

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2013 series

0488 SPANISH LITERATURE

0488/11

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 XXIII página 267 (Debolsillo) desde ‘Cierta día entró el capellán’ hasta ‘¡te azoto!’ (página 268) ¿Cómo se las arregla Pardo Bazán en este extracto para que la manera en que Nucha se entera del parentesco de los niños sea tan dramática? No olvide referirse detalladamente al extracto.

Candidates will do justice to the question if they comment on the whole passage and do not focus solely on the moment of the actual revelation; in so doing, they will be able to fully appreciate the change in atmosphere. The scene is initially one of intimacy and tenderness, ‘estrechamente abrazados y en cueros, el chiquillo sosteniendo en brazos a la niña’, but there is a dramatic shift in mood at Nucha’s discovery. There is a moment of tension as Nucha observes Julián’s reaction to her comment ‘vio Julián encenderse y fulgurar tras las negras pestañas una luz horrible, donde ardían la certeza, el asombro y el espanto.’ However, those responses that mainly focus on the moment of the actual revelation will be rewarded for any appreciation of the dramatic effect that her innocent words, ‘¿no parecen un par de hermanitos?’, have on Julián. Julián reacts as if he has been physically struck, and he is so shocked that he cannot speak or change his expression to hide the truth from Nucha, ‘la descomposición de la cara de éste fue tan instantánea, tan reveladora, tan elocuente, tan profundo’. Nucha’s reaction inspires pity as perhaps she will not recover from the horror of this revelation reflected in ‘en aquel rostro consumido por la larga enfermedad’. The profound effect on Julián and Nucha is contrasted with the children’s blissful ignorance ‘la niña, en el tibio bienestar del baño, sonreía, y Perucho, sosteniéndola por los sobacos, hablándola con tierna algarabía de diminutivos cariñosos’ – both unaware that they are about to be wrenched apart. The reader is held in suspense as the passage focuses temporarily on the surroundings, panning around the room in which this revelation has taken place. The description of the ‘maltratadísimo biombo del siglo pasado’, once splendid and now in disrepair like everything in the house, is ‘pintado harto fantásticamente con paisajes inverosímiles’ as if the last moments of Perucho and Manuela playing together are confined now to the realms of fantasy. The vision of ‘la cunita de la niña’ brings the focus back to the children, and, Nucha ‘inmóvil por el espacio de algunos segundos’ now whisks a ‘sorprendida y asustada’ Manuela from the arms of a shocked Perucho. An uncharacteristically violent Nucha pushes Perucho out of the room ‘empujándole cruelmente’...‘hasta expulsarle a empellones’ in complete contrast to the opening stages of the extract, where she bribed him to get in the bath so that he could be with Manuela. Her final threats ‘como vuelvas te azoto, ¿entiendes? ¡te azoto!’ give the reader an insight into how deeply she is affected by this discovery. Responses that consider the reactions of all those present but in particular the effect on Nucha, will be aiming for band 2 or higher depending on how detailed their appreciation of the language is. Particularly close attention to the wording will indicate if a band 1 is appropriate. Band 3 responses will deal with immediate effect of the revelation but will be more superficial in their consideration. Lower band responses will merely narrate events but will be rewarded for any comments that evaluate, however superficially, before considering band 5.

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2. **¿Qué impresión le ha dado Pardo Bazán de la casa y los terrenos de Ulloa? No olvide citar ejemplos precisos del texto.**

For a band 1/2 response, we are looking for a fairly well sustained attempt to convey a personal view of the house and Ulloa lands supported by relevant references and some idea of why the house no longer enjoys the splendour of its former days of glory. While we will not overly credit pre-learned material on the declining rural aristocracy, we will reward an informed opinion about how the house and lands reflect the current situation of Marqués de Ulloa. In the better responses, there may also be some reference to how the house, land and all its income are being despoiled by Primitivo. There are many references to the house's deteriorating physical state and the once valuable furniture that is now decrepit and fading, and hopefully candidates will make good use of them. Upper band responses will be selective about the evidence they use to illustrate their response and will avoid lapsing into a mere description of the house and its land, but use the material to support their particular impression of the Ulloa estate. Some candidates may consider how the Ulloa household is representative of a decaying rural aristocracy and may draw on references to the other members of the rural aristocracy we meet during Nucha and Pedro's visits to other 'aristocratic' families in the same situation, although this is not essential for an upper band response. Candidates can consider how the current condition of the estate reflects past wealth and standing but is now being undermined by all manner of predators left to wreak their damage; Primitivo's unchecked corruption is bleeding the estate of its income and Mother Nature is also free to take over as diverse creatures take up residence and mould and decay spread through the house like a disease. For band 3/ 4 responses, an attempt to present their personal view of the house will be evident, but the response may slip into a more descriptive form of writing and perhaps make some superficial comments on why the house has been left to fall into ruins. For band 5 or below, there will make a superficial attempt to describe the Ulloa estate.

