The pace intensifies as ‘Un momento después estaba sumergido en la turbulenta atmósfera de la gallera’. The exciting atmosphere, the noise in this tranquil, oppressed town interrupts an otherwise monotonous, tedious existence for the colonel and the townspeople. This passage is exciting through the description of the violence of the fight ‘Fue una sucesión de asaltos iguales. Una instantánea trabazón de plumas y patas y pescuezos en el centro de una alborotada ovación’, however ‘El coronel no experimentó ninguna emoción’ marking a contrast with the spectators’ reaction. He even looks down on the crowd ‘Examinó la galería circular impulsado por una curiosidad un poco despreciativa’. The fight to him is almost farcical ‘El coronel notó la desproporción entre el entusiasmo de la ovación y la intensidad del espectáculo’ yet suddenly the colonel appears to wake up from his trance and the scene reminds him of past, happy memories ‘Revivió —como en un presagio— un instante borrado en el horizonte de su memoria’. As he holds the cockerel ‘Pensó que nunca había tenido una cosa tan viva entre las manos’ it gives him hope for the future. The cockerel represents his dead son but also his chance of winning some money and waking the townspeople out of their stupor ‘Desde hacía mucho tiempo el pueblo yacía en una especie de sopor, estragado por diez años de historia. Esa tarde —otro viernes sin carta— la gente había despertado’. When he holds the *gallo* in his hands, it is the personification of his hopes and confirmation that his faith will pay out but ‘El coronel se sintió intimidado. Volvió a abrirse paso, sin mirar a nadie, aturdido por los aplausos y los gritos, y salió a la calle con el gallo bajo el brazo’. As he makes his way home ‘Nunca había sido tan largo el camino de su casa’ the *gallo* is a symbol of collective hope hence the reactions of the town dwellers on the colonel’s journey ‘Todo el pueblo —la gente de abajo— salió a verlo pasar seguido por los niños de la escuela.’

Candidates who work through the passage making detailed relevant observations of this kind, while focusing on both the intensity of the action and the emotiveness of the fight and the colonel’s reaction to it will be placed in the upper bands. A less sustained but relevant response will merit a moderate 3/4 band, while the lower bands will be considered for those responses that rely heavily on narrative.

- 8 **¿Cuál le parece ser la importancia en la novela del contraste entre el carácter de don Sabas y el del coronel? Argumente su respuesta utilizando ejemplos del texto.**

Physically both characters are poles apart while the colonel jokes he is so bony ‘Ya estoy encargado por una fábrica de clarinetes’, don Sabas is overweight with ‘nalgas flácidas’ and suffering from diabetes, the disease of the rich. The doctor says the best cure against diabetes is poverty. His house is full of possessions that he has acquired over the years while the colonel has to gradually sell his off. His house is described lavishly in stark contrast to the colonel’s ‘Y se despidió en la puerta de su casa, un edificio nuevo, de dos pisos, con ventanas de hierro forjado’. His relationship with his wife is disrespectful and nothing like the shared intimacy of the colonel and his wife. While the colonel’s wife is suffering asthma attacks that almost kill her, don Sabas’ wife is seeing the doctor about ‘esas cosas que de pronto le dan a uno y que no se sabe qué es’. Band 2/3 responses may delve deeper into their political past. The colonel’s naïve optimism in contrast to don Sabas’ ruthlessness as the doctor says ‘el único animal que se alimenta de carne humana es don Sabas’. Sabas’ questionable political loyalty presents itself in

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stark contrast to the colonel's. While one risked his life to hand over the gold acquired during the war leaving himself destitute for such honesty, don Sabas was able to acquire at a good price everything those he betrayed left behind. Although each character was originally on the same side, they now represent two sides of the political situation and through each of them we can understand the history of the current political system. Some understanding of how each character treats the other should also come across in the better answers (band 1/2) as well as how this contrast intensifies the plot. Sabas is willing to cheat the colonel over the price of the gallo even though he knows the colonel has nothing. He was Agustín's godfather yet never helps the colonel, despite knowing how poor he is. However the colonel always treats don Sabas with respect and will not hear a word against him. The more detailed the contrast drawn between the two characters, the better. Band 3 or above responses will make some attempt to evaluate the importance of this contrast to the novel. A pre-learnt character analysis of the colonel and don Sabas that does not draw a contrast between them, at least superficially, will probably be placed in band 4/5.

