

MARK SCHEME for the May/June 2013 series

0488 SPANISH LITERATURE

0488/13

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.

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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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PROSA

Pardo Bazán, *Los Pazos de Ulloa*

- 1 Vuelva a leer una parte del capítulo XXII desde ‘Desde el cazadero, adonde llegaron’ (página 260 Debolsillo) hasta ‘las imperativas voces con que lo llamaban...’ (página 262). Lo escrito por Pardo Bazán aquí ¿cómo le hace a usted reaccionar ante las experiencias de Julián en la caza? No olvide referirse detalladamente al pasaje.

The vision of Julián on a hunting expedition is rather amusing; Julián has no hunting skills and no idea how to behave ‘Julián, no sabiendo qué hacer de su persona, quedó pegado a don Eugenio’. Julián is a witness to extraordinary luck on Eugenio’s part, who happens to bag two partridges despite the fact that ‘no gozaba de buena fama de diestro tirador’. As the only witness to this incredible feat, he is asked to confirm ‘que se las había visto tirar al vuelo’. The mocking tone in which he is asked not to confirm the story but to explain what ‘tirar al vuelo’ means, stuns Julián into silence but encourages the other hunters to seek amusement at his cost ‘ocurrióseles a los cazadores que sería cosa muy divertida darle a Julián una escopeta y un perro y que intentase cazar algo’. Indeed it is comical to see him forced to hunt when ‘apenas sabía por dónde coger el arma mortífera’ even though he is reassured that it is the easiest thing in the world. Pardo Bazán focuses the hunt from the dog’s point of view – in this case the more experienced of the two – and this further highlights how out of his depth Julián is in this situation. Some candidates may find the contrast between Chonito’s eagerness ‘sus ijares se estremecían de impaciencia’, and Julián’s reluctance entertaining, ‘Entra, Chonito, entra – murmuró lánguidamente el capellán’. The human characteristics attributed to the dog indeed entertain the reader and hopefully more perceptive candidates will find this part of the passage particularly comical or communicate some reaction to this scene. The dog is firstly ‘confuso’ that Julián misses one shot and when it happens again with ‘un bando tan numeroso, tan próximo, y que salía tan a tiro, que era casi imposible no tumbar dos o tres perdices disparando a bulto’ the dog, which once ‘ladraba de entusiasmo y de gozo’, now looks at Julián with ‘una mirada casi humana, llena de desprecio’. Having lost all respect for Julián, the dog ‘volvió grupas y se alejó corriendo a todo correr, sin dignarse oír las imperativas voces con que lo llamaban.’ The upper band responses will show a familiarity with this character and appreciate how comical it is to see Julián hunting. They may empathise with Julián’s discomfort and even become angry that others are taking pleasure in his lack of skill or knowledge of hunting. Whichever reaction they have, a band 1/2 will be considered if the candidate focuses on the detail in the language to support their answer and does not lose sight of the question. Middle band responses will still convey their reaction to Julián’s experiences with the hunt but may lack the detail of the upper band responses. The lower bands will probably just explain what is happening and move away from the precise wording of the question.

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2 ¿Cómo se vale la autora de las elecciones políticas para intensificar el interés en la novela? Argumente su respuesta citando ejemplos del texto.

The election process and its outcome add a new dimension to the novel and give the reader insight into the political situation in rural Galicia at that time. We are introduced to two formidable *caciques* Trampeta and Barbacana who govern in such a way that 'esta villita y su región comarcana temblaban bajo el poder de entrambos'. These two characters serve as a vehicle through which the author criticises *el caciquismo* and the corruption that filtered throughout rural society. The power of the caciques, supported by the corrupt powers ruling the cities, is widespread and dangerous for those who enter politics; Barbacana and Trampeta are ruthless and their underhand, criminal tactics shock and entertain the reader. Both are capable of corruption and even murder in order to stay in power. The intensity of their feud that will not end 'sino con la pérdida y muerte del uno', has brought about death and bloodshed and candidates may interpret the question as one where these two characters and their exploits serve to engage the reader and intensify the plot. Another aspect to be considered is Pedro's involvement in the elections and responses can still achieve the higher bands if they consider in enough detail the effect this experience has on Pedro. Julián believes the elections are a chance for Pedro to move away from rural barbarity and lead a civilized life with Nucha, 'las elecciones le infundían esperanzas de que, si el señorito, elegido diputado, salía de la huronera, de entre la gente inicua que lo prendía en sus redes, era posible Dios le tocara en el corazón y mudase de conducta'. For Pedro 'a falta de pasión política, le impulsó a aceptar la diputación su vanidad', he is 'al frente de la nobleza comarcana' and as the man of 'origen más ilustre' it makes sense for him to present himself, albeit once again as Primitivo's puppet, 'bien entendía que Primitivo estaba entre bastidores'. The effect on him is initially positive; he changes character at least temporarily 'Hizo caricias a su hija y ordenó que se le pusiese un traje nuevo,' 'Cuidó algo más de su persona, lamentablemente desatendida desde el regreso a los Pazos' and he becomes more attractive physically 'la pasión política sacaba partido hasta de la estatura, del color del pelo, de la edad.' Candidates may also refer to Primitivo's involvement in the electioneering; the irony of Pedro having to borrow money from Primitivo, (money that belongs to him anyway) and Primitivo's eventual death because of his dealings with the caciques. It will be too ambitious for candidates to cover all three aspects in great detail, so a response can be rewarded either by focusing in great detail on one of the above aspects or by looking more superficially at all three. We will be open to any interpretation that shows knowledge of the book and not a sweeping generalisation about rural politics. Place in the upper bands those responses which are well expressed and relevant throughout to the question; the differentiator will lie in careful selection of relevant material and a personal response. The middle bands will be less detailed but will attempt to present a coherent argument in response to the question. Weaker candidates may well slip into a more narrative response and any relevant material must be taken into consideration before placing the response at the bottom end of the scale.