3. **'Encogiose despreciativamente de hombros el marqués...y murmuró no sé qué entre dientes, prosiguiendo en su paseo de arriba abajo y de abajo arriba' (Capítulo XVII páginas 217 – 218 Debolsillo). Imagínese que usted es Pedro Moscoso en el momento del nacimiento de su hija. ¿Qué está usted pensando? Conteste con la voz de Pedro Moscoso.**

All Pedro's hopes for the future depend on his having a legitimate son to keep his name for future generations. Pedro is aware that the house and name of Ulloa is controlled by Primitivo and is desperate for a legitimate heir who will wrest power away from him. On hearing that he has a daughter, his dreams are shattered and power remains in Primitivo's hands, as Pedro's only heir is his grandson. His thoughts will certainly turn to his relationship with Nucha; he was so attentive and caring towards her when she was pregnant and she has now disappointed him. His thoughts may go back to Rita and how she was a stronger, more virile woman who could have borne him many sons. He must feel disappointed with Nucha but he is also thinking of trying again as he is about to ask the doctor about the possibility of having more children and, although unaware at this moment that she can bear him no more, his anger, disappointment and frustration will be clearly apparent. A band 1/2 response will show that the candidate is aware of the context and has a good knowledge of the character and their version of Pedro's thoughts will reflect how deeply he is affected by the birth of a daughter and its significance in the long term. Band 3 responses will show a fair amount of authenticity and some knowledge of the character but may be less in control of the material. Band 4 will be less detailed and may not be so convincing in their authenticity. Band 5 and below will be short and more descriptive.

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Gómez de Avellaneda, Sab

- 4 Vuelva a leer una parte del capítulo V de la primera parte desde ‘–Es imposible continuar’ (página 135 Cátedra) hasta “«Sab, yo te recomiendo mi Enrique.»” (página 137). ¿Cómo se las arregla Avellaneda en este pasaje para que el accidente de Enrique resulte tan emocionante? No olvide citar ejemplos precisos del extracto.

The description of the storm and Enrique’s opening words ‘Es imposible continuar’ emphasize its ferociousness and highlight how dangerous Sab’s and Enrique’s journey is. The dramatic effect is heightened as Enrique is thrown from his horse and falls ‘ensangrentado y sin sentido en lo más espeso del bosque’. The reader’s anguish is relaxed momentarily by the fact that ‘un gemido doliente’ informs us Enrique is still alive. However, most candidates should be able to focus on the twist that follows; Sab, until now portrayed as a noble character, predictably comes to the rescue, but his ‘horrible sonrisa’ disconcerts the reader. His voice changes pitch and the way it ‘armonizaba de un modo horrendo con los bramidos del huracán’ increases the sense of foreboding. Sab reveals the depth of his hatred for Enrique and discloses his brutal plan to kill him ‘Nadie podrá decir si esta cabeza había sido despedazada por el golpe o si una mano enemiga ha terminado la obra’ and the effect this has on the reader should come across in band 2/3 responses. Some sense of the reader’s shock that Sab would commit murder even though he himself recognises it is a criminal act, ‘¡una alma que supiera ser grande y virtuosa y que ahora puede ser criminal!’, may come across in the more detailed responses. Some candidates may comment on Enrique’s helplessness at this moment and how despite being superior in social standing to Sab, here he is at Sab’s mercy. Sab’s strength as he ‘con brazo vigoroso levantó en el aire, como a una ligera paja, el cuerpo esbelto y delicado del joven inglés’ emphasises Enrique’s vulnerability. Sab stands motionless holding Enrique’s body ‘cual si lo subyugase el poder de algún misterioso conjuro’ yet as the echo of Carlota’s words fall on him like a spell, the reader is held in suspense as to what he will do next. As this is an accessible passage, one discriminator will lie in how much of the extract is commented upon as well as how much detail is evident. For a band 1/2 answer, candidates will refer to the atmosphere created by the storm that sets the scene and creates a sense of foreboding. The accident itself and the tense moments that follow it will also be referred to in the upper band responses. Band 3 responses will probably start at the moment of the accident and comment on the suspense created by Sab’s murderous thoughts; his criminal side only kept in check by his desire not to be disloyal to Carlota who asked him to look out for ‘her’ Enrique. Band 4 responses will comment on part of the text and will be superficial in their appreciation of the effect on the reader but any attempt to evaluate the language will give a candidate access to this band. Those who merely paraphrase what happens in the passage will be placed in band 5.

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5 ¿Cómo se las arregla Gómez de Avellaneda para dramatizar la muerte de Sab y sus consecuencias en la novela? No olvide argumentar su respuesta refiriéndose al texto.

