

**MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers**

0488 LITERATURE (SPANISH)

0488/03

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

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

Mark schemes must be read in conjunction with the question papers and the report on the examination.

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

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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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.

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

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

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Lea atentamente el siguiente pasaje extraído de la novela corta “Mientras ellas due... escritor español Javier Marías, publicada en 1990. Luego conteste las preguntas.

The short novel in question is a contemporary work and it is hoped the candidates will be in a position to understand the language of the passage almost in its entirety, therefore being able to gain a general understanding of the extract and convey an appropriate response to the quality of the writing. The questions are designed to help them do so. At the lower levels (up to 9 marks) we shall probably be expecting evidence of this basic understanding, hopefully with a simple personal response. At the Band 3/4 level we should be looking for a clear, if not sophisticated and more complex answer to each of the questions and some attempt to support ideas from the passage. Be aware of inert, mechanical quoting or simple paraphrasing that adds little to the interpretation. As we go up to the top 2 bands, we shall be looking for an ability to read between the lines, with appropriate support from the passage and a motivated personal response. As candidates are likely to be very familiar with this kind of writing, we should be able to expect a very strong response when awarding a Band 1 mark.

Some candidates may be muddled by the name 'Luisa', and attribute it to the female protagonist (who remains unnamed). If this happens we shall have to look at it with a benign eye, as the misunderstanding is unlikely to bear important consequences for the remaining of the interpretation.

Escriba las impresiones que el narrador transmite acerca de la pareja que está observando. Debe considerar los siguientes aspectos:

- **su aspecto físico incluyendo la vestimenta**

Hopefully most candidates will be able to pick up the most striking physical features of the protagonists, starting with their age difference: the man being at least 30 years older than the young woman. Not only that he is already a middle aged man - if the young woman would be twenty years old, he should at least be on his fifties – but he is most definitely the antithesis of an Adonis, being grossly overweight and bald, in spite of his efforts trying to disguise it. A Band 3 candidate ought to be able to convey these essential aspects in some form and to provide an adequate description of both characters. Lower grades may be confined to merely mentioning some of the details provided by Marías, and perhaps expressing some personal response to the descriptions. To score above Band 3, the candidate should be able to comment on the characteristics of both protagonists in detail, starting with such features as the roman style hair-do and the moustache – strategic for disguising an ageing appearance and leaving less skin exposed – and the man's choice of swimming gear which is described as being strikingly bi-coloured, presumably to convey a youthful, trendy appearance, and disguise, somehow, his excessive weight. However, the garment is, contradictorily, too tight, almost to the point of impeding full movement ('la amenaza de un desgarrón siempre presente'), adding an extra element of ridicule to the man's physical appearance as he wears the very same model but in different colour combinations each day. The only redeeming feature of the man is, apparently, his physical agility ('se empinaba, se retorció, se tiraba por tierra, boca arriba y boca abajo...') as he moves incessantly and in a dynamic fashion around the young woman, for hours on end, day after day.

The above features contrast with those of the young woman, who is described as the epitome of perfect beauty. Extremely young and self-possessed/centred, she is portrait as remaining completely still/lazy for hours while sunbathing under the hot sun. She has an inert face, free from emotion, rounded shoulders, large breasts, wide hips, firm thighs, with hairless armpits and groin. Her skin is so smooth and even-looking that it is doubted whether she has pores at all. It is almost impeccable, with no trace of a single stretch mark on her buttocks. She possesses a quiet if tedious, unreal beauty, with a statuesque and almost fully naked body, and she lies there impassive but fully aware of the constant attention that the man devotes to her. Self-absorbed in the contemplation of her own body and beauty, paying incessant attention to the maintenance of her impeccability ('un dedo índice que lentamente se apartaba una mota de la mejilla'), the young girl was the incarnation of a body, The Perfect Body, not only for him but also for herself. There was nothing else of importance beyond this. In terms of assessment it should be considered that inert quoting or paraphrasing and simple description may be enough for a Band 4/5 mark; any attempt at interpreting should be rewarded and generously so as it appears to demonstrate some insight. Needless to say, the interpretation may differ from the one suggested here, yet it would require to be consistent and satisfactorily well supported.