9 Usted es la mujer del coronel al final del libro. ¿Qué está pensando? Conteste con la voz de la mujer del coronel.

This is a tense moment just before the end of the novel and the colonel's famous last line. Here we are hoping candidates will relive the situation through the wife's eyes and communicate her frustration, desperation and sense of hopelessness and despair. Candidates can call on a great deal of evidence from the novel to demonstrate how desperate she is; she even tried to sell her wedding rings. She has respect for her husband yet the reader can tell she has reached breaking point. The better responses will convey her thoughts in a way that reflects both their knowledge of the text and of this character, drawing on her practical nature (she is probably thinking what she can sell off next) and her ironic sense of humour. She may also express her admiration or frustration at her proud husband who never gives up, and although not a couple prone to self pity she may feel some sadness and regret that their life has turned out this way.

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Delibes, *El camino*

10* Vuelva a leer una parte del capítulo XIX desde ‘Rita, la Tonta, prorrumpió en gritos y llantos y ayes...’ (página 217 Espasa) hasta ‘en tanto sus lágrimas y alaridos se incrementaban’ (página 29).

¿Cómo se las arregla el autor en este pasaje para transmitirnos el profundo efecto de la muerte de Germán en la gente del pueblo? No olvide referirse al extracto.

A moving passage, it is clear from their actions and their feelings that Germán’s death has had a profound effect on the villagers. A band 4 response will cite a few examples of how the villagers react immediately after the accident ‘cinco minutos después, el pueblo en masa se apiñaba a la puerta del zapatero’ and ‘su anhelante impaciencia’ to know what is happening. Once Germán’s death is announced, there is a collective outpouring of grief ‘Y a la puerta de la vivienda las mujeres empezaron a hipar y a llorar a gritos’. The author emphasises how heart rending this is ‘Por los hipos y gemidos se diría que Germán, el Tiñoso, era hijo de cada una de las mujeres del pueblo’ and describes it as a ‘síntoma de solidaridad’. Candidates should look more closely at the individual reactions of some of the characters and consider how their reactions differ yet are equally touching. When Germán’s brother Tomás arrives too late, his grief and rage is such that ‘se le saltaron las lágrimas y juró entre dientes como si se rebelara contra Dios por su impotencia’. The death also has an impact on Paco, el herrero, the strongest man in the village who ‘hubo de sentarse a pesar de lo grande y fuerte que era, porque la impresión lo anonadaba’ and when he wishes to send a wreath it is equally touching that ‘La Camila estaba llorando también, y aunque la conferencia fue larga no se la quiso cobrar’. The author still manages to raise a sad smile however with touches of humour ‘Andrés, ‘el hombre que de perfil no se le ve’ salió también de la habitación, todo encorvado, como si quisiera ver las pantorillas de la enana más enana del mundo’. Band 1/2 candidates may also note how the valley reflects the sadness felt by its inhabitants ‘el valle se había tornado gris y opaco’ and ‘Las montañas tenían un cariz entenebrecido y luctuoso aquella tarde’. A child’s death touches even the non-believers and perceptive candidates may explore the idea of fate and destiny that affects even those characters who reject the church ‘Pancho, el Sindió, dijo de aquella fuerza que era el Destino, pero la Guindilla dijo que era la voluntad del Señor’. Germán’s father puts it another way ‘La muerte se empeñó en llevárselo y contra ella, si se ponía terca, no se conocía remedio’. Even Paco becomes philosophical ‘los hombres se hacen; las montañas están hechas ya’ yet turns to drink for the answer to life’s mysteries. Daniel’s own reactions are equally heart-rending, especially when both he and Roque feel compelled to control their emotions so as not to lose face in front of each other ‘Y Daniel, el Mochuelo, sintió que quería llorar y no se atrevió a hacerlo porque Roque, el Moñigo, vigilaba sus reacciones sin pestañear, con una rigidez despótica’. Most candidates should be able to convey a personal response to tender moments such as Rita hugging Daniel ‘como si pudiese abrazar aún a su hijo, porque él era el mejor amigo de su hijo’ and Daniel’s reaction to this gesture, ‘Y el Mochuelo se puso más triste todavía, pensando que cuatro semanas después él se iría a la ciudad a progresar y la Rita, que no era tan tonta como decían, habría de quedarse sin el Tiñoso y sin él para enjugar sus pobres afectos truncados’. Few readers will remain unmoved by this passage and hopefully all candidates will be able to communicate, to some degree, how the villagers are affected by this tragedy.