Sab spends his final moments watching over Luis and writing a letter that 'fue todo lo que quedó de él.' This is an emotional scene as the child too is about to die. The band 1/2 responses will demonstrate a wider understanding of the significance of Sab's death and will show a knowledge of the whole novel by referring, perhaps superficially, to the reaction of other characters to his passing. From the beginning, Sab is painted as a noble individual, driven by his devotion and love to Carlota and capable of such self-sacrifice that the reader cannot fail to engage with this character. Although he is given his freedom, he is imprisoned by his love for Carlota and the impossibility of sharing his life with her; to him death is the only release. Sab's death touches all the characters to different degrees. It is significant that his death coincides with Carlota's wedding day 'Sab expiró a las seis de la mañana: esa misma hora Enrique y Carlota recibían la bendición nupcial'. Although Carlota is numb at receiving the news of his death as her father has just left to visit her dying brother, 'la pérdida del pobre mulato era pequeña al lado de estas pérdidas', she is aware that her marriage is not getting off to a positive start '¡Qué tristes auspicios para nuestra reunión'. The dramatic arrival of the letter and the bracelet enclosed within reveal Teresa's feelings for Sab to Enrique and Carlota, who finds the revelation hard to accept 'Amarle a él. A un esclavo...Luego Teresa es tan fría'. Even Enrique has the decency to feel a pang of guilt when Carlota compares him to Sab 'su alma era tan noble, tan elevada como la tuya' and he reacts 'como si su conciencia le hiciese penosa una comparación que sabía bien no era merecida'. Teresa runs away to the convent because, as Enrique succinctly puts it, 'Su muerte es la que le inspira esta resolución repentina de hacerse religiosa'. After Teresa's death Carlota visits Sab's grave and the locals believe Martina's spirit is keeping watch. Even those candidates with a superficial grasp of the novel should be able to evaluate, on some level, the dramatic effect of how Sab dies and the consequences of his death. A discriminator at band 3/4 will lie in how much the candidate describes his death rather than evaluates it for its dramatic effect. The lower bands will probably make little or no mention of the consequences of his death on the characters in the novel. Some moderate responses (band 3/4) will probably focus on chapter IV in the second part of the novel and refer to the moments leading up to Sab's death and these can be rewarded according to how well the candidate evaluates the dramatic effect of Sab's last moments.

6 'Sorprendidos mutuamente exclamaron al mismo tiempo:

–¡Sab!

–¡Teresa!

Se han entendido y huye cada uno de las miradas del otro.'

(Capítulo VIII primera parte, página 158 Cátedra). Usted es Teresa en este momento. ¿Qué está usted pensando? Conteste con la voz de Teresa.

Although Teresa appears to the reader initially as cold and unfeeling, we come to realise the passion of which she is capable. She will initially be horrified that someone has discovered her true feelings as she has learnt how to mask them so well. She has been caught at a vulnerable moment and this is a good opportunity for candidates to present their appreciation of this character. Her thoughts will automatically lead to the effect this will have on Carlota if she were to find out and her trust of Sab is put to the test. She will also feel the impact of learning of Sab's feelings for Carlota, and she may even feel some sympathy for someone who is suffering the same plight. She is a respectable woman with her own sense of honour, and she will probably not forgive herself for this glimpse she has allowed someone to see of her soul. Whichever train of thought candidates choose to follow, a band 1/2 response will be able to demonstrate a good knowledge of the character and familiarity with the text. Band 3/4 responses will have less of an authentic ring to them and will be less convincing. Band 5 or below will be quite vague and unclear about what the character is feeling and thinking at this time.

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

- 7 Vuelva a leer una parte de la segunda sección desde ‘—Cuál es el apuro de salir a la calle—preguntó.’ (página 20 Debolsillo) hasta ‘Yo no tengo quien me escriba’ (página 23) ¿Cómo se vale el autor del lenguaje en este pasaje para comunicarnos las distintas emociones que experimenta el coronel? Justifique su respuesta refiriéndose detalladamente al pasaje.