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- 3 'Recostada en el altar se encontraba la señora de Moscoso,...:frente a ella, ella vociferaba, muy deprisa y en ademán amenazador.' (Cápítulo XXVIII página 335 De Pedro Moscoso acaba de encontrar a Nucha y Julián solos en la capilla. Imagina la conversación entre Nucha y el Marqués en este momento.

Pedro, although frequently unfaithful to his own wife, will tolerate no such disloyalty from Nucha. He is extremely angry, so much so that Perucho (who is watching), thinks he may even kill Nucha. He is incensed at the thought that she may be having an affair with Julián, even though he himself is having one right under her nose. He is a Marqués and a man of honour; he has a traditional view of women and what a wife's duty is to her husband. Even the faintest suspicion of inappropriate behaviour with a priest is completely scandalous. He does not for a minute consider that she is innocent, so blinded is he by the outrage of this supposed dishonour. Jealousy may not be evident as any feelings he had for Nucha vanished when she failed in her duty to bear him a male heir, and his anger may make him lash out and tell Nucha how he regrets choosing her instead of Rita. Nucha on the other hand, is outraged in her own way; horrified that he can even consider such a thing, she will be desperate to defend herself but her physical weakness and the fury of her husband will prevent her from doing so with any vigour. She will have to explain why Julián and she are together without revealing that they were plotting her escape so it will be interesting to see how candidates have her defend herself. Her apparent guilt, so physically noticeable, will fuel Pedro's anger further. It will be interesting to see what candidates think is being said here and upper band responses will show a clear understanding of this particular moment in the novel as well as a true reflection of these two characters and what they are likely to say during this conversation. Middle band responses may show less authenticity but can still be convincing in places. Lower band answers may just describe the situation and fail to produce a conversation or show a limited knowledge of both context and characters.

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Gómez de Avellaneda, Sab

- 4 Vuelva a leer una parte del capítulo segundo de la Segunda parte desde ‘Perdonadme, Teresa’ (página 217 Cátedra) hasta ‘sus ojos, llenos de gratitud’ (página 219). ¿Cómo vale la autora del lenguaje para impresionar al lector con la intensidad de los sentimientos de cada personaje en este extracto? No olvide citar ejemplos precisos del pasaje.

Most candidates will recognise the context of this extract; Sab and Teresa are aware of each other’s illicit feelings for Carlota and Enrique respectively and Sab has just asked Teresa to ‘buy’ her way into Enrique’s affections so that Carlota can see him for the cad that he is. They share a mutual desire not to hurt Carlota and this shared concern allows them both to express their innermost feelings with great intensity. Sab is desperate for Teresa to help him save Carlota from a man he recognises as ‘tan indigno de vos como de ella’ and begs her to come to his assistance. His actions and gestures towards Teresa emphasise the intensity of his desperation ‘Yo os pido de rodillas, en nombre de vuestra amiga’; his love for Carlota as powerful as his hatred for Enrique ‘No consintáis en que caiga en los brazos de un miserable ése ángel de inocencia y de ternura’. Likewise, Teresa strongly objects to Sab’s solution to the problem. She confesses her unhappiness ‘este corazón alimentado de amargura por tantos años’ and that she has envied Carlota, yet nobly feels they both have a duty to protect Carlota. By removing Enrique from Carlota’s life they run the risk of ‘despedazar aquel noble corazón’. Uncharacteristically, Teresa passionately defends her desire to protect Carlota ‘¡Bárbaro! ¿quién te da el derecho de arrancarle las ilusiones’ and equally dramatic is Sab’s recognition of his lowly state. ‘¿Es la marca de mi raza maldita?’ Hopefully band 1/2 candidates will focus not only on the words but also on both characters’ actions (‘apretando convulsivamente contra su pecho las manos de Teresa’) that underscore the intensity of their emotions. The upper band answers will also show a clear understanding of the context and social significance of a slave speaking so openly to someone of a superior class. Band 3/4 responses will also comment on how they are impressed by the intensity of each character’s emotions but will be less detailed and convincing in their answers. Place in band 5 or below those responses that slip into narrative or paraphrase what is happening.

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5 ¿Qué efecto ha logrado crear Avellaneda a través del contraste entre la familia de B. y la familia de Enrique Otway? Argumente su respuesta con ejemplos del texto.

