

**MARK SCHEME for the May/June 2011 question paper**  
**for the guidance of teachers**

**0488 LITERATURE (SPANISH)**

**0488/01**

Paper 1 (Set Texts – Open Books), maximum raw mark 60

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

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

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

Cambridge is publishing the mark schemes for the May/June 2011 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:

<b>Band</b>	<b>Mark</b>	
1	18–20	Detailed, well-written, well-organised answer, completely relevant to question and showing sensitive personal response to book. For passage-based questions, detailed attention to words of passage.
2	15–17	Detailed answer, relevant to question and with personal response; may be a bit cut-and-dried. For passage-based questions, close attention to words but may be a few omissions/superficialities.
3	12–14	Competent answer, relevant but limited; signs of personal response, good knowledge of book. For passage-based, some attention to words but some significant omissions and/or misunderstandings.
4	9–11	Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. Passage-based: significant omissions/misunderstandings, but some response comes over.
5	6–8	Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based: attempt to respond, but with severe limitations.
6	4–5	Short, scrappy answer; confused; signs that book has been read. Passage-based: has read the passage and conveyed one or two basic ideas about it.
7	2–3	Has read book and absorbed some very elementary ideas about it. Passage-based: may have glanced at passage and written a few words.
8	0–1	Nothing to reward. Obvious non-reading of book, or total non-appreciation.

It is very helpful if examiners comment on the scripts. This does not mean writing long essays, but simply ticking good points, noting a few observations in the margin (e.g. 'good point', 'irrelevant', 'excessive quotation', etc.). A brief comment at the end of an essay (e.g. 'rambling answer, shows some knowledge but misses point of question') is particularly helpful. If your team leader disagrees with the mark, s/he will find it helpful to have some idea of what was in your mind! **DON'T** forget to write your mark for each essay at the end of that essay, and to transfer all three marks to the front of the script, and total them.

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## PROSA

### Allende, *La Casa de los Espíritus*

- 1\* **Vuelva a leer una parte del capítulo III desde 'A fin de año, cerca de Navidad' (página 139 Espasa) hasta 'ser casi imposible levantarlo.' (página 140 Espasa). ¿Cómo se las arregla la autora en este pasaje para que la muerte de Barrabás sea tan dramática? No olvide referirse detalladamente al pasaje.**

The mention of Christmas and the engagement in the opening line of this passage creates an atmosphere of celebration and festivity reinforced by the detailed description of the 'banquete panaguélico'. For candidates to have access to band 4, we are looking for some appreciation of how Allende communicates this festive atmosphere yet at the same time creates suspense and mystery through the foreboding presence of the spirits that punctuate the celebration at key moments. Some awareness of how this suspense is maintained and then culminates in the climax of Barrabás' shocking death will also give candidates access to this band. Reward at band 3 or higher, responses that successfully convey these aspects fully supported by detailed, relevant evidence from the extract. The delicacy and elegance of the celebration and its guests contrast vividly with Barrabás grotesque appearance 'más negro y más grande que nunca' making his death all the more dramatic for taking place in such an environment. The ceremony is intertwined with the warnings of the spirits and it is only during the priest's sermon that Clara pays attention to the spirits and becomes aware of Barrabás' absence. Any appreciation of how the feelings and reactions of those witnessing this tragic circumstance add to the drama is to be rewarded; the poignancy of Clara consoling B as 'se quedó mirándola con ojos enamorados' and a disconcerted Esteban who cannot see what all the fuss is about until Clara is 'casi inconsciente'. Reference could be made to the change of pace and emotion as 'se fue muriendo sin prisa con los ojos prendidos en Clara' to after he dies 'un rumor de espanto recorrió la sala and the guests 'comenzaron a despedirse apresurados, escapar sorteando los charcos de sangre, recogiendo al vuelo sus estolas de piel' implying perhaps that wearing dead animals is one thing and quite another witnessing their death! Some comment could be made on the deep effect on Clara who, after years of silence is 'una cotorra feliz' at the beginning of the extract and is 'traspuesta' by the end, as those around her frantically try to prevent 'que volviera a caer en el estupor y mudez.' Detailed insight of this kind will place responses in band 2 or above whereas superficial commentary on the events that take place without any attention to the words of the passage will be placed at the lower end (band 5). Do not reward too fully, pre learnt material on magical realism but credit any relevant ideas that relate to the question.

