

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

## **MARK SCHEME for the October/November 2012 series**

### **0488 LITERATURE (SPANISH)**

**0488/03**

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

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2012 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Answers will be marked according to the following general criteria:

<b>Band</b>	<b>Mark</b>	
<b>1</b>	<b>18–20</b>	Detailed, well-written, well-organised answer, paying close attention to author's use of language. Shows appreciation of structure and complete comprehension of passage; has no significant omissions and conveys a sensitive personal response.
<b>2</b>	<b>15–17</b>	Detailed answer, paying close attention to author's use of language. Understands or convincingly interprets all essentials of passage; few omissions. Conveys clear personal response but may be a bit cut-and-dried.
<b>3</b>	<b>12–14</b>	Competent answer with some attention to language. May be some misunderstandings and significant omissions, but conveys some personal appreciation.
<b>4</b>	<b>9–11</b>	Attempts to respond and does pay attention to some details of language, but there are significant misunderstandings and substantial omissions. May misrepresent author's intentions trying to apply some rigid preconception, or note use of literary devices without explaining their effect. Answer probably rather short.
<b>5</b>	<b>6–8</b>	Tries, but has not really grasped what passage is about. Offers a few ideas, some of them are irrelevant or plainly wrong. A few glimmers are perceptible. Short, scrappy.
<b>6</b>	<b>4–5</b>	Short, scrappy answer; confused; little response to passage, but candidate has at least read it and tried to respond
<b>7</b>	<b>2–3</b>	Scrawls a few lines; has attempted to read passage, but clearly doesn't understand it.
<b>8</b>	<b>0–1</b>	Nothing to reward.

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

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**Lea atentamente el siguiente poema extraído del 'Romancero Gitano', libro de poemas del escritor español Federico García Lorca, publicado en 1928. Luego conteste la pregunta.**

The poem in question is a work from the first part of the 20<sup>th</sup> century 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 reasonable understanding of the poem and convey an appropriate response to the quality of the writing. Where some unfamiliar words may appear, a glossary has been provided to clarify understanding. The questions are intended to help candidates to focus on important aspects of the poem.

At the lower levels (up to 9 marks) we shall probably be expecting evidence of a basic understanding, hopefully with a simple personal response. At 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 verses of the poem. Be aware of inert, mechanical quoting or simple paraphrasing that adds little to the interpretation or leaves the task of interpreting and/or inferring to the examiner.

As we go up to Bands 2 and 1 we shall be looking for an ability to react to the language of the poem, with appropriate support from the pertinent verses, a motivated personal response and good use of the imagination. Although some candidates may find the theme of the poem somewhat sad or even tragic, they still should be able to engage with it and fully exploit its elements, particularly so if they are to be rewarded with a top band mark.

**1 Hasta qué punto y cómo ha logrado el poeta comunicarle una sensación de misterio y dramatismo a través de este poema. En particular, debe considerar en detalle, los siguientes aspectos:**

- **El contenido de la historia narrada.**

The poem, in brief, tells the story of the death of a child who loses his life in the forge of a gypsy camp while unsupervised as the adults are away. The poet stays away from the detail of the child's death and manages to transmit the story in a highly aesthetic manner. The response to this point can be as brief as already outlined or more elaborate if the candidate chooses to incorporate the poetic elements, for example the moon etc. However, this section of the question aims to draw out the storyline rather than to concentrate on elements of more in-depth analysis.

- **Los personajes involucrados y lo que significan o representan.**

The characters involved are: the gypsy child, the adult gypsies who return to the camp to find the child already dead and the moon, who in the story symbolises/represents death. In the Spanish language, both the moon and death are considered to be of female gender. The child is visited by the moon. In the story the moon is dressed in a beautiful skirt made of white, sweet-smelling flowers. The suggestion being that her appearance is beautiful and captivating. Hence, the moon exerts a certain fascination on the child, who keeps looking at her as if hypnotised while she moves her arms and exposes her breasts. The child warns the moon and encourages her to escape. He warns her that the gypsies would take revenge on her, making with her heart 'white necklaces and rings', insinuating she would be destroyed by the gypsies on their return if something happens to him.

This suggests a kind of struggle between the moon and the child. He is telling her to go, to spare him, and she is asking him to allow her to perform her dance. The dance of death?