The Cuban bourgeoisie is represented by two families, the Otways and the de B's. The two families are brought together through a marriage of convenience. Although belonging to the same social class, they are very disparate in character. The two fathers could not be more dissimilar both in their attitude to money, their treatment of their children and of those who are inferior to them socially. Carlos is not overly concerned about wealth; he does not fight to win the court case over an inheritance claim that is rightfully his, even though he needs the money. On the other hand, Jorge is obsessed with money and callous enough to demand his son call off his engagement when he finds out Carlota is not as wealthy as he once thought. Ironically, he too is in desperate need of money and is prepared to use his son to achieve it. Carlos is protective and indulgent with Carlota whereas Jorge has no regard for Enrique's feelings. Carlos cares for Carlota enough to not give his consent for the marriage to go ahead at first, as he feels initially that Enrique is not good enough. Although eventually he gives his consent as he sees his daughter's determination to be married to Enrique and only wants her to be happy. Although Enrique is his father's son in many ways, there are a few chinks in the armour and he is genuinely torn between his love for Carlota and his love of money, but the need to fulfil his father's wishes is always the priority. Apart from differing attitudes to money, there is a marked contrast in the two families' attitude towards their social superiority. Jorge and Enrique both consider slaves as inferior beings, despite the fact that Enrique has moments of admiration towards Sab, he changes his manner of speaking slightly when he first finds out Sab is a slave at the beginning of the book and thinks Carlos remiss to allow him to sit at the same table at Martina's house even though Sab has just been granted his freedom (he does however, defend Sab's right to enter the room when Jorge berates him for so doing). Despite the fact that wealthy landowners belonging to this class are dependent on slaves to work the land, (so much so that the repercussions of the uprising in Haiti threatens their livelihood), slaves are treated much like animals as we learn when Sab describes a typical working day. The Otway's attitude towards slaves is more in line with the landed gentry's, however Carlota and Carlos respect Sab enough to give him his freedom and have always treated him well. Upper band responses will show a detailed knowledge of the two families and appreciate how the contrast in families intensifies the plot, drawing on references throughout the novel. The middle band responses will also show a competent knowledge of the text but may not manipulate the material with as much sophistication. The lower bands will show a superficial understanding of the question and may just write all they know about these two families without relating their knowledge to the question or providing any precise detail.

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- 6 'Enrique temblaba y una palidez lívida había sucedido, mientras leía esta carta color de rosa que teñía comúnmente sus mejillas.' (Segunda parte, capítulo III, página 10, Cátedra).
Usted es Enrique Otway y está usted leyendo la carta que le ha escrito el padre de Carlota. ¿Qué está usted pensando mientras lee la carta? Conteste con la voz de Enrique.

Just prior to him receiving this letter, Enrique's inner turmoil about his future with Carlota is made evident to the reader. He cares for her and is pained by the thought of the hurt he will cause should he abandon her. He is also driven mad by jealousy at the thought of her with someone else in the future should he call off the marriage. The reader is led to believe that he will stand up to his father and go ahead with the marriage, however his desire for wealth overrides all these emotions and he is indeed his father's son, as he himself succinctly puts it 'Es preciso que yo sea rico, y tú no puedes hacerme rico, Carlota'. It is at this moment that Sab arrives with the letter from don Carlos urging him to marry Carlota immediately. Suddenly, any hypothesizing about his future actions now becomes a practical dilemma; the dread he feels is physically apparent as he reads the letter and realises a decision must be made immediately. Candidates will hopefully draw on the previous stream of consciousness but without relying too heavily on it by lifting passages. Responses that tend to paraphrase relevant sections of the text will receive a lower band award unless there is an attempt to use the material to convey Enrique's thoughts. Upper band responses will produce an authentic series of thoughts and will also show how Enrique's feelings change upon reading Sab's postscript. The better responses will convey the relief he feels at not having to break off the engagement and the delight of having such wealth so readily to hand.

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

- 7 **Vuelva a leer el final de la tercera sección a partir de ‘- Pues yo he decidido tomar una determinación.’ (páginas 41–44 Debolsillo) ¿Cómo se las arregla García Márquez aquí para que simpaticemos con la frustración del coronel? Justifique su respuesta refiriéndose detalladamente al pasaje.**