2. **¿Cómo, y hasta qué punto, cree usted que la vida política marca el destino de una de las mujeres de la novela? No olvide citar referencias del texto sobre el personaje elegido.**

Although choosing an appropriate character should not pose any difficulties, candidates need to look closely at the wording of the question in order to have full access to the entire range of marks. The character needs to be considered in terms of how, and to what extent, their life has been affected by the political events set out in the novel. Band 5, responses will merely relate what happens to the character in the text although credit will be given for any knowledge that can be interpreted as relevant and will push a response into band 4. We will award marks for any attempts to consider the chosen protagonist's experiences in light of the question. If this is done in enough detail with relevant and considered references to support the observations, a candidate can be considered for band 3 and above, according to the quality of the evidence and their knowledge of the text. Alba and Blanca will probably be among the most popular choices and candidates will be considered for the higher end of the scale if they present a convincing argument as to how their lives were touched by the political climate at that time. Candidates who show an in depth knowledge of the novel and impress with their range of references and personal response to the question should achieve band 2 or above depending on the quality of the response.

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3. '¡Te maldigo, Esteban! – le gritó Férula ...Y salió para siempre de la gran casa de la esquina, en camisa de dormir y sin llevar nada consigo.' (Capítulo IV página 180 Espasa) Usted es Férula y Esteban acaba de echarle de la casa. ¿Qué está usted pensando? Conteste con la voz de Férula.

Some idea of situation and context is needed for candidates to create an authentic voice for Férula, but we cannot place a response above band 5 if the candidate merely explains what has happened. Candidates who maintain the angry tone of the quotation and have Férula bring back all the deep seated frustration and envy of her brother who was free to do as he wanted while she had to stay and look after her mother, will be on the right track. She is feeling bitterness and violent hatred towards Esteban and will probably think back to how she took care of him as a child only to be repaid in this way. She will also be feeling the pain of being separated from Clara, the first person with whom she has ever truly bonded and her love for Clara became such an obsession that it contributed to her being thrown out of the house in the first place. Some communication of these dual emotions of anger and deep sorrow should come across and candidates have plenty of evidence to reproduce Férula's thoughts at this time. Competent band 3 or above answers, will have the ring of authenticity and a clear knowledge and familiarity with this character. Responses that underpin their reproduction of her thoughts with references to specific, relevant events in Férula's life that explain her troubled relationship with her brother, will reach band 1/2 depending on the relevance and amount of detail.

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**Rodoreda, *La Plaza del Diamante***

- 4.\* **Vuelva a leer el principio del capítulo 32 hasta ‘sin llorar y con cara de viejo’ (página 167–168 Edhasa) ¿Cómo se las arregla Rodoreda en este pasaje para que la separación de Natalia/ Colometa y su hijo Toni sea tan lastimosa? No olvide citar ejemplos precisos del extracto.**

The atmosphere created by the description in the opening lines sets the scene for this difficult separation. The children with ‘cabeza afeitada’ give the impression of a being held captive in a prison and the sense of isolation is reinforced by ‘nos miraban como si no hubiesen visto nunca otras personas en el mundo’. Toni’s reluctance to stay is marked initially by his refusal to answer the teacher’s question ‘le preguntó si quería quedarse; y el niño ni palabra’ and brought to a tragic conclusion at the end with his heart breaking pleas for his mother not to leave him ‘no me dejes, no me dejes’. The contrast with N/C’s uncharacteristic determination to leave him serves only to emphasise how difficult and desperate she must be feeling if there is simply no option for her but to leave him ‘habíamos hecho el viaje para llevar al niño a la colonia y ...se tenía que quedar’. Her determination is even more admirable when she turns to see her son properly as if for the first time and ‘se había hecho una preciosidad’ contrasting his looks with the other children ‘de cabeza llena de bultos’. Some appreciation of the emotions experienced by the character’s involved in this scene and the visual image of the colonia and its inhabitants will place a candidate in band 3. Reward after that will depend in the quality and amount of detail provided. Candidates who truly appreciate how poignant this scene is and support their comments with specific references from the passage will be considered for band 2 or above. Little or no attempt to engage with the language will mark a candidate out as achieving band 4/5 depending on the relevance of the comments made.

5. **¿Cómo consigue Rodoreda comunicar el impacto de la Guerra Civil en la vida de Natalia/ Colometa? No olvide dar ejemplos precisos del texto.**

Some candidates may be tempted to retell the story of what happens to N/C once the war starts and these will most likely be band 5 responses. However, we must be prepared to sift through these for any comments, however superficially made, that interpret the impact on her life and consider band 4. Candidates need to be selective with their choice of references and consider each for its relevance to the question. Most candidates should be able to evaluate, at least on a superficial level, the effect Quimet’s death had on N/C’s life and the hardship and desperation that drove her to consider suicide. If this is done competently, band 3 is to be considered. Reward at band 2 or above, will depend on the range of relevant evidence used to support a considered appreciation of how the author conveys the extent of the impact of the Civil War on Natalia/Colometa. Candidates with a good knowledge of the novel will impress with the variety of considered specific references they produce while evaluating the tragic effect on Natalia/Colometa’s life. They may consider how the impact was quite insidious, firstly Quimet’s absence, then the loss of her cleaning job due to Quimet’s political activity, food shortages and then the greater impact of losing her husband and friends as well as her desire to live. Some candidates may even consider how Quimet’s death was almost a liberation, allowing her to start her life over again and reclaim her identity. Only a modest reward can be considered if a candidate lapses into pre learnt material of the role of women during the Civil War. We can only credit such material if it is specifically tied into the question.