It is quite moving that after so many years of going through the same routine, the colonel still takes care with his appearance and ‘se sintió desolado’ by the fact that his shoes are in such a terrible state. His sense of humour does not fail him here either as he jokes that they look like orphan’s shoes and ‘cada vez que me los pongo me siento fugado de un asilo’. Despite the change of shoes, his appearance still evokes pity in the reader by the tell tale signs of poverty ‘pantalón blanco sin correa y la camisa sin el cuello postizo’, the lack of these finishing touches also representing little attacks to his pride, as if publicly wearing his poverty like an outfit for all to see. Pride, however, does not stop him from making his weekly visit to the port to wait for the mail boat which ‘El coronel la vio atracar con una angustiosa desazón.’ The intensity of his anguish, as severe now as it was when he started his ‘quince años de espera’, increases with the *administrador’s* every movement until ‘el coronel experimentaba una ansiedad muy distinta pero tan apremiante como el terror’. Once again his sense of humour breaks the tension ‘Mi esposa le manda preguntar si en la casa le echaron agua caliente, doctor’ but this retort masks what the colonel is really feeling about the *administrador’s* movements, as he watches him distribute the letters in an ‘indolente manera de actuar’ which ‘exasperaba al coronel’. The reader empathises with the colonel’s desperate optimism, undiminished by time and countless disappointing Fridays, and feels for him as ‘una carta aérea de bordes azules aumentó la tensión de sus nervios’. However his hopes are immediately dashed as ‘el coronel —fija la vista en su casilla — esperaba que el administrador se detuviera frente a ella. Pero no lo hizo’. In the presence of the doctor ‘El coronel se sintió avergonzado’ when the *administrador* tells him he has no post ‘—No esperaba nada —mintió.’ His childlike response to this news is also moving ‘Volvió hacia el médico una mirada enteramente infantil—. Yo no tengo quien me escriba.’ Band 1/2 responses will show a full understanding of the context and an awareness that despite the fact that this is something the colonel has done for years, he is as tense now as he was when he first started the long wait all those years ago. Well-expressed responses will show an appreciation of the range of emotions the colonel experiences in this passage but also show an understanding of them. This letter is a symbol of recognition for his services to his country and his survival for the future. Without this letter, (or the hope of one coming) his life lacks meaning and his future is bleak. It is not surprising that his thoughts turn to the cockerel at this moment ‘Quince años de espera habían agudizado su intuición. El gallo había agudizado su ansiedad’. Band 3 responses will make a competent effort to convey the colonel’s feelings but in less detail. Band 4 will convey some idea of his emotions but may focus on one or two aspects instead of examining the whole range of feelings throughout the passage and may communicate in a less sophisticated manner. The lower bands will be considered for responses that tend to describe rather than evaluate.

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8. ¿Qué impresión le ha dado Márquez de la vida en el pueblo donde vive el coronel? No olvide referirse al texto para apoyar su respuesta.

The best responses (band 1/2) will be those from candidates who show a good familiarity with the novel and are comfortable enough with the material to range throughout the text for relevant examples. We will take into account relevant background material on the political situation in Colombia at the time, if it supports the impression the candidate has of life in the town and is inextricably linked to the novel. We are hoping that candidates will convey a personal response to the townspeople's way of life, showing a detailed knowledge of the text to support their response. The notion we have of life in the town is one of a somewhat dreary and, certainly in the case of the colonel, routine existence 'durante cincuenta y seis años —desde cuando terminó la última guerra civil— el coronel no había hecho nada distinto de esperar'. Although there is some entertainment in the town such as the cinema, gambling and cockfights, these are either censored or prohibited; when the circus comes to town 'Es el primero que viene en diez años.' This town has seen much violence and although the war is long over, violence is still a part of their everyday lives '—Este entierro es un acontecimiento —dijo el coronel—. Es el primer muerto de muerte natural que tenemos en muchos años.' The inhabitants' movements are strictly controlled by day 'Que el entierro no puede pasar frente al cuartel de la policía' / 'Siempre se me olvida que estamos en estado de sitio', and by night through a curfew. Any who participate in clandestine activities such as reading uncensored newspapers or attending cockfights run the risk of being shot. The town itself is a dreary backwater, cut off from other towns, its only communication with the outside world an eight-hour boat ride away. The weather is either unbearably hot or it is teeming with rain. However there is a sense of community and respect, 'No toques hoy', le dijo el coronel. 'Hay muerto en el pueblo'. El niño guardó el instrumento en el bolsillo del pantalón', especially when considering the victims of those who disobey the rules 'En la casa vecina una mujer golpeó la pared divisoria; gritó: —Dejen esa guitarra que todavía Agustín no tiene un año'. The town's reaction to the cockfight symbolises the state in which the town finds itself 'Desde hacía mucho tiempo el pueblo yacía en una especie de sopor, estragado por diez años de historia. Esa tarde —otro viernes sin carta— la gente había despertado'. Middle band answers will refer to some of the aspects outlined and attempt to present them in a relevant, personal response. The lower band responses will probably just describe the town or convey a couple of ideas about what life in the town is like.

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9. ¿Qué reacción ha provocado en usted el eterno optimismo del coronel? No olvide referirse detalladamente al texto.