The uncharacteristic forthrightness of the colonel’s decision to hire a new lawyer fills the reader with hope that this drastic action will move things along. However when ‘una pata seguida de varios patitos amarillos entró al despacho’, the lawyer seems more concerned about letting them out, than offended by what the colonel has just told him. The reader soon becomes frustrated by the lawyer’s lack of professionalism and frivolous surroundings that he himself describes as a ‘corral’. We have a clear image of the quality of legal assistance this lawyer has provided so far and his lack of a reaction to the colonel’s decision is also frustrating. He is disorganised ‘revolvió el despacho en busca del poder’ and gives the reader no confidence in his abilities to help the colonel out of his dire situation, especially as the colonel’s future is ‘filed’ under the *pianola*. This lack of concern and disorganization shows he has probably not given the colonel’s case even a passing consideration in years and the fact that he ‘sacudió el polvo’ from the paperwork, confirms this suspicion. The lawyer’s nonchalance and carefree attitude to the colonel’s plight only serve to emphasise just how desperate and hopeless the colonel’s situation is. The fact that the lawyer is the one responsible for fighting the colonel’s case makes his lack of professionalism even more exasperating. We are given insight into both the colonel’s participation in the surrender and the bureaucrats’ irresponsibility when handling the documents. For the colonel, they are ‘documentos de un valor incalculable’ yet the lawyer hides behind the inefficiency of ever-changing governments and shows no regret that he has no idea as to the whereabouts of such valuable papers. Despite his lack of success, the lawyer cannot fathom why the colonel is prepared to start all over again ‘será cuestión de siglos’, he is completely lacking in empathy for the colonel’s situation and shows no shame for being paid to do nothing. In fact it is ironic that the colonel, when rightly accusing lawyers of benefiting from men in the same situation as he, ‘sufrió con la idea de haber sido injusto’. Upper band responses will exploit the evidence fully to show how the lawyer’s ineptitude and indifference highlight the colonel’s desperation and frustration at the impossibility of him finding a solution. Candidates will likely sympathise with the colonel whose lawyer is not disturbed in the slightest by his decision; frustratingly the colonel cannot get his documents back and cannot convince the lawyer that the documents have any value because the value is sentimental rather than monetary. Middle band responses will convey an idea of how exasperating this must be for the colonel but may be more superficial in their use of the evidence. Lower band responses will mainly narrate and describe what happens without considering the colonel’s feelings.

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8 En su opinión, ¿hasta qué punto quiere García Márquez que admiremos la forma en que el coronel y su mujer hacen frente a la pobreza el coronel y su mujer? No olvide referirse detalladamente al texto.

Some candidates may admire the way the colonel and his wife passively take the constant knocks to their pride but others may find it maddening! It is admirable that the colonel always has a sense of humour even when faced with the most dire of situations. We can also admire the relationship between the two who argue infrequently and still respect each other, dealing with their problems together, united in the face of adversity. Some candidates may criticize the extreme naiveté and passivity of colonel who perhaps could have found a job many years ago or could have asked Agustín's friends for help. The colonel never gets angry or confronts people, a sign of dignity or weakness? When he shows determination and faces up to the lawyer for example, he is apologetic for 'unjustly' accusing him of getting rich out of people's suffering. The colonel could have confronted Sabas more aggressively when he wanted to cheat him out of money for the cockerel yet this would be considered undignified from his point of view. Instead, the couple have no choice but to sell their possessions yet the couple still somehow manage to maintain their dignity. Their plight is clearly tragic especially when the wife tries to sell her wedding rings and the reader perhaps feels more pity than admiration. Whichever reaction the candidate has to the way the colonel and his wife face such penury, we will place in the upper bands those responses that convincingly support their views by using the material appropriately. Perceptive candidates will consider whether their behaviour is always so admirable and also consider how the wife's attitude differs from the colonel's. Middle band responses will be less detailed and may be less coherent in their arguments. Lower band responses will lose sight of the question and describe the difficulties the colonel and his wife experience without conveying a personal reaction to their poverty and how they handle it.

9 ¿Cómo se vale García Márquez de la figura de Agustín para enfatizar la trágica situación del coronel y su mujer? No olvide referirse detalladamente al texto.

The entire novel is punctuated by references to Agustín's death that add pathos to the plot. His death creates an atmosphere of sadness in the house and evokes sympathy in the reader. However one cannot fail to admire the couple that face each day with a sense of humour, in colonel's case, and a determination to survive despite severe asthma, in the wife's case. The reader wishes the son were still alive to help them, as his mere existence would alleviate them of so many of their burdens. The colonel and his wife are suffering poverty because of the country's eternal, labyrinthine bureaucracy and mourning the death of their son because of the state's violent control over its people. Agustín's death permeates the whole book even when he is not directly mentioned. We understand people's fear when they are caught at the casino, pass on illegal material or do anything else prohibited by the government because Agustín was shot dead for similar disobedience. His death makes the reader pity the colonel and his wife, especially when the wife describes them as being orphans of their son. Agustín's legacy is the *gallo*, a burden because of its constant need for food, but also hope for the possibility that it may win a fight one day. We are often reminded of Agustín by other characters in the novel; neighbours call out for respect when someone plays music before the first anniversary of his death; clandestine material is said to come from 'Agustín' and the couple's trip to the cemetery creates pathos. There are memories of happier times when the three went to a political *espectáculo* mentioned at the beginning of the novel. Upper band candidates will avoid 'listing' any references to Agustín but will be familiar enough with the text to draw out the more relevant references and use them to show how Agustín's death serves to emphasise the colonel and his wife's tragic situation. Middle band responses will be less specific in their interpretation of the material but some knowledge and a personal response will come through. The lower band responses will be quite superficial and will not focus so precisely on the words of the question.