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6. **Usted es la madre de Quimet y acaba de conocer a Natalia/ Colometa. ¿Qué está usted pensando? Conteste con la voz de la madre de Quimet.**

Although Quimet's mother is not a main protagonist in the story, most candidates should be able to make full use of the evidence there is in the novel to understand how this character thinks and so convey an authentic voice. Quimet's mother meets Natalia/Colometa for the first time in chapter three and although the meeting itself is quite brief candidates can use their knowledge of this character and her foibles in order to create the mother's thoughts at this time. Quimet himself says of Natalia/ Colometa's first meeting with his mother that 'la había conquistado' so the initial impression will be favourable. The mother clearly expects N/C to fulfill a traditional role as her son's wife and as N/C is so obedient and malleable, the mother is sure to believe her headstrong son Quimet, with whom even she could not live, has found the ideal partner. We will allow candidates to draw their own conclusions as to the mother's thoughts about the relationship but the ring of authenticity must be maintained throughout the response and supported by a clear knowledge of the character through evidence from the text.

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

- 7\* Vuelva a leer una parte de la cuarta sección desde 'Llovió toda la semana.' (página 47 Debolsillo) hasta 'La vida es dura, camarada.' (página 51). ¿Cómo se vale García Márquez del lenguaje en este pasaje para que el lector simpatice con la situación del coronel y su mujer? Justifique su respuesta refiriéndose detalladamente al pasaje.**

Most candidates should be able to convey some idea of how desperate the situation is for the colonel and his wife, however superficially and should be able to support their responses with examples from the text. If this is done adequately band 4 is to be considered. For a response to be considered for band 3, we are looking for an awareness of how the reader is moved by the way the author describes their hardship. The passage is particularly emotive because, despite the colonel's and his wife's suffering, he still looks to the future and pins his hopes on the letter, emphasising just how much hardship, both physical and economical, he can endure 'seguro de estar vivo en el momento en que llegara la carta.' The colonel's character comes through quite clearly here and comments on his resilience and perhaps his naiveté should be credited. Feeling the blow to his pride as he has to ask for credit, the first signs of doubt come to the surface. Candidates who convey some notion of time passing and the colonel's sudden sense of hopelessness should also be rewarded 'en realidad estaba apenas sostenido por la esperanza de la carta.' Some idea of the intimacy of the couple struggling together to survive should also come across in the band 2 answers, exemplified by the fact that he pre-empts her argument to get rid of the cockerel and already has his response ready. The shared memory that the cockerel brings of their son's murder also moves the reader. Candidates who examine the symbolism of the cockerel here described as 'perfectamente vivo' while they are barely surviving, will be aiming for the higher grades and should be considered for band 1. The cockerel is 'casi humano' supposed to be their salvation and a symbol of hope but worsens their situation and reminds the wife of the fact that it was responsible for them losing their son in the first place. This passage in particular highlights the fact that their only hope for survival is pinned on future illusions; when it stops raining their health will improve, when the letter arrives the colonel will receive his pension, when the *gallo* wins they will win money on the fight and perhaps sell it. It is the uncertainty and desperation of these hopes that make the reader sympathise with their plight.

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8. **En su opinión, ¿el autor nos presenta una visión positiva o negativa de la sociedad en que vive el coronel? No olvide referirse detalladamente al texto.**

Most candidates will probably concentrate on the colonel's life and the fact that seemingly illogical bureaucracy and a continual succession of inefficient governments have placed him in the curious situation of waiting 15 years for an official letter. As his life is so difficult and the future so bleak, it is likely most candidates will draw negative conclusions about the society in which the colonel lives. It is not important which conclusion candidates reach but how they reach it and we will merit the quality and range of evidence presented. Those who are aiming for band 3 or above, will consider both positive and negative aspects of society and consider the other characters and events in the novel. The tense political atmosphere is demonstrated early on in the novel at the musician's funeral, the first 'muerto de muerte natural...en muchos años.' and the restrictions in place that prevent the funeral procession from passing by police headquarters, show that those in power fear any public gathering. Clandestine behaviour creates tension such as when the casino is raided and the colonel comes face to face with his son's killer while carrying illicit material. More detailed answers may consider how don Sabas played the system, turned the situation to his advantage and created a lifestyle for himself that contrasts significantly with those faithful to their political beliefs. For band 2, we are looking for a wider range of examples and consideration of the effect of political censorship and restrictions on the town and its inhabitants when considering whether the author is presenting a wholly negative view of society. There is a sense of camaraderie as clandestine information is passed around and many characters show kindness towards the colonel. The doctor does not charge for his services. A neighbour shouts down the noise as Agustín has not been dead a year yet. There is some sense of community that candidates may consider in order to present a more balanced consideration of the question and if this is done so successfully, a candidate can be considered for the higher end of the scale.