Candidates who resist the temptation to merely describe the colonel's tireless commitment to waiting for a letter for so long when others would have given up years ago, will be aiming for the middle bands or above. We are looking for a combination of personal opinion with a good selection of supporting references before awarding an upper band. Some may argue that his eternal optimism, fractured momentarily at only one point in the novel, is a noble quality. His determination also highlights how mundane and hopeless his life is, yet he continues to struggle on, his military discipline perhaps serving him well here. He once fought as a soldier and now he is fighting for his life; this inspires admiration, yet at the same time frustration as he fails to accept the futility of his optimism. He has little, or no chance of fulfilling his hopes of receiving a pension or winning money on a cockfight. Some candidates may wonder why he never found himself a job or consider his actions incomprehensible, especially as it is clear that the bureaucracy in this country is in such a poor state, as seen when he visits his lawyer. One wonders why he does not start losing his temper and may find his passivity and calm attitude equally exasperating. However we interpret his behaviour, we can only sympathise with his plight; he has lost his only son, he is still unrewarded for fighting for his country, he and his wife are seriously ill and his future income is dependent on a cockerel. Band 1/2 responses will consider how admirable this quality is but also how frustrating it is that he does not admit that the pension will never arrive. Band 3/4 will show quite a good knowledge of the text and will constantly attempt to use the evidence to support their reaction to the colonel's attitude. Band 5 or below will describe his character without conveying a personal response to the effect his eternal patience has on the reader.

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Delibes, *El camino*

- 10 Vuelva a leer una parte del capítulo XI desde ‘La Josefa, a pesar de todo’ (página 144 Espasa) hasta ‘la Josefa se había matado.’ (página 146) Lo escrito por Delibes aquí ¿qué sentimientos hacia Josefa le inspira a usted? No olvide referirse detalladamente al pasaje.**

Initially, we may not sympathise with Josefa’s behaviour as her intentions towards Quino are to ‘amargarle la luna de miel’ and ensure that ‘le pesara toda la vida sobre la conciencia la sombra de su desgracia’. However, the desperation and boldness of her acts begin to inspire compassion. Her animal-like passion as she ‘saltó como una pantera, gritando’ stuns the congregation ‘hubo primero un revuelo y luego, un silencio hecho de silencios, en el templo’. As she ‘comenzó a llorar como una loca, mesándose los cabellos y pidiendo compasión’, the reader shares the same emotion as the rest of the congregation ‘todos la compadecían’. It is important that candidates consider their personal response to her actions in this passage as well as considering the effect on the characters mentioned. A band 1/2 response will work through the entire extract considering the effect her behaviour has on those present, as well as appreciating how this scandalous behaviour is even more shocking considering that it takes place in church. Some perceptive candidates may spot the humour in the passage. La Guindilla mayor, after admirably coming to Josefa’s aid, complains that it was unfair that she missed mass because of a charitable act and Josefa’s outrageous behaviour ensures a full house ‘el domingo siguiente no faltó a misa ni Pancho el Sindiós’. However the mood changes as ‘una oscura y dolorosa contingencia’ soon follows. The image we have of Josefa as she is about to plunge to her death is that of a madwoman who moments before she dies ‘miraba la fiera corriente con ojos desencajados’. While we pity Josefa for being driven to such lengths, we are also moved by the fact that ‘acudieron allá todos menos los novios’, who learn the news of her death on their wedding day. Band 3 responses will cover some of these points and attempt to convey a personal response to Josefa’s behaviour, and although there may be some omissions, the response will be relevant for the most part and give some specific references. Band 4 responses will be less detailed and may use more descriptive language rather than evaluate the effect of Josefa’s behaviour on the reader and the characters. Place in band 5 or below, those responses that are unclear about the context of the passage and only make a limited effort to focus on the precise wording of the question.

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- 11 De todas las travesuras que cometen Daniel y sus amigos, ¿cuál en su opinión es la más entretenida, y por qué? No olvide citar ejemplos del texto para apoyar su respuesta.**

A band 1/2 candidate will carefully select from the range of episodes involving the children's antics that appear in the novel and convincingly communicate which they find the most amusing and why. Some candidates may refer to other incidents as a point of comparison and then say which they find the most entertaining. Band 3 responses may not handle the material so well but there will be a competent knowledge of the book and enough evidence to support a relevant answer, albeit expressed with less sophistication. Consider for band 4, those responses that tend to be descriptive but show an attempt to respond to the question on some level. The children are often punished for their misbehaviour and it is Daniel's lack of comprehension and particular way of rationalising their behaviour that also amuses the reader. Sometimes the outcome is harsh for the victim – in the case of la Guindilla mayor's cat – or for the participants themselves, such as when Daniel and his friends lose their trousers in the train tunnel and are punished by don Moisés for walking through the village in their underwear. However, sometimes their pranks have a positive outcome; la Sara y don Moisés become romantically involved thanks to the friends' meddling, (even la Sara admits that if her suspicions are correct and Roque did arrange the meeting 'Sería lo único bueno que hubieras hecho en la vida'), and when Daniel has a chance encounter with his beloved Mica when he is caught stealing apples 'nunca había visto tan próxima a la hija del Indiano y su rostro y su silueta iban haciéndole olvidar por momentos la comprometida situación.' Place in the lower bands those responses that fail to evaluate why their chosen example of the boys' mischievousness is entertaining or merely lapse into a description of the particular prank they have chosen.