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11 ¿Cómo se las arregla Delibes para que el personaje de la Guindilla mayor sea trágico a la vez? Argumente su respuesta citando ejemplos del texto.

We are introduced to la Guindilla mayor in chapter five, so some candidates may focus the response solely on this chapter. If they use the material to respond to both parts of the question, a band 3/4 can be considered, if used to support relevant observations. She provokes little sympathy especially when she is summed up as being 'un eserpento y una víbora' but is also comically described as 'alta y seca como una cucaña, aunque ni siquiera tenía, como ésta, un premio en la punta.' La Guindilla is involved in some comical and memorable episodes in the novel so some appreciation of them will place a response in a middle range band according to the detail. Reward any attempts to evaluate how la Guindilla's character contributes to the humour in the novel (such as the cat and choir episodes) as well as her consistent need for reassurance regarding her religious beliefs by firing endless, often ridiculous questions at don José. Band 2/3 answers will also look at how she is presented as a tragic figure, obsessed by religion, burdened with the responsibility of being head of the household after the death of her father (her mother had died years before), she is a figure of fun in the village alongside her sisters. Her piquant character is reflected through her nickname and does not incite sympathy very often. The interactions with don José, the cinema incident and consequent visit to the woods to split up amorous couples, show a more pitiable side to her character. The threatening situation she finds herself in before saved by Quino shows a darker side to the villagers' collective psyche. This episode marks her out as a tragic, lonely and unloved figure ready to spoil everybody else's fun yet driven by a religious fervour even don José, 'que era un gran santo', finds extreme. La Guindilla mayor's subsequent marriage to Quino leads the reader to believe she has found her happy ending, however it also reveals the type of mother she is to Uca-uca; her first action as a mother is to slap her, and her husband's reaction is to think he has made a big mistake in making this woman his wife. However she can show consideration such as when Josefa creates a scene in the church. When Guindilla's sister runs away with Dimás, Guindilla mayor is horrified yet accepts her back (under her conditions) despite the scandal, and awakens the need to gossip in her neighbours who all suddenly have the urgent desire to buy salt from her shop. Evidence of a detailed knowledge of the novel will come out in the variety of episodes considered and this will be rewarded along with a consideration of how this character is presented as both comical and tragic before a band 1 can be awarded.

12 En su opinión de lector, ¿hasta qué punto sugiere Delibes que el padre de Daniel tiene razón al enviarlo lejos del pueblo a 'progresar'? No olvide referirse al texto.

Candidates can agree or disagree with Daniel's father's decision to send Daniel away to 'progress' as we will credit responses according to how well they present and support their case. Those with a superficial grasp of the text can easily find evidence to argue how the decision to send Daniel away is presented to the reader as a tragic turn of events for Daniel, who fears he will come back years later 'empingorotado como un pavo real' like Ramón the chemists son. Almost the entire novel is dedicated to the life of the village he loves so dearly and the friends and family he is forced to leave behind because of his father's decision. However those who reach a band 2 or above will look at the decision from the father's point of view and the instances, however fleeting, when Daniel wants to progress and come back rich and powerful like *el indio y los ecos del indio* so that he can win over Mica. We can empathise with the father who, embittered by a life of cheese making, would like something better for his son and he is prepared to make sacrifices so that he can afford to send his son away. Although presented as a cold, callous parent, some candidates may understand that his intentions towards his son are well meant and that as society changes so progress becomes inevitable. All the father wants for his son is a secure future and an opportunity to further his education and become someone important. Although candidates may find it hard to take the father's side and completely agree with his decision, candidates aiming for band 1/2 will take it into consideration. For Daniel 'le dolía esta despedida como nunca sospechara' yet for his father 'El quesero, a pesar del estado de

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ánimo de Daniel, el Mochuelo, se sentía orgulloso de su decisión y de poder llevar a cabo su decisión'. Some candidates may take against the father's attitude and relationship with his son and may identify with the lack of power a child has to make his own decisions when still under his parent's care 'El aún no tenía autonomía ni capacidad de decisión'. One would think that as the father cannot have any more children he would want his only son close to him so it will be interesting to see how far candidates feel that the father is right in wanting something better for his son.