The gypsies are approaching but the child is already lying dead on the anvil. At their arrival and after discovering the dead child, the gypsies break into unconsolable grief and desperation expressed through screams and uncontrollable crying.

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- **Cómo se vale el poeta del lenguaje para comunicar la tragedia ocurrida.**

This is the part of the question where candidates are expected to focus on the quality of the language and express their personal appreciation of it. Possible aspects to consider are:

**The title:**

From the start Lorca uses repetition of words: “*Luna, Luna*”, which suggests from the beginning his intention of alluring the reader to follow its story. Notice that the title is centred on the moon rather than on the child or the other gypsies, suggesting the key character is death.

**The first stanza:**

This is characterised by a very direct narrative that tells us that death came to visit the gypsy child. “*Polisón de nardos*” suggests a female dressed in an attractive and sweet smelling skirt. “*El niño la mira, mira*” suggests the child cannot take his eyes from her. She captivates him. From “*En el aire conmovido...*” to “*duro estaño*” suggests the idea that death is trying hard to appeal to the child, to captivate him. Notice that the idea of dying is presented as a struggle between death and the child. As if dying is not necessarily inevitable but the result of a struggle that can be won or lost. The use of the words “*lúbrica*”, “*pura*” and “*estaño*” transmits a visual image of both beauty and coldness associated with death.

**The second stanza:**

This focuses on the dialogue between the child and death. The child is fighting with the moon, warning her of the consequences if she stays. “*Collares y anillos blancos*” make reference to the silversmith skills of the gypsies. The moon responds by referring to her dance. Then again a second warning from the child: “*ya siento sus caballos*”, indicating the gypsies are approaching. The moon asks the child to allow her to carry on, again through a beautiful image about her dress: “*no pises mi blancor almidonado*”. Then a reference to the gypsies approaching on horseback is made through an outstanding metaphor: “*tocando el tambor del llano*”. The poet concludes by indicating that the child has died: “*el niño tiene los ojos cerrados*” and that the gypsies are returning: “*olivar*”, “*bronce y sueño*” and “*ojos entornados*”.

**The third stanza:**

Here a reference is made to a bird of prey associated with evil omens. The moon has already taken the life of the child: “*Por el cielo va la luna con un niño de la mano*”. Notice that while the body of the child is lying on the forge, he is going away with the moon, i.e. his soul and his spirit have been taken away by death.

One of the most striking features of Lorca's poetry is his extraordinary ability to create such wonderful visual/auditive images. It is as if the whole story is narrated through visual images that could be graphically represented through pictures or drawings. The reader is encouraged to visualize what the poet is saying.

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- **El uso del ritmo y de la musicalidad en el poema.**

This poem is one of the most aesthetically pleasing written by Lorca. In spite of the tragic topic, the beauty of its wording coupled with its rhythm and musicality give the poem a highly accomplished and pleasing effect.

From the beginning of this poem, the use of repetition is observed, creating an effective sense of musicality and rhythm. Such features allow the poem to go deeper into the reader's mind and soul.

**The title:**

*“..de la Luna, Luna”* is a very effective way to start. The repetition creates a sense of musicality and rhythm.

**The first stanza:**

*“El niño la mira, mira. El niño la está mirando.”* In these lines the poet plays with the words and manages to engage the reader by moving from the indicative to the progressive.

**The second stanza:**

*“Huye luna, luna, luna.”* Here the poet even introduces a third repetition.

**The third stanza:**

*“Cómo canta la zumaya, jay, cómo canta...”; “El aire la vela, vela. El aire la está velando”.* Repetitions first, and then moving from indicative to progressive.

The poet is making use of very descriptive and mostly simple vocabulary - with the exception of a few terms – but in spite of its simplicity he manages to capture the mind of the reader and create a highly pleasing and aesthetic effect. Although it can be said that the Spanish language lends itself to this kind of treatment, Lorca is one of the poets who succeeded most with these techniques, many of which are original to him.

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- **Usted puede añadir cualquier otro comentario que le parezca pertinente.**

It is rare for candidates to follow up this suggestion and they should not be penalised if they do not. However, any interesting comments should of course be taken into account in the overall reward. If so, generous reward should be considered although this section alone should not be a substitute to the preceding ones. The only requirement here is to be consistent and avoid flagrant contradictions or non-committal statements. Ideas should be clearly stated to gain the best reward.