- 12 'Se contuvo, empero, porque diez pasos delante avanzaba el Moñigo, y de cuando volvió la cabeza para indagar si él (Daniel) lloraba.' (Capítulo XX página 229 Espasa). Usted es el Roque el Moñigo en el funeral de Germán. ¿Qué está usted pensando? Conteste con la voz de Roque el Moñigo.**

Roque is the leader of this tight group of friends; Germán and Daniel looked up to him with a mixture of admiration and fear. Now that Germán is dead, both boys are experiencing a deep sense of loss but, as Roque is the most dominant, he is still calling the shots at this sad time. The fact that real men do not cry is the reason why he keeps looking to Daniel to see if he will lose control of his emotions, but maybe he is also hoping he will so that he too can find a release. Candidates should not find it too challenging to imitate Roque's voice; he is a clearly drawn character who frequently appears in the novel. We will be looking for responses that produce a stream of consciousness that draws on the candidate's knowledge of his experiences, understands the strength of his friendship with Germán and his relationship with Daniel. The poignancy of losing one friend to an accident and another because the other has to leave the village, may also be present in his thoughts. However he will not allow himself to be over sympathetic as this is a sign of weakness in his mind. Most candidates will probably have him reminisce over all that the friends have been through; others may just focus on his sense of loss. Candidates are, as usual, free to take the character's thoughts in any direction as long as they are a true reflection of that character. Band 1/2 responses will underpin their imaginative response with reference to material from the novel without paraphrasing certain parts or directly quoting. Band 3/4 will be less successful but will be relevant and in the appropriate style. Band 5 or below will be considered for very brief or irrelevant responses, or weak responses that are not in the appropriate style or relevant to the context.

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TEATRO

Calderón de la Barca, *El médico de su honra*

- 13** Vuelva a leer una parte de la segunda jornada desde ‘Descubre una cortina donde está durmiendo [doña Mencía]’ (página 163 Clásicos Castalia) hasta ‘Sale Jacinta’ (página 167). ¿Cómo se las arregla Calderón en este extracto para incrementar la tensión dramática al equivocarse Mencía de la identidad de Gutierre? No olvide referirse detalladamente al pasaje.

While innocent Mencía sleeps, Gutierre is ready to test her faithfulness and loyalty to him by pretending he is someone else. Gutierre cunningly disguises his voice and tricks her into thinking it is Enrique ‘encubrir puedo/el metal de la voz, hablando quedo.’ The audience hopes she will pass the test and the suspense is maintained up until the moment she utters ‘de venir así tu Alteza’. Despite the fact that she is outraged that Enrique has supposedly come to see her and so ‘pretende ver mi muerte’, her fate is sealed as she utters the words ‘Señor, vuélvase luego’. Gutierre is blinded by the imagined affront to his honour ‘Todo soy rabia, y todo fuego’ and the asides to the audience allows them to fully gauge the intensity of his feelings ‘¡Qué pesar! ¡Qué desdicha! Qué tristeza!’ His sadness however soon transforms into a desire for vengeance ‘Mi venganza a mi agravio corresponda’ and the danger that Mencía is facing becomes apparent ‘sí, sí, prudente alcanza/ oportuna ocasión a su venganza’. The band 1/2 responses will cover most of these points in great detail and show an understanding of the serious repercussions for a married woman who receives a man in her chamber. There will also be detailed comment on the heightened dramatic effect of sustaining the misunderstanding and the effect on the audience who are addressed directly by Gutierre. Band 3 responses may omit some of the key points. Band 4 or below will make a few superficial points and/or simply narrate the events

- 14** ¿Cree usted que Calderón introdujo el personaje de Coquín en esta obra sólo para entretener al público? No olvide apoyar su argumento con ejemplos del texto.

Competent (band 3/4) responses will probably focus on Coquín’s role as the typical court jester or amusing entertainer for the audience. We can reward responses that just consider this aspect of the character according to the detail presented. However although Coquín provides amusement there are other facets to his role in the play and a band 1/2 response will show familiarity with many of Coquín’s appearances in the play and consider how this character develops beyond that of a simple court jester. He is Gutierre’s servant and considered by him as ‘necio’ at the beginning of the play, yet ‘noble siempre, en mi casa te has criado’ towards the end and it is Gutierre who appeals to him for knowledge ‘a ti vuelvo rendido; dime, dime por Dios lo que ha pasado’. Despite knowing exactly what is going on Coquín nobly chooses to protect Mencía ‘Señor, si algo supiera, /de lástima no más te lo dijera’ so some perceptive candidates may also consider these aspects. His interactions with the King, and on occasion with Enrique, also show his comical side. His humorous comments entertain the audience but he also has a more functional role and tells the King of Gutierre’s plan to kill his wife as well as serving to comment on the action. He reinforces the medical metaphors that permeate the play, for example those related to Gutierre; it is telling that he speaks of hypochondria just as Gutierre walks on stage ‘traigame un poco uced de hipocondría/ mas señor entra agora’. The lower bands will be considered for those responses that describe the scenes he appears in with no attempt to consider his role or effect on the audience.