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Delibes, *El camino*

- 10 Vuelva a leer el final del capítulo XX desde ‘Daniel, el Mochuelo, aferraba crispadamente su cuproníquel’ (página 228 Espasa). ¿Cómo ha logrado conoverlo/la a usted los pensamientos y las acciones de Daniel en este extracto? Justifique su respuesta refiriéndose detalladamente al pasaje.**

Most candidates should be aware that the scene takes place during Germán’s funeral and that the context itself is moving. The importance of the coin is evident from the opening line of the passage, ‘Daniel, el Mochuelo, aferraba crispadamente su cuproníquel, con la mano embutida en el bolsillo’ and upper band responses will show an awareness of the coin’s symbolic use as a focus for Daniel’s emotions. Daniel’s line of reasoning is amusing but also touching, as it reveals how young and innocent he is. It is particularly poignant that the bittersweet taste of the lemon sweet reminds him that his friend ‘se pudría en un agujero’ so he has no right to enjoy even this little pleasure. His ‘voz interior’ has him torn between spending the money on himself or giving it to Germán and candidates need to look at the inner battle he is waging to understand the predicament in which he finds himself, as well as appreciate the significance of the gesture when he finally donates the coin. Some responses may comment on the heightened effect of him deciding to relinquish the coin when Trino is already gathering the cloth up and everyone is watching him. Daniel is proud that he has made, what is for him, such a significant sacrifice although perhaps momentarily he is not entirely convinced as he ‘siguió el itinerario de la moneda con los ojos’. The reader is moved by the reference to Tiñoso’s inert body ‘le llegó la sonrisa presentida del Tiñoso, desde lo hondo de su caja blanca y barnizada’. The pathetic fallacy of the rain as they leave the church and his final goodbye to Germán ‘Tiñoso, tenías razón, las perdices al volar hacen ‘Prr’ y no ‘Brrr’ will also provoke some reaction in most candidates. The passage is especially moving as Daniel’s emotions become overwhelming ‘notó que le ganaba de nuevo un amplio e inmoderado deseo de sollozar’, he allows Uca–uca to take his hand, and the passage ends with Moñigo looking at him to see if he will cry. Although upper band responses may not include all the detail mentioned, a band 1/2 can still be considered if there is sufficient relevant detail and a focussed consideration of the language in the extract. Band 3/4 responses will be relevant on the whole but less detailed and may only concentrate on part of the extract. The lower band responses will be vague and more descriptive than evaluative and will not express clearly how the passage is moving.

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- 11 **En su opinión, ¿qué es lo que más echará de menos Daniel al irse del pueblo, y por qué? No olvide referirse al texto para apoyar su respuesta.**

Candidates are free to choose what it is that Daniel will miss most and will be given marks according to the quality of their argument and the evidence they use to support it. Upper band responses will consider various aspects of the novel and argue persuasively as to which they believe is most important to Daniel. The middle bands will most likely select one aspect but will write convincingly as to why they think Daniel is most likely to miss it. The lower band responses will probably lapse into a retelling of the story and fail to provide a specific response to the question. It is most likely Daniel will miss his family and friends and especially Tiñoso, who died so tragically. The author offers a fairly idealized vision of Daniel's childhood in the village, apart from the loss of Tiñoso, Daniel has always had fun and exciting times with his friends. They enjoy all the pranks they get up to and even though they are punished, it rarely makes them think twice before getting up to no good again. Perhaps it will be this aspect of the village that Daniel will miss most as he leaves his home behind. He will certainly miss his family, despite the fact that Daniel does not enjoy a close relationship with his father as he once did, he still respects him and he is exceptionally important to his mother, as she can have no more children. He also loves the village itself and all its inhabitants and will miss the familiarity and sense of community as he goes to the big city. As always, it will be how convincingly candidates present their argument that will determine how successful the response is. A well-presented and fully supported response that displays a good knowledge of the text will be placed in the upper bands. A middle band response will have less of a range of evidence or show a more superficial knowledge of the book. A lower band answer will lose sight of the question and tend to retell the story.

- 12 **'El párroco oteó las proximidades y como no viera a nadie en derredor, sonrió al niño...y le dijo en un susurro:
– Buena la has hecho, hijo; buena la has hecho.' (Capítulo XIX página 224 Espasa)
Usted es don José y acaba de darse cuenta de que Daniel ha metido un tordo en el ataúd de Germán. ¿Qué está usted pensando? Conteste con la voz de don José.**

Considering this character is described as 'un gran santo', he is not going to be particularly angry with Daniel and will find the gesture a touching one, as his smile confirms. However, he has the difficult job of undoing what everyone believes is a miracle without getting Daniel into trouble. We are led to believe he will not disclose who is responsible for the 'miracle'; the sense of conspiracy apparent as he whispers to Daniel so the others do not know that he was the miracle worker. We are hoping candidates imitate his cultured manner of speaking and maybe have him repeat 'en realidad' a few times for good measure. He will be moved by Daniel's actions as he too is feeling the pain of losing such a young parishioner and an authentic voice will reveal his sorrow and understanding of Daniel's act. Band 1/2 responses will comfortably imitate his manner of speaking as well as making the content of his thoughts authentic. Band 3/4 will have a sense of how this character's mind works while the lower bands will probably misunderstand what is being asked and just explain what has happened.