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TEATRO

De la Rosa, *La conjuración de Venecia*

- 13* **Vuelva a leer el final de la obra desde el Acto Quinto, Escena XII ‘PRESIDENTE 2º ¡Rugiero!...el Tribunal te ha juzgado reo de conspiración’ (página 294 Cátedra) hasta el final de la obra.**

En su opinión de lector/espectador, ¿en qué estado de ánimo quiere Martínez de la Rosa dejar al público al caer el telón? No olvide referirse detalladamente al extracto.

If candidates pay close attention to the wording of the question, they will focus their answer on how these final scenes play out on stage. An awareness of stage instructions is essential and some attempt to gauge the audience reaction will be needed before more than a moderate award can be given. The dramatic announcement of Rugiero's guilt and the subsequent punishment physically shake our hero. The audience is on tenterhooks as the sand runs through the hourglass marking the final moments of Rugiero's life. The audience is moved by Rugiero's distressed pleas to the court to 'tener la satisfacción, una vez en mi vida, de abrazar a mi padre' and is incredulous and frustrated that the court shows such inflexibility and rigidly adheres to the rules 'PRESIDENTE 3º.- No está en manos del tribunal acceder a tu súplica... cree que si estuviese, no se te negaría.'. Despite the fact that Rugiero is to be put to death no exception is made to fulfil his last request and the audience cannot fail to be moved by the strength of Rugiero's pleas as he is about to be executed. The audience must surely agree with Rugiero who asks '¿Y qué ley hay en el mundo, que prohíba a un hijo abrazar a su padre?... ¡Yo no os pido nada más... nada más... recibir la bendición de mi padre, y entregar mi alma a Dios!' yet even as time runs out for him, the Tribunal is unfailing in its resolve 'PRESIDENTE 2º.- No pierdas el tiempo en vano... ¡cada grano de arena que ves caer, es un instante de tu vida!'. The Tribunal's callousness intensifies as the scene progresses 'RUGIERO.- Ya lo sé... ¿Creéis que es el temor de la muerte el que me hace derramar estas lágrimas?...PRESIDENTE 2º.- Ejecutad sin tardanza las órdenes del tribunal.' The passionate delivery of Rugiero's lines as he is led to the place of his death also provokes pity and compassion from the audience 'RUGIERO.- ¡De cierto es mi padre... es mi padre... cuando no logro, ni al morir, el consuelo de verle! (Al ir ya cerca del cuarto del suplicio, se detiene, y levanta la voz.) ¡A Dios, padre mío!... ¡A Dios! ¿Cómo no oyes la voz de tu hijo?' The impervious judges of the Tribunal are momentarily startled as 'LAURA, al escuchar ese acento, abre de pronto la puerta del cuarto inmediato y se arroja en brazos de RUGIERO' and although 'los jueces se levantan sorprendidos' they soon recover their dispassionate demeanour with an abrupt 'Separadlos al punto'. As the play draws to a close, Rugiero says his last goodbye and Laura faces the full horror of her husband's fate '(Al entrarle en el cuarto del suplicio, descórrase la cortina: descubre LAURA el patíbulo, cae hacia atrás exánime, y MATILDE la recibe en sus brazos.)'. Those responses that work through the entire passage while keeping sight of the question will achieve band 1/2 according to the amount of detail and the perceptiveness and relevance of their observations. Band 3 responses will attempt to interpret the audience's reaction but more superficially. Responses that lose sight of the question can be considered for band 4 if there is some attempt to convey an audience reaction and there is some indication that the passage has been explored for relevant references.