9. **'En otro tiempo cualquiera hubiera dado mil,' explicó 'Pero ahora nadie se atreve a soltar un buen gallo. Siempre hay el riesgo de salir muerto a tiros de la gallera.' (Sexta sección, página 79 Debolsillo) Usted es don Sabas y acaba de ofrecerle al coronel un precio inferior por el gallo. ¿Qué está usted pensando? Conteste con la voz de don Sabas.**

Don Sabas is clearly a player and has shown no qualms in the past about using other people's misfortunes to his own personal gain as affirmed by the doctor shortly after this moment in the novel. There will be no sign of pity or consideration of his 'friendship' with the colonel, (he was Agustín's godfather), he will merely be looking to profit from the deal as he has always done in the past. Knowing the colonel so well, he will play on his nervousness and unwillingness to cause a scene no matter how unjust he thinks the price is. Indeed he justifies himself to the doctor first as if the colonel does not even deserve to be told why he is being offered a lot less than he originally suggested. Reward any responses that convey how don Sabas' greed and selfishness knows no bounds and his lack of consideration for others less fortunate than himself. His callous excuse for not honouring his original offer clearly demonstrates that not only does he not care how poor or desperate the colonel is, but as usual is playing the situation to his advantage, as he has done in the past in order to enjoy his comfortable social position.



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## Delibes, El camino

- 10\* **Vuelva a leer una parte del capítulo IX desde ‘Cuando saltaron la tapia.’ (página 130 Espasa) hasta ‘-Mirad; está ahí el coche.’ (página 132) a)¿Cómo se las arregla el autor en este extracto para comunicarnos el estado de ánimo de Daniel? b)¿Cómo consigue el autor mantener al lector en suspense a lo largo del fragmento? Usted debe contestar ambas partes de la pregunta refiriéndose detalladamente al extracto.**

This is a straightforward question and so responses that lack detail, or are nothing more than a running commentary on events, will gain little reward (band 5). It should not be too difficult for candidates to show some appreciation of the author's skill in conveying Daniel's nervousness and fear throughout the passage and most should be able to pick out key phrases such as 'lo único que se apresuraba de Daniel, el Mochuelo, era el corazón, que bailaba como un loco desatado', so to gain a more than adequate reward (band 4) will depend on how the evidence is presented and the amount of detail included. It is quite a long passage so there is plenty of material to work with. For greater reward, (band 3), we are looking at how Daniel's vain attempts to calm himself down, as well as his humorous attempts to justify his actions, entertain the reader. The more successful answers will look at how the passage is carefully structured to heighten the dramatic effect and how the action is punctuated by Daniel's thoughts and feelings. As always Delibes' skill lies in his ability to entertain the reader by considering the situation from a child's point of view and the better responses will communicate an appreciation of the author's style. Reward generously any understanding of how the suspense is maintained throughout the passage and any reference to the power of the writing.

11. **¿Hasta qué punto encuentra usted atractivo el estilo de vida del pueblo? Argumente su respuesta dando ejemplos precisos del texto.**

The village is beautifully portrayed in the novel and there is plenty of material in the novel to demonstrate village life at that time. Candidates who use a wide range and good choice of examples to illustrate their answer and communicate a personal response regarding their view of life in this village will achieve band 1/2. The village and surrounding countryside feed the mischievous imagination of the three boys providing them with endless possibilities for entertainment. While serving as a backdrop to the three friends 'travesuras', the village itself is often personified and described at one point as having a double umbilical cord to the outside world via the train line and the road. Other than this connection with the outside world it is 'absolutamente aislada del exterior' enabling the author to create a whole world apart protected from the ills of the city and the progress it represents. Band 2/3 responses may also convey the importance of the village as representing the old way of living, while everything related to the city is painted with a negative light. There may also be evident in the band 1/2 answers, some idea of how the novel is a swansong to idyllic village life as progress signifies a move away to the cities and the death of close-knit communities. Candidates who merely describe the village and Daniel's life there without conveying a personal response to the question will be placed in band 5, however with this type of answer, we will reward any personal response to how village life is portrayed beyond mere descriptive comment and consider band 4.