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TEATRO

Calderón, *El médico de su honra*

- 13 Vuelva a leer una parte de la Segunda jornada desde la acotación '*Sale doña Mencía sola, muy alborotada.*' (página 136 Clásicos Castalia) hasta '*Sale don Gutierre, y debajo de la capa hay una daga*' (página 140). ¿Cómo se las arregla Calderón para que el diálogo y las acciones de los personajes al buscar a don Enrique mantengan al público en vilo? No olvide referirse detalladamente al extracto.

By alerting her husband to the presence of a man in the house, Mencía places herself in a risky position in order to hide don Enrique. In Jacinta's word this is a 'grande atrevimiento', but Mencía is trying to save her honour and her life, as she is aware of her husband's character. His reaction to this news 'soy todo hielo' a small indication of how he would react should he find out Enrique is in his house. The double deception plays out well on stage, as the audience is party to Mencía's actions. Upper band candidates will pay attention to the words spoken as well as the stage instructions 'al tomar la luz, la mata disimuladamente', and will appreciate the dramatic effect of the dangerous game that Mencía is playing. Mencía has to lie to her husband and her actions are of a woman desperate to protect her honour that has been besmirched by the actions of another man. Jacinta is in on the deception but Coquín is blissfully ignorant, hence his cowardly reaction and reluctance to hunt for the man, Mencía describes him as 'villano, ¿cobarde estás?'. To Mencía's horror, Gutierre seizes the man he thinks is the stranger 'Si es con él ha topado, ¡Ay de mí!' and the comic effect of Gutierre grabbing hold of Coquín will provide momentary respite from the suspense and entertainment for the audience. In an aside to Jacinta, '¿salió ya, Jacinta?', Mencía knows it is safe to send Gutierre to check the whole house which he indignantly does 'si es que a mi casa se atreven / por ver que en ella no estoy'. Just when the audience thinks Mencía has pulled off the deception, Gutierre appears on stage with the recently discovered dagger. The better responses will take into account how the audience reacts and how they are kept in suspense for the greater part of the extract. Middle band responses may cover most of the points mentioned but will lack detail or precision in their answers. The lower bands will be considered for those responses that rely on paraphrasing the extract.

- 14 ¿Cómo se vale Calderón de las metáforas médicas para intensificar el dramatismo de la obra? Conteste refiriéndose detalladamente al texto.

Band 1/2 responses will avoid merely producing a pre-learnt list of the medical metaphors used in the play and will carefully select references from the entire play to evaluate how the author uses them. These responses will also consider the contexts of the examples they select and how these medical metaphors intensify the dramatic effect. The play begins with Enrique being injured in a fall; an event that is the catalyst that sets into motion his own dishonourable behaviour towards Mencía. Coquín uses the metaphor to entertain the King and to comment on Gutierre's hypochondria 'no te ríes de pensarle curándose sobre sano con tan vagamundo parche'. Mencía describes her predicament as 'he de curarme en sano'; she has to protect her honour even though she has done nothing dishonourable. Ironically the actions she takes to 'cure' her honour, are interpreted as a confirmation of her guilt. Her imaginary act of dishonour is described as Gutierre's hypochondria and Calderón takes the metaphor to the extreme by having Gutierre become the surgeon of his honour, 'pues médico me llamo de mi honra, / yo cubriré con tierra mi deshonra'. It will be interesting to see whether candidates believe Gutierre's vision of dishonour as an illness to be cured by death is also the playwright's view, or if he is ridiculing society's obsession with honour by using such an extreme example. Does he want to shock the audience or merely entertain them? The dramatic effect of Gutierre's 'Mira que medico he sido de mi honra' will provoke some reaction in most candidates and a middle band response should be able to consider a variety of references, albeit it in a limited way, to enable them to consider how the metaphors help intensify the dramatic effect. Lower band responses will perhaps list a couple of references without exploiting them in any depth and will lose sight of the question.

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15 Usted es Leonor al final de la obra. ¿Qué está usted pensando? Conteste con la voz de Leonor.

Leonor's major concern was to salvage her honour; marriage to Gutierre will fulfil her wish, what is the price she will have to pay in the future and is she aware of it? She is by no means ignorant of the fate Gutierre's first wife suffered as she happily takes his blood-covered hand. She has also been on the receiving end of his exigent demands for purity and honour as Gutierre rejected her in the past for merely suspecting her of receiving a lover, so she is in no doubt as to what kind of a man she will be marrying. Despite that, she seems more than ready to accept the risk of being murdered for even the slightest wrong step. Does she ignore the warning signs because she is desperately in love with Gutierre, or does her desire for reinstating her honour match that of her future husband's? Whatever line candidates take, we will consider how authentically Leonor's thoughts are presented. Although she appears infrequently, there are three scenes where Leonor reveals her desire for satisfaction for a past dishonour and seems not to care that her future husband is a murderer. Band 1/2 responses will show a familiarity with this character through a thorough knowledge of the play and will convey a convincing portrayal of Leonor at this moment. Band 3/4 responses will also show glimpses of her true voice, but reflect a more superficial knowledge of the play. Band 5/6 responses will be brief and lack incisive detail. These responses may also be written in an inappropriate style, that is, not in the form of a stream of consciousness.