- 14 **Al fin y al cabo, ¿cree usted que el aspecto histórico de la obra es más memorable que el aspecto emocional, o al revés? Argumente su respuesta refiriéndose detalladamente al texto.**

Whichever conclusion the candidates reach, we shall be looking at how carefully they construct their argument. Although candidates need to range over the whole play for a convincing response, those with even a superficial knowledge of the play should be able to argue both sides quite convincingly before reaching a logically argued conclusion. Candidates who just choose one option such as Laura and Rugiero's love affair being the most memorable can still score

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above the band 4 if well illustrated, but access to band 3 will require at least some consideration of the historical nature of the play. The best responses will appreciate how the story is interwoven with the plot to overthrow the nobles in power in Venice for a more dramatic effect. The play opens with the conspirators setting out their plans and closes with the brutal consequences of their actions. However the passion and romanticism of the Rugiero/Laura scenes soften the brutality and heighten the dramatic effect by the tragedy of their fate. The visual richness of the carnival scenes that take place during the attack entertain the audience and create a contrast in atmosphere; music, dancing and celebrations take place while the plotters prepare to strike. Well argued responses with carefully selected evidence that demonstrate a balanced consideration of the two aspects will be considered for band 1/2 depending on the quality of the evidence and how logically they present their argument.

15 Usted es Rugiero. Morosini y sus espías acaban de detenerlo delante de Laura. (Acto Segundo, Escena IV). ¿Qué está usted pensando? Conteste con la voz de Rugiero.

Rugiero's thoughts will probably lie primarily with how he has been wrenched away from his beloved Laura and the effect that the shock will have on his wife who clearly is of an extremely delicate disposition. He may also fear for her life, as he has no idea of what these spies are capable. However, also going through his mind will be concern for the plot's success and the fate of his fellow plotters, having unwittingly revealed everything to Laura in front of his enemies. Being the gallant hero ready to sacrifice himself for the good of the *patria*, he will probably only give a passing thought to his own well being and only because of the effect his capture will have on Laura and his co-conspirators. Candidates who imitate the style of the play and create an authentic voice should be considered for the upper bands if both these aspects are referred to. Also take into consideration the extent to which the candidate demonstrates knowledge of the play through references to particular events and shows an awareness of the context and consequences of his arrest.

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Mihura, *Tres sombreros de copa*

- 16*** Vuelva a leer una parte del Acto Tercero desde ‘DON SACRAMENTO. ¡Las personas decentes no salen por la noche...’ (página 136 Cátedra) hasta ‘(Y se la vuelve a dar a DON SACRAMENTO que, muy contento, la toca de cuando en cuando)’ (página 139).
¿Cómo se vale el dramaturgo de las palabras y las acciones en esta escena para entretener al público? No olvide referirse al extracto para apoyar su respuesta.

The play seems to have suddenly taken on a more serious turn of events as the audience think that Dionisio has just hidden a dead Paula behind the screen. One minute later however, don Sacramento appears in his top hat and tails laying down absurd rules such as ‘las personas decentes no salen por la noche a pasear bajo la lluvia’. He immediately comes across as a ridiculous parody of middle class and any appreciation of the absurdity of don Sacramento’s dialogue will be rewarded. His preconceived ideas and obsession with decency cause bemusement and then humour in the audience as he outlines what ‘las personas decentes’ should have in their pockets, namely potato peel and taffeta, and on their hotel room wall even if they are staying for one night only as ‘sólo los asesinos o los monederos falsos son los que no tienen cuadros en las paredes.’ This illogical conversation also gives rise to visual comedy; one can imagine the sight of both characters imitating Napoleon. There is a symbolic link between the two worlds presented to us in this play; the top hat and the *carraca*. The *carraca* conjures up the scene between Paula and Dionisio, who is now able to fix it when don Sacramento breaks it, just as Paula did for him. We can almost sympathise with Dionisio’s panic at having an (allegedly) dead body behind the screen and being presented with the restrictions of this new world he is about to enter. (Ya casi llorando) ¡Pero yo qué le voy a hacer si me gustan más pasados por agua, hombre!’ The childish tone of this conversation also emphasises the absurdity of the whole exchange and serves to entertain the audience and most candidates should be able to convey at least some idea of the dramatic effect of this exchange. Moderate to low bands will either lapse into a recounting of what happens or not focus their answer precisely enough. The upper bands will fully exploit the extract for its entertainment value and (for band 1) will have conveyed some idea of audience reaction and dramatic effect.