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12. 'Lola, la Guindilla mayor, quedó pasmada al sorprender a su hermana, indecisa, a la puerta de la tienda.' (Página 120 Capítulo VIII Espasa). Usted es Lola, la Guindilla mayor. Su hermana Irene acaba de regresar después de haber huido con don Dimas. ¿Qué está usted pensando? Conteste con la voz de la Guindilla mayor.

The Guindilla mayor appears quite frequently in the novel and is a clearly drawn character therefore candidates should have no problem imitating her self-righteous voice and indignant reception of her disgraced sister. Possibly there is an underlying sense of emotion and pity for her sister, but also some enjoyment of having her 'older sister' position reinstated with all the power that gives her to punish as she sees fit. Some awareness of how she feels her sister has possibly committed the worse sin of all, and so publicly, will come across in her thoughts as well as her religious fervour. In the past we have had some candidates successfully imitate the writer's style in this type of question and we may come across a candidate confident enough to convey the Guindilla's thoughts in the author's humorous style.

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## TEATRO

Martínez de la Rosa, *La Conjuración de Venecia*

- 13\* Vuelva a leer el principio del Acto Primero, escena III (página 186 Cátedra) hasta 'la venganza de los asesinos' (página 189 Cátedra) ¿Cómo maneja Martínez de la Rosa el diálogo y las acotaciones en este fragmento para crear un ambiente de suspense y tensión? No olvide dar ejemplos precisos del extracto.

The initial stage instruction '(Presente éste su contraseña al máscara)' sustains the illicit, clandestine nature of the opening scenes as a masked Rugiero enters the stage. He has been spoken of in the previous scene and his absence has created a sense of mystery revealed when Rugiero takes off his mask and explains that he has been followed 'Toda la noche había notado que me seguía un máscara vestido de negro.' The subsequent description of his evasive movements also evoke the dangerous atmosphere in the city at this time and candidates can look closely at the detail of his opening speech to identify how this atmosphere is created and how a picture of the city beyond the stage is created in the audience's imagination. Candidates who attempt to do so with some detail can achieve band 4. For higher reward (band 3) a more detailed appreciation should reveal the contrasting reactions of those present that perpetuate the doubt over whether Rugiero is imagining all this or if the danger is real 'MAFEI en esta época del año, nada tiene de singular esa aventura'. Mafei's response makes the audience aware that it is Carnival time and that perhaps the masks are worn for this reason but Dauro's convincing comments about the power of the Tribunal leave the audience with no doubt that their influence is sinister and far reaching 'mina la tierra que pisamos, oye el eco de las paredes, sorprende hasta los secretos que se escapan en sueños.' For band 2 responses, candidates need to look at the interaction of the characters on stage and consider how pace and suspense is created by the contrasting feelings expressed by the plotters. While Badoer wishes to carry out the *conjuración* immediately, the caution shown by Jacobo Querini creates tension on stage. The feeling of frustration and helplessness is clearly expressed by Thiépolo 'las quejas se gradúan de delito, las reclamaciones de crimen y el patíbulo ahoga la voz de los que osan invocar las leyes' and does not augur well for those who are planning to overthrow the rulers. There is foreshadowing of the dramatic punishments at the end and the fact that spies are indeed all around. The ominous mention of Morosini allows the audience to picture a formidable enemy 'desde que está a su frente el cruel Morosini' soon to step onto the stage in person. Candidates need not mention all of these points before being placed in the higher bands but some appreciation along these lines is needed before a candidate can be considered for bands 1/2.

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**14. ¿Hasta qué punto parece justificada en la obra la conspiración contra el gobierno de Venecia? Argumente su respuesta refiriéndose a detalles precisos del texto.**

Candidates will have to think on their feet for this question and we will have to be quite open to the conclusions they draw. As always, we are looking for responses that have considered the wording of the question and carefully selected relevant examples from the play to support their arguments. We will consider how convincing their argument is together with the detail and relevance of the references when considering awarding marks above band 3. Most candidates will probably side with Rugiero and his band of plotters as the nobles in power have been presented as the tyrants who have usurped power and are ruthlessly holding onto it. However some more in depth responses may consider that the plot is not justified. Rugiero and the nobles are not aiming to change Venetian society completely as the proletariat is to remain in their place. Indeed, power is to be rested from one set of nobles and given to another and, as Querini says in Acto Primero escena III, 'que se tomasen todas las precauciones para que el pueblo no sacuda el freno, y no empañe nuestra victoria con desórdenes...Ha nacido para obedecer, no para mandar'. Candidates who successfully explore both sides of the argument and present observations of this kind will be aiming for band 2 or above. Weaker candidates may see the question as an opportunity to show they know what happens in the play and responses of this type will probably be band 5 but consider for a low band 4 if there is some effort to communicate a personal and relevant response.