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- ***el lugar en que se encuentran y lo que hacen***

The scenery is a beach in a hot summer day ('las gotas de sudor que hacía brotar el sol') where it is apparent they are surrounded by dozens of other people although remaining oblivious to them, being trapped in their own personal and obsessive worlds - in plural, as each one seems to have a different interest altogether. She, the keeping of her impeccable appearance and the enjoyment of it; he, the preservation, perhaps for immortality, of her extraordinary beauty through filming. Notice that it is he who does the filming but never the other way round. The implicit idea being, perhaps, that, because of her beauty, she, unlike him, is 'worthy' of receiving attention. But, does this also suggest something about them as a couple, about the nature of their relationship and the way they perceive each other? (An aspect to further consider in the next section but which may be also triggered here). They are said to be spending long hours, perhaps even complete days in the beach – filming every day, almost incessantly, with few intervals – yet, they are oblivious to their surroundings ('la arena...el agua, que cambiaban de color a medida que cambiaba el día... los árboles o las rocas en la distancia...una cometa al vuelo...un barco en la lejanía...;'), and to the other people in the beach ('las otras mujeres...el marinerito italiano...el inglés despótico o Luisa...' – the narrator's companion). Many candidates may only restrict themselves to describing the landscape, without further speculation. Here again, the general rules apply for discerning among appropriate rewards, paraphrasing and simple or limited description may be enough for Band 4/5; any attempt at interpreting, etc.

- ***lo que sugiere la filmación detallista acerca de la pareja y del hombre en particular***

The filming seems not only obsessive but moreover obtrusive as the man incessantly videos not only every possible inch of the girl's body - including her groin and armpits – but does it also from every possible angle. His positioning when filming indicates his familiarity with various techniques and perhaps the fact that he has the habit of doing it. And, she lends herself, as an obliging model, to his demands, although she is not required to do anything other than inert posing. Additionally, no sign is given, by neither of them, of tiredness or dissatisfaction or of the need for a break or change of activity. They do not appear to do many of the things that most people do when they go to the beach such as entering the water, swimming, walking, playing, eating, except for sunbathing. Thus, what does this suggest about the couple itself and about the man in particular? On the one hand, a man whose sole concern is with the physical appearance of his partner, who has filmed her already, dozens of times during the period they are being observed and yet, continues doing so as if something may be still missing. He seems tireless of doing the same thing day after day, that monotonous vision of the woman being for him a wonder and never ending novelty. He is obsessed with her looks and it is through this very obsession that he relates to her. She, on the other hand, is also trapped by her concern and fixation with her own body. She, a beautiful young woman and he, an unattractive middle age man, both intrinsically interconnected through the love for her body. For her, perhaps, no other, more normal and perhaps younger man could provide her with the degree of admiration, dedication and devotion that her partner does, an act that appears to reinforce incessantly her self-identity. For him, having this beautiful young girl totally at his disposal, in spite of his intrusiveness, seems to keep justifying and feeding his obsessive interest on her. Some candidates may point to the incongruent nature of this partnership and even question its morality and/or see depravity built into it but, it could be said, that is clearly beyond the author's intention. We should be aware of answers where this line of thinking jeopardizes and/or restricts the scope of the interpretation. Here again, the general rules for assessing the quality of the candidate's response apply.

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- ***la interacción entre ambos***

It is obvious, from the previous observations, that the interaction between the couple is restricted to almost non-verbal communication as they utter, from time to time, only brief phrases that fall short of resembling a real conversation. In fact, any attempt at talking is truncated by the attention that the young woman devotes to her body. And it is precisely this, the absence of a more vital form of interrelation, that sets them apart, as if there would not exist between them, any other reason for interaction than the purely physical appearance of the young woman and its contemplation. It should be noticed that there are no references/instances that suggest at any point – during the prolonged period of their stay in the beach – an expression of love among the couple. They do not touch, do not embrace, do not laugh, hardly talk and do not even kiss. Perhaps it is this concern with the girl's looks and the devotion demonstrated toward it that ought to be read as the way in which love is expressed among this couple. A form of infatuated and material love that renders other forms of communication unnecessary and/or impossible. Here again, the general rules for rewarding apply.

Usted puede añadir cualquier otro comentario que le parezca pertinente

It is rare for candidates to take up this invitation and they should not be penalised if they do not. However, any interesting comments should of course be taken into account in the overall reward. For instance, it may be possible for some of the most observant candidates to comment about the narrator himself and his equally 'obsessive' behaviour. He seems to have nothing else to do other than the persistent and also intruding observation of the couple. If so, generous reward should be considered although this should not be a substitute for the required response to the preceding sections.