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Mihura, *Tres sombreros de copa*

- 16 Vuelva a leer una parte del Acto Primero desde la acotación '(Se levanta. Va hacia la mesita)' (página 88 Cátedra) hasta 'DIONISIO. (Muy cobarde.) Le voy a abrir ya, oiga...' (página 91). ¿Cómo se las arregla Mihura para que el diálogo y el comportamiento de los personajes diviertan e intriguen al público? No olvide referirse detalladamente al extracto.

Candidates should appreciate how visually entertaining this scene is as Paula bursts into the room while Dionisio is in the process of trying on the three top hats. Perceptive candidates will comment on the fast pace of the action marked by the opening and closing of the door as Paula comes on stage ('Se abre rápidamente la puerta de la izquierda') and ('vuelve a cerrar de un golpe') and continued by the conversation between Buby and Paula shouting insults through the door. Once they agree to call a truce 'BUBY Está bien' PAULA 'Pues está bien', Dionisio's and Paula's conversation takes on a completely different tone as Dionisio stands speechless before this beautiful girl while holding three top hats. He desperately wants to impress her, and so begins a nonsensical conversation. It is amusing as he firstly claims that his family are all artists then in the same sentence says they are not. He says his father is a soldier 'pero muy poco' and that his grandmother and the horse in her act argue a lot 'Los dos tienen un genio terrible..Pero el caballo decía muchas picardías'. Buby's increasingly irate demands to be let in punctuate the action and unnerve Dionisio, '(miedoso.)', '(muy cobarde)' and '(más cobarde aún)'; his fear leads him to implore Paula to open the door to an irate Buby but then he changes his mind when he realizes just how angry Buby is. Dionisio's cowardice is underscored by Paula's nonchalance 'me divierte mucho hacerle rabiar'. Paula is bored by Buby and by her life, Dionisio piques her interest as she realises he is no longer one of her rich victims, 'Ahora que sé que es usted un compañero, ya no me importa estar aquí', as now she does not have to go through the whole seduction routine to acquire money. Paula gives the audience an insight into the life of a showgirl; she claims she is not like the rest and once she sees the top hats, she assumes he is an artist and he goes along with it. While the two bond, Buby's power over her is a constant presence as his cries of 'abre' punctuate the scene. The symbolism of the three hats that he holds throughout the scene can be considered, but in the context of how this is entertaining to the audience. This scene is intriguing as it marks the beginning of a change in Dionisio as he is introduced to a whole new world and gives the audience an insight into the interplay between these three characters. Upper band responses will look at the behaviour and dialogue of each character and bear in mind the audience reaction to both. Middle band responses will also have an idea of audience but may omit sections of the passage of one of the characters. Lower band responses will make a superficial attempt to comment on the dialogue and action but will be mainly descriptive.

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17 **¿Hasta qué punto considera usted que don Sacramento, tal y como es presentado en la obra, es más que una simple figura de burla? Debe referirse detalladamente a la obra.**

A close look at don Sacramento's conversation with Dionisio in act three will give most candidates sufficient material to decide whether Sacramento is merely a figure of fun. Some may delve deeper to see that he is held up to be a mockery of the bourgeois class that he represents. The question is geared towards Sacramento so responses that move away from the focus of this character to explain Mihura's view of bourgeois society will be placed lower down the scale depending on how far they move away from the specific wording of the question. Candidates may compare don Sacramento to other characters or consider the tone of the play together with any social criticism the author is trying to make, but the upper band answers will ensure that this type of evidence is closely linked to the wording of the question. Likewise an awareness of the audience's reaction to this character, and a detailed consideration of what he says and does in the scene in which he appears, will also help place a response in the upper bands. Place in the middle bands or below, those responses that reproduce a character sketch without considering the specific wording of the question. We will reward any relevant evidence when deciding between a band 4 or 5. The lower bands will be considered for responses that are extremely superficial or move away from the main focus of the question. Responses that paraphrase the scene in which don Sacramento appears without evaluating the dialogue and actions to draw a conclusion as to whether don Sacramento is merely a figure to be mocked will not be very highly rewarded.

18 **'DON ROSARIO... ¡He invitado a todo el barrio y todos le esperarán en el portal!...¡Dése prisa, don Dionisio! ¡Ya está todo preparado!' (Acto tercero páginas 149–150 Cátedra) Usted es don Rosario y Dionisio está a punto de salir del hotel para casarse al final de la obra. ¿Qué está usted pensando? Conteste con la voz de don Rosario.**

As always, this character is over excited and desperately keen to please. Rosario is prepared to go to any lengths to satisfy his customers in every way and Dionisio is like a son to him, so his boundless enthusiasm will be reflected in his thoughts. His actions on stage reflect this childlike enthusiasm and show just how desperate he is to celebrate the wedding in style. He may think of his dead son and reflect upon how he considers Dionisio as his substitute, and his thoughts will show how much affection he feels for Dionisio. He will perhaps feel proud of all the preparations he has put in place to celebrate Dionisio's wedding and although he may detect reluctance on Dionisio's part he will probably interpret this as wedding day nerves or be completely oblivious to everything but his own view of the celebration. Candidates who imitate his voice using an authentic style showing a good knowledge of this character will be considered for the upper bands. Candidates who rephrase relevant scenes from the play will not score too highly unless they adapt the material specifically to the context. Lower band responses will not produce very true imitations of his thoughts or will answer the question in an inappropriate style.