**15. Imagine que el Tribunal les concede a Rugiero y Pedro Morosini la oportunidad de hablar en privado al descubrir su parentesco. Escriba el diálogo entre ellos.**

Enough is known about these two characters to convey the importance of this moment in both their lives and to express the conversation in the appropriate voices. Any joy at finding each other after being separated for so long will be short-lived, as Rugiero is about to die because of his father's determination to prevent the *conjuración*. Candidates have a good opportunity here to explore the feelings of both characters in this situation and perhaps imitate the dramatic style of the play highlighting the tragedy of father and son finding each other only to be immediately separated forever. Both characters are clearly drawn and relatively uncomplicated and their personality will come through clearly in the band 3 responses. The higher band 1/2 responses will convey the change in Morosini and make the poignancy of the conversation evident. We may get one or two who really imitate the author's dramatic style when writing the dialogue and may include some well-considered stage instructions as well.

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### Mihura, Tres sombreros de copa

- 16\*** Vuelva a leer una parte del Acto Tercero desde '(Pausa. Los dos, con las cabezas juntas, tienen cerrados los ojos...)' (página 148 Cátedra) hasta '(PAULA se esconde tras el biombo)' (página 151 Cátedra). ¿Qué efecto dramático consigue el autor a través de las diferentes actitudes de cada personaje hacia la inminente boda? No olvide referirse detalladamente al extracto.

In order to do this question real justice, we are looking for candidates to contrast the different attitudes each character has towards the imminent wedding by looking at the words and actions of each character and to convey some idea of how the scene plays out on the stage. Candidates who communicate an awareness of pace and rhythm and examine how this heightens Dionisio's reluctance to go ahead with the wedding, underlines the pathos of Paula convincing Dionisio to marry Margarita and causes don Rosario's excessive enthusiasm to border on ludicrous, will be heading for the higher end of the scale. The abrupt change of pace is marked by the sound of Rosario's trumpet interrupting Paula and Dionisio's tender moment and is sustained by Paula throwing off the blanket and forcing Dionisio to prepare himself for the wedding. An appreciation of any such changes of pace and dramatic Vaudevillesque actions (Paula dunking Dionisio's head in cold water, don Rosario running around the stage 'como un imbécil' and the comings and goings of Paula and Rosario on stage), will similarly mark a candidate out as achieving a higher reward, band 3 or above. Rosario's childish excitement stands out, as he is the only one truly enthusiastic about the event having gone through extensive preparations for receiving the groom as if he were his own son. His ludicrous claim that even 'los policías y los ladrones' have gathered to congratulate him, create humour and enable the audience to visualise the world beyond the hotel room. Once Dionisio leaves the room he steps into his future. Rosario's attitude contrasts dramatically with Dionisio's lack of enthusiasm and dejected acceptance of his fate. This is underscored by Paula's sense of duty and determination to have Dionisio do the right thing. Some candidates may comment on the poignancy of Paula acting out a wedding much as little girls would do, her childish retort 'soy la novia y puedo hacer lo que quiero' evidence of this. As well as appreciating the dramatic effect on stage, some perceptive candidates may comment on the symbolism of the three hats being ruined and the significance of Dionisio having to take Paula's, 'El que saco cuando bailo el charlestón' serving as a link between the bohemian and bourgeois worlds. The desperate last-ditch attempt to flee 'vámonos juntos a Chicago', is foiled by don Rosario's presence and Paula hides behind the screen. Comment of this nature, successfully conveyed, will probably place a response in band 2 depending on the quality and detail of the response. A band 1/2 response will look closely at the words spoken by each character, consider the physical appearance and feelings of the characters and their actions as well as off stage sounds, and have an awareness of the effect on the audience.

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**17. ¿Qué impresión le ha dado el dramaturgo a usted de la gente del mundo del espectáculo en esta obra? Debe citar ejemplos precisos.**