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15. 'REY
¿Desta manera
Tu acero en mi sangre tiñes?

(Tercera jornada página 183 Clásicos Castalia). Usted es don Enrique y acaba de herir al rey al coger la daga que éste le devuelve. ¿Qué está usted pensando? Conteste con la voz de don Enrique.

An apparently unintentional act, the King's exaggerated reaction to it is to banish Enrique without a second thought. Enrique is sure to be horrified by what has happened yet also outraged at being accused of something he did not do. His banishment may also make him consider the fact that he will no longer be able to see Mencía. It will be interesting to see how candidates interpret his reaction to the King's orders and how they explore the relationship between the two brothers through Enrique's eyes. Some may consider this to be the moment when the seeds of revenge are sown as most will have learnt that he does kill the King eventually. We hope candidates do not lapse into reams of pre-learnt material on how Enrique really does kill the King in Montiel shortly after this play is set, but we may allow candidates to introduce a sense of foreboding on a deeper level and even have Enrique questioning whether it really was an accident. Some of the better responses will perhaps imitate the style of the play but any answers that show a sound knowledge of the play and this character can be also be placed in the upper bands. Band 3/4 will be less convincing and will not reflect a detailed knowledge of this character and we will place in band 5 or below, the shorter, more descriptive responses or weak responses that just explain what is happening.

Mihura, *Tres sombreros de copa*

- 16 Vuelva a leer una parte del Acto primero desde 'FANNY. (A DIONISIO.) Pues entonces yo también me voy a marchar...' (página 98 Cátedra) hasta 'DIONISIO. Sí. Los pobres estos lo oyen todo.' (página 100). ¿Cómo se las arregla el dramaturgo en este extracto para que la interacción de Fanny con Dionisio divierta al público? No olvide referirse al fragmento.

The tone of this conversation is clear from the start of the extract and hopefully most candidates will appreciate the humour on some level. The absurdity of the conversation and the comical action on the stage needs to be commented on before any of the upper bands can be considered. The way Fanny keeps pushing Dionisio who, to his increasing annoyance, '*cae de espaldas sobre la cama, con las piernas en alto*' every time, is obviously funny and cannot fail to make the audience laugh. Having offered Fanny a boot with which to light her cigarette, Dionisio continues to amuse the audience through his ingenuous admiration of Fanny's ability to blow smoke through her nose. His naïve reactions to her attempt to seduce him 'FANNY Oye, tienes unos ojos muy bonitos../DIONISIO (*siempre despistado*) ¿En dónde?' are also entertaining. When Fanny pushes him for the third time his mood changes dramatically '(DIONISIO *esta vez reacciona rabioso, como un niño*)' but one can only laugh at his threat to 'dar a usted una bofetada, maldita sea, que se va usted a acordar de mí, maldito sea!' Even if candidates only focus on the words spoken, they should still be able to communicate how entertaining this extract is, at least superficially. The way Dionisio tries to describe his act 'Y entonces, entonces, voy yo, y salgo...y se calla la música...(Ya todo muy rápido y haciéndose un lío.) Y ya no hace parapá ni nada' and answers the phone to the nameless poor person by shouting at the phone because 'los pobres lo oyen todo', also contributes to the comical tone. Band 3/4 responses, will also consider the words and actions but in less depth and perhaps omitting some of the aspects that make this an entertaining scene. Band 5 responses or below will limit themselves to describing what happens with little or no attempt to evaluate how the audience is engaged.

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- 17 En su opinión de lector ¿por qué cree usted que Dionisio decide seguir adelante y casarse con Margarita al final de la obra? No olvide referirse al texto para argumentar su respuesta.**

Dionisio is almost always portrayed as a naive child who is easily led and just as easily impressed. He is childlike in his enthusiasm for the wedding at the beginning of the play but also for the lifestyle that Paula dangles temptingly before him as the play progresses. However he conforms to type when the time comes to make a decision. Rather than consciously think about what his options are, he prefers to take a passive approach and despite saying he does not want to marry, he allows himself to be dressed for it and taken to the ceremony. Whatever his reasons for deciding to marry, the better responses will weigh up his two choices; marry and conform with a bourgeois society or lead a bohemian, careless existence. One night in bohemia is not enough to convert him, his love for Paula not deep enough to make him disappoint Margarita and having to eat fried eggs not such a big sacrifice after all. Some candidates may think that he is a coward and a conformist who takes the easy road, others may sympathise with him as he chooses not to break a commitment. Responses that compare both worlds can be placed in the upper bands if they use the material to help them evaluate why Dionisio marries Margarita. The material must be tied into the question before more than a band 3/4 can be considered. The lower bands will be considered for those responses that are confused and unconvincing and display little understanding of why Dionisio's makes the decision that he does.