- 17** **¿Cómo se las arregla Mihura para intrigarnos con la manera en que Dionisio va cambiando su actitud hacia la inminente boda? No olvide referirse detalladamente a la obra.**

At the beginning of the play Dionisio is so convinced he wants to marry Margarita that he says ‘esta noche sobra’. However, it is that very night that changes his whole conception of what that marriage entails. For a middle band answer, we are looking for sensitive appreciation of how the events of that night change his attitude. Dionisio, who longed so desperately for the wedding to take place at the start of the play, has to be forced to attend the following morning, as if it were the last thing he wanted to do. The upper band responses will range through the play for evidence that convinces us how he has undergone this change of heart. Candidates will not be able to do this unless they consider carefully the effect Paula and her Music Hall colleagues have on Dionisio. The presence of Sacramento serves to highlight the future that awaits him should he go ahead with the wedding and the better responses will show how the audience is kept entertained and intrigued until the very end as they await Dionisio’s decision. Lower band responses will lack precision and be descriptive rather than evaluative in their observations.

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18 En su opinión, ¿hasta qué punto sugiere Mihura que la vida de los artistas es una ilusión? Argumente su respuesta con ejemplos de la obra.

Although the *artistas* in this play appear carefree and happy go lucky, as the play progresses the audience sees beyond the endless parties and glitzy costumes. Paula comes into the picture having escaped from an irate Buby, an abusive boyfriend who uses her to acquire money and gifts from any unsuspecting gentleman. The scene with the *Odioso señor* shows the audience to what lengths she is expected to go to procure any financial reward. She is separated from her family and travels alone against social convention at the time. However, she looks upon her life with optimism and, as she has shirked convention, is free to fantasize without the constraints that a strict, middle class society expects of a girl her age. However what does the future hold for her? Her colleagues seem older and are still acting in the same way as she is now. There is little financial security, hence the constant need to deceive men out of their prized possessions. The party atmosphere that tends to accompany the Music Hall actors seems superficial and there is always an underhanded purpose behind the merriment, as we witness in the scenes with Fanny and the *Cazador Astuto*. Indeed Dionisio is made to choose the safer, yet less interesting lifestyle by Paula herself who perhaps is honest enough to know her life is only glamorous on the outside. The better responses will consider a wide-ranging use of evidence from the play and will bear in mind how the artistes' lives are presented to the audience. Perceptive candidates will offer a balanced argument, or at least consider both points of view before drawing a conclusion. Middle band responses will offer a superficial response or just paraphrase what happens in relevant scenes without using the material to support an evaluative consideration of the question.

POETRY: GENERAL CONSIDERATIONS

Since the criteria for a good poetry answer do not vary from year to year, it is 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), 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* Dé su apreciación de cómo el poeta logra enriquecer la descripción de un simple pasatiempo en *LEYENDO* (página 67 Castalia).

The language in this poem should pose no problem for even the weakest candidates and the vivid image of the shepherd tending his flock while enjoying this pastime is recreated with fairly simplistic images. Band 1/2 responses should demonstrate a detailed understanding of how the language recreates the tranquillity of the scene, punctuated by the gentle birdsong and the distant sound of water until night falls and the shepherd can no longer read. An appreciation of how light images run through the poem ('El sol va acortando poco/ a poco su fulgor loco.' until the sun goes down '(Es el poniente de hoguera:)' and night falls, bringing his pastime to an end '¿Nace una estrella?/ No quedan luces...No leo..' will also merit reward. Any personal response to the peaceful, somnolent atmosphere around him reflected in lines such as 'contra él una palmera/ tiene un débil cabeceo' and the delicate, intermittent sounds that serve as intervals to mark the dimming light such as '(su fulgor loco./ Preludia un ave un gorjeo)' and 'Crepúsculo./ Se oye de un agua el chorreo' will also mark out a response for band 1/2. It is a relatively short poem, so hopefully candidates will be obliged to look very closely at the words in order to do justice to the question. A response that loses sight of the question or comments in depth about the poet being a shepherd himself will probably be placed in band 4/5 unless they directly relate the material to the question. On the other hand, any sign of the candidate attempting to engage with the language and respond to the precise wording of the question should be considered for band 3/4 if the attempt is superficial yet consistent.

- 20 Explique cómo el poeta ha conseguido conmovirlo/a a usted al tratar el tema de la muerte en uno de los siguientes poemas:

ELEGÍA 'Yo quiero ser llorando el hortelano' (página 182 Castalia),
A MI HIJO (página 258 Castalia),
ANCIANIDAD (página 81).