Most candidates will probably concentrate on Paula's lifestyle and the contrast she offers to the conventional disciplined life on offer once Dionisio marries. A more than moderate award can be given (band 4 or above) if the candidate looks beyond the superficial, carefree image that Paula initially portrays and conveys the idea that all is not what it seems. Initially the audience sympathises with an attractive, innocent young lady who is in a relationship with a violent man, however in the course of the play we learn that she made contact with Dionisio, primarily at Buby's instigation, in order to procure money. Some appreciation of how the initial illusion is shattered will also help lift a candidate out of the lower end of the scale. Once she develops true feelings for Dionisio it becomes clear that Music hall life is hard work, she has to dance until her legs hurt, she is at Buby's mercy and abused by him to seduce the wealthy gentlemen who frequent the Music halls in order to avail them of any valuables, as in the scene with the Odioso Señor. Paula still provokes pity from the audience as no one marries Music Hall girls, the gentlemen always seem to have a girlfriend and there is an implication that only a certain kind of girl travels unaccompanied by her mother, and these girls are not the marrying kind. Although candidates are limiting themselves by just concentrating on Paula, they can still reach band 3 if there is detailed consideration of some, or all of the points mentioned. For access to band 2 or higher, we are aiming for candidates to look at the secondary characters and the dramatic effect created by their presence on stage. Fanny, for example, reinforces the idea that Music hall women tend to earn a living by charming men into parting with their prized possessions. Some appreciation of the comic and entertainment value of the scenes in which she appears but also her constant efforts to get all the Anciano Militar's medals via charm and false promises, will be rewarded. Paula gives Dionisio an idea that her lifestyle will be fun and carefree, when in fact she is tied into a difficult relationship too. They live for the moment and party hard but their future is uncertain but they provide a dramatic contrast with the monotonous planned existence of the wealthier classes as set out by don Sacramento. The party scenes demonstrate how the artistes appear to be freer and more spontaneous than the Bourgeois classes, but in fact they are reliant upon them. On stage all is glitter and glamour, off stage all is not what it seems. An alternative bohemian lifestyle, carefree and free of social constraints seems equally unfulfilling in many respects.

**18. '(Y se besan muy fuerte. Pero Buby, silenciosamente, ha salido por la izquierda y ha visto este beso maravilloso.)' (Acto segundo, página 132 Cátedra) Usted es Buby y acaba de ver a Dionisio besar a Paula. ¿Qué está usted pensando? Conteste con la voz de Buby.**

Although it was Buby's idea to seduce Dionisio in the first place in order to obtain money, he has sensed that Paula has developed feelings towards this particular innocent victim. True feelings are not acceptable in Buby's line of work and he will see this action as a threat to his plans to procure money from the unsuspecting Dionisio. The passionate kiss is testimony to the strength of Paula's feelings and confirms Buby's suspicions. As we are shortly to find out, Buby has a violent and aggressive side to him. He is about to strike Paula so hard that Dionisio thinks she is dead, so we are looking to see how candidates interpret his thoughts just prior to this action and perhaps have them consider his feelings towards Paula. He may even be mentally kicking himself for bringing them together in the first place, especially as Dionisio is hardly the rich client he usually targets, and he may assume part of the blame for this happening. Reward candidates who call upon his other appearances in the play to help imitate his true voice and show an awareness of situation.

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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's totally irrelevant – whether or not the Examiner agrees with the candidate's interpretation. However, a rigid, 'taught' interpretation that gets in the way of a personal response, rather than enhancing it, will limit the reward.

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## POESÍA

Hernández, *Antología Poética*

**19\*** Vuelva a leer el poema ANCIANIDAD (página 81 Castalia). Dé su apreciación de la manera en que Hernández aprovecha el lenguaje para crear una viva imagen de la vejez.

This is a straightforward question and although this is a relatively short poem, hopefully it will oblige candidates to concentrate on the detail and vividness of the images Hernández creates that give the reader a clear picture of the fragility of old age and the close presence of death. We will be quite demanding on the quality and detail of the response before rewarding highly. We are looking for close attention to how the poet creates an image of old age in the mind's eye and some appreciation of how the poet uses nature to reinforce that image. The delicacy and fragility of an aged body is clear in the line 'encorvado /débil rama que el viento más ligero conmueve' and the slowness of his movements 'vacilante es mi paso' reinforces this image. Although we will credit all relevant references to the visual images created in the poem, for higher reward (band 2/3) we are also looking for some appreciation of the mood, bitterness and frustration of old age evident in lines such as 'es un pozo mi boca que ya solo hiel bebe' 'Por eso huyo del mundo: me fatiga y me ahoga'. Insight of this kind and mention of the voices 'en el fondo de mi alma' that highlight the closeness of death '¿Quién te llama? –¡La tumba' will also be rewarded. Some candidates can lose sight of the precise wording of the question and at times tend to write a good answer to a different question. We must reward responses that engage with the words but the higher bands are reserved for those responses that maintain a relevant line of thought throughout the answer.

**20.** Dé su apreciación de cómo el poeta aprovecha el lenguaje para comunicar su pena en uno de los siguientes poemas: ELEGÍA (Yo quiero ser llorando el hortelano) (página 182 Castalia) o AL QUE SE VA (página 200).