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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 is 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

Alberti, *Antología Poética*

- 19 Vuelva a leer el poema *A un capitán de navío* (página 44 Alianza Editorial). Dé su apreciación de cómo el poeta aprovecha el lenguaje para celebrar la vida de un capitán de mar.

Candidates should find this poem quite straightforward and will hopefully focus on the word 'celebrar' when considering the series of images the poet draws for us that highlight the freedom of a life at sea. The better responses will consider each image in turn but may also consider the collective effect, the overall tone and sense of adventure created by the sonnet. Middle band responses will focus on most of the poem but be more superficial in their consideration. Lower band responses will omit sections and comment superficially, perhaps losing sight of the question. Some may draw comparisons with Baudelaire's poem or analyse the poem's metre but unless these comments are specifically tied into the question they can be given little credit.

- 20 Dé su apreciación de la manera en que Alberti aprovecha el lenguaje para comunicar la importancia de una experiencia nocturna en UNO de estos poemas:
Espantapájaros (página 142 Alianza Editorial)
Retornos de un poeta asesinado (página 265).

Hopefully candidates will not automatically choose the shorter of the two poems, but whichever they choose we must consider the detail and focus in each answer. Both poems reveal different experiences; in *Espantapájaros* a particularly graphic and eerie picture is painted and hopefully candidates will focus on lines such as 'Sangran ojos de mulos cruzados de escalofríos' to convey how vividly the poet describes this particular night-time experience. The importance of the experience comes across in 'la noche se desploma por un exceso de equipaje secreto' and upper band candidates will appreciate how haunting the images are. *Retornos de un poeta asesinado* is more subtle in its images but candidates will find that evaluating the importance of the experience is equally straightforward in this poem. Middle band responses will be relevant but less perceptive than a band 1/2. Lower bands will make an attempt to appreciate the poem but may tend to paraphrase or reproduce material learnt in class. It is hoped that candidates will not go off on a tangent about who the murdered poet is in *Retornos de un poeta asesinado* without directly relating the material to the question.

- 21 ¿Cómo se vale el poeta del lenguaje para comunicar un estado emocional particular en UNO de los siguientes poemas:
A la acuarela (página 260 Alianza Editorial)
A Pablo Neruda, con Chile en el corazón (páginas 322–3)?

Candidates who do justice to the question will keep sight of the fact that they are considering how an emotional state is communicated to the reader. At times candidates choose poems because they have learnt them in class and reproduce the material without making any attempt to adapt it to the specific wording of the question. While we will take into account any attempt to focus on the words, the discriminator will lie mainly in how precisely the candidate answers the question and how much of a personal response is conveyed. The middle bands will also attempt to this but with less success. Lower band responses will lose sight of the question completely or be very brief.

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

- 22 Vuelva a leer el poema *Amor, de tarde* (página 15 Punto de Lectura). Dé su apreciación de cómo ha logrado Benedetti aprovechar el lenguaje para dar un toque romántico a un rutinario día de trabajo.**

The best responses will not lose sight of the fact that there are two things to consider; how does the poet give a romantic touch to a routine, ordinary day at the office? If both these aspects are considered in detail, with a focus on the language in the poem, then an upper band can be considered. If there is less detail but the entire question is still being considered, then a middle band can be awarded. The lower bands may be more descriptive and have more omissions, but we must reward anything that can be interpreted as relevant before automatically considering the lower bands 5/6.

- 23 Aprecie cómo el poeta expresa sus sentimientos hacia una mujer de forma emotiva en UNO de los siguientes poemas:**

***Hombre que mira un rostro en un álbum* (página 88 Punto de Lectura)**

***La madre ahora* (páginas 121–123)**

***Hablo de tu soledad* (páginas 145–6)**

This is a fairly straightforward question which should not cause any difficulty to most candidates. As always, we are looking for perceptive responses to the language while maintaining relevance to the question. The better answers will be very detailed and will communicate a personal response, while the middle band responses may select a poem because they are familiar with it and write about it without such precise reference to the question. The lower band responses will, as usual, be very short, irrelevant or be a paraphrase of what they consider to be the poet's 'message'.

- 24 Vuelva a leer *Hombre que mira a una muchacha* (páginas 89–90 Punto de Lectura). Dé su apreciación de la manera en que Benedetti aprovecha el lenguaje para comunicar una serie de emociones en UNO de estos extractos: i) Desde 'Para que nunca haya malentendidos' hasta 'faltan indicios pero los descubro' (versos 1–23) o ii) Desde 'sin embargo en mi amor hay otras cosas' hasta 'el corazón que aguarda pese a todo.' (versos 24–48).**

If candidates can convincingly appreciate how the poet conveys a wide range of emotions, and do so in detail, then an upper band can be considered. These top band answers may also consider the cumulative effect but this is not necessarily a requirement. A band 3 can be considered appropriate for responses that show at least a superficial awareness of the different emotions communicated and make some attempt to convey a personal view of the power of the writing. Lower band responses will be generalized and more descriptive.