Most candidates cannot fail to be moved by the opening lines of *Elegía* '(En Orihuela, su pueblo y el mío, se/ me ha muerto como del rayo Ramón Sijé/ con quien tanto quería.)' and hopefully even the weaker candidates will be able to describe, at least superficially, how sensitively Hernández handles the theme in his work 'Quiero minar la tierra hasta encontrarte /y besarte la noble calavera'. Whichever poem candidates choose, the better responses will coherently convey how the language moves them and fully exploit the chosen poem for references to support their answer. The middle bands will make a fairly sustained effort to focus on the question but may rely too heavily on pre-learnt material that is not entirely relevant. Any attempts to convey a personal response, even if not very sophisticated, should be taken into consideration before placing responses in the lower bands.

- 21 ¿Hasta qué punto, y cómo, ha logrado el poeta comunicarle una fuerte emoción en uno de los siguientes poemas:

SONETO FINAL (página 185 Castalia),
AL QUE SE VA (página 200)?

Those who select *Soneto final* have ample material to demonstrate how the poet communicates strong emotions 'Es condenada al llanto de las fuentes/ al desconsuelo de los manantiales'. Some may slip into decode or pre-learnt material on synesthesia instead of focusing on the

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strength of feelings communicated in lines such as ‘Al doloroso trato de la espina/ desaliento de la rosa’ and these responses can only be rewarded for the comments related to the question. Hopefully most will be able to appreciate the power of his love in *Se va* ‘que por quererte y sólo por quererte’ or his distress at having to leave someone in *Al que se va* ‘partir es un asunto dolorido/ como morir’. There is also abundant evidence of his feelings in this latter poem ‘En la agonía de la despedida/ como un pañuelo el corazón sacudo’ and it is how well the candidate handles the material that will indicate which band to consider.

Benedetti, El amor, las mujeres y la vida

22* Vuelva a leer el poema *Hombre que mira el cielo* (página 95 Punto de Lectura) ¿Cómo se vale el poeta del lenguaje para convencernos de la fuerza de sus deseos?

In a short period of time ‘Mientras pasa la estrella fugaz’, the poet bombards the reader with a wide range of intense feelings. He convinces us of their strength in lines such as ‘que el dolor no me apague la rabia/ que la alegría no desarme mi amor’. This introspection is short lived as he then expresses his feelings about what is going on around him. He feels the brutal desire to see ‘que los asesinos del pueblo se traguen/ sus molares caninos e incisivos/ y se muerdan juiciosamente el hígado’. Political prisoners receive more considerate treatment; referred to as ‘mis hermanos’, he wishes that ‘ los barrotos de las celdas/ se vuelvan de azúcar o se curven de piedad’. He thoughts turn also to death and most candidates should be able to recognise the strength and passion behind the request that ‘la muerte pierda su asquerosa/ y brutal puntualidad’. As the poem draws to a close, the tenderness he feels for the ‘muchachita’ concludes his tirade, as the sky becomes once again ‘sin estrellas’.

23 Dé su apreciación de cómo Benedetti aprovecha el lenguaje para comunicar los sentimientos que provoca la soledad en uno de estos poemas:

***Hablo de tu soledad* (página 145 Punto de Lectura)
Soledades (página 56).**

As usual, we will place relevant, detailed responses in the upper bands if they sustain the idea of how the poet conveys the idea of solitude through the words of the poem. Consider for the middle bands, those answers that, although occasionally losing sight of the question, convey a fairly convincing personal response and an attempt to engage with the language. Those who have not really understood what is required by the question, or paraphrase the poem, will only achieve a moderate award.

24 ¿Cómo se vale del lenguaje para evocar una tierna imagen de cierto sitio en uno de estos poemas:

***Calle de abrazados* (página 148 Punto de Lectura),
Cada ciudad puede ser otra (página 126),
Vaya uno a saber (página 72)?**

In all poems the poet evokes an touching image of a street or city and the candidate needs to show some appreciation of how he does this by focusing on specific references or words from the poem. Sustained relevance and quality of the personal response will determine into which band the response will be placed. Responses that lack precision, yet make an attempt to answer the question, can be considered for band 4. If they are purely descriptive and lack any regard for the wording of the question, consider a lower band. Band 3 responses will show more insight but may lack sophistication. The upper bands will be awarded to perceptive, insightful responses that fully exploit the material.