When given a choice of poem, candidates tend to seize on the poem they know and write everything they have learnt about it. We are looking for specific focus on how the poet communicates his sorrow and grief through the words of the poem and this line of appreciation has to be maintained before considering band 2/3. The band 1 candidates stand out through their sensitive and often original appreciation of the poem as well as a consistent approach that clearly shows they have worked well through the entire poem in a logical and well-organised manner. References taken from the poem must be considered for their relevance and we will not overly reward inert quotations.



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**21 Vuelva a leer HUERTO-mío (página 99 Castalia). Dé su apreciación de la manera en que Hernández aprovecha el lenguaje poético para crear una visión tan rica de este lugar en uno de los siguientes extractos:**

- (i) Desde 'Paraíso local, creación postrera,' hasta 'y al higo verde hacer obras medoras.'**  
**(versos 1–20)**
- (ii) Desde 'Aquí los venenosos perejiles' hasta 'arrecia ramas, luz de cielo afloja.'****(versos 21–40)**
- (iii) Desde 'Para acallar el grito del deseo,' hasta 'la frente al fruto tanta luz verduga.'**  
**(versos 41–60.)**

Regardless of the section chosen by the candidates, the focus of the response must be on how Hernández' beloved huerto is created in the reader's mind. Draw out from pre learnt material about the poet's life, any comments that can be interpreted as relevant before selecting between band 4/5. Band 3 responses will be those that try very hard to keep sight of the question and do not lapse into decode too often. Band 1/2 will focus on the detail of the images drawn and the way the language is used to create such a vivid vision and how the poem enables us to understand its personal importance to the poet without reading like a biography of the poet's life.

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

- 22.\* Vuelva a leer el poema Última noción de Laura (página 76 Punto de Lectura).  
¿Cómo, y hasta qué punto, ha conseguido Benedetti conmoverlo/a a usted a través del lenguaje en este poema?**

The ability to move the reader is clear in lines such as 'entonces moriría/ solo de aproximarme a su tristeza' and 'qué triste es ver cerrarse la alegría/ sin previo aviso/ de un brutal portazo' and some consideration of the emotional force behind the words these will be worthy of reward. Candidates are often keen to comment on the punctuation in a poem as a means of appreciating it and here some may be tempted to comment on the format of the poem. Although it is sometimes hard to reward comments related solely to the punctuation, or in this case how the words are set on the page, in this particular poem some credit can be given as to the effect of how the poet has set out the words of the poem from the rush of sentiments in the opening lines to the fading away, (as if dying?) of the last 4 lines. Credit can only be given if this is looked at in relation to the emotive force behind the words and the effect of setting them out on the page in this way. Place in band 1/2, those responses that engage with the language of the poem, convey a personal response but most importantly do not lose sight of the question. Band 3/4 responses will contain relevant material but may lack development in their ideas and sometimes slip into pre-learnt material or the poet's life.

- 23. Aprecie cómo el poeta se vale del lenguaje para crear la impresión de una relación íntima y afectuosa en dos de los siguientes extractos del poema ASUNCIÓN DE TI (página 11 Punto de lectura)? a) Desde 'Quién hubiera creído que se hallaba' hasta a ti y a mi cuando nos piensen solos. b) Desde 'Hemos llegado al crepúsculo neutro' hasta Puedes amar el alba cuando quieras' c) Desde 'Mi soledad ha aprendido a ostentarte' hasta el final.**

Candidates must choose two sections of the poem for all bands to be considered. The response must keep sight of the question's focus and consider how the reader appreciates the intensity of the relationship through the words of the poem. Specific focus on the words 'íntima y afectuosa' combined with a personal interpretation of well-chosen references will place a response in band 1/2. Some candidates may be tempted to delve into Benedetti's personal life and we must reward any comments that can be conveyed as relevant to the question when deciding between bands 4/5. Place in band 3 those responses that make a sustained attempt to convey a personal, yet relevant appreciation however superficially expressed.

- 24. ¿Cómo se vale Benedetti del lenguaje para revelar el estado de ánimo del 'Hombre' en uno de estos poemas: Hombre que mira a través de la niebla (página 91 Punto de Lectura), Hombre que mira un rostro en un álbum (página 88), Hombre que mira el cielo (página 95)?**

We may have lots of responses that mention a 'yo poético' in these poems and the discriminator at the higher level will be how the candidate handles the material and how well they present a convincing argument. A detailed consideration of the whole poem, a well-expressed and logically presented argument, as well as a close look at the words, will place a response in band 1/2. A discriminator to consider at band 3/4, will be how sustained the attempt is by the candidate to keep sight of the question and interpret the 'state of mind' that is revealed in the chosen poem. If the response slips into decode and loses sight of the main focus of the question, reward any relevant, personal interpretation when deciding between band 4/5.