- 18 ¿Hasta que punto cree que Mihura consigue hacer reflexionar seriamente a los espectadores a la vez que hacerles reír?**

Candidates who do not consider this text as a play will probably produce superficial and inappropriate responses. We are looking for an evaluation of the audience's reaction to the play and a consideration of whether it is intended to be solely a comedy or if there other reactions the author wants to provoke in the audience besides laughter. A careful selection of references that demonstrate the various reactions the playwright has wanted to elicit from the audience as well as how it is left feeling at the end, will point the way to the upper bands. The opening scene sets out to entertain and amuse the audience but gets progressively more serious until it is quite moving at the end that Dionisio has to leave Paula. Despite the apparently easy pleasures of an artist's life, it is not so easy to shirk responsibilities and change lifestyle. There are many moments of humour that we would like to see upper band candidates consider but there are also moving scenes that can also be taken into account. The audience could also feel quite unnerved during the Odioso señor scene with its undercurrent of danger both from this character and Buby's threatening presence towards the end of the scene. Although we can reward answers that consider the play's 'messages', they must be presented in a way that specifically refers to the question and considers how the playwright manipulates the audience or communicates his 'message' through the actors' behaviour and conversations on stage. A well presented argument that considers whether the author manages to make the audience pause for reflection as well as laugh, will also be considered for the upper bands. The middle band responses will make a sustained attempt to respond to the question but may be superficial or unconvincing in places and have less control over the material. The lower band responses will struggle to present a coherent, relevant argument and will lapse into a running commentary on events.

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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 *El alma en pena* (páginas 119–120 Alianza Editorial). ¿Cómo aprovecha Alberti el lenguaje para crear una serie de imágenes potentes que dan una impresión cada vez más fuerte al lector?**

Moderate responses (band 3/4) will look at the individual images and consider their impact on the reader with a reasonable amount of detail and a fairly good selection of references. The upper band responses will not just look at the images in isolation, but will consider the overall effect created by this series of images. A band 1/2 response will also focus on how the images are increasingly powerful and will be rewarded even if their comments lack sophistication. Weaker responses will look at some lines of the poem but will probably miss out large sections and not consider the overall cumulative effect. Hopefully, candidates will not spend too long considering the length of sentences and the punctuation without making comments of this type at least relate in some way to the power of the language. There is quite a lot to do here so we will be generous to those who tackle all aspects of the question.

- 20 Vuelva a leer *Tres recuerdos del cielo*. ¿Cómo consigue el poeta evocar un bello recuerdo del pasado en DOS de los siguientes poemas?**

Prologo (página 121 Alianza)

Primer recuerdo (página 122)

Segundo recuerdo (página 123)

Tercer recuerdo (páginas 123–4)

Even though candidates have to choose two poems, they are quite short and the material should be manageable. The upper band responses will look at each poem separately but may even consider the overall impact of both poems on the reader, although this is not necessarily a requirement. As always, the greater the focus on the specific words of the question, the better the response. If only one poem is selected this will limit the range of marks, but reward on the basis of the detail and relevance of the response.

- 21 ¿Cómo se vale Alberti del ritmo para comunicar un sentido de urgencia en UNO de los siguientes poemas?**

Un fantasma recorre Europa... (páginas 167–169 Alianza)

Los ángeles de la prisa (página 115)

Perceptive candidates will not only look at how the poet has constructed a rhythmic pattern, but also how he conveys a sense of urgency. Some candidates in the middle band may not approach both aspects of the question equally. The better responses will support their answers with a wide range of references to the poem and a precise focus on the language. Middle band responses may lose sight of the question but will be mostly relevant and show some consideration of the language although with fewer references.

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

22 Vuelva a leer el poema *Tributo* (página 157 Punto de Lectura.) ¿Cómo se vale Benedetti del lenguaje para comunicar el fuerte impacto de un crimen?

Most upper band responses will consider the entire poem and be thorough in their consideration of the words of the poem. Most should be able to convey an appreciation of the nature images referred to at the beginning of the poem that create a pleasant, calm picture 'En la ribera el agua lamia tus tobillos' and then consider the impact of the lines such as 'Y sin embargo la balearon'. A superficial appreciation will be awarded a band 3/4 depending on the amount of detail and if a fairly consistent attempt has been made to communicate the violent impact of the murder. The lower band responses will probably just explain what has happened or comment on a couple of aspects of the poem.

23 Aprecie cómo Benedetti comunica el efecto que tiene en uno la separación de la persona amada en UNO de los siguientes poemas:

***Todavía* (páginas 40–41)**

***Cuerpo Docente* (páginas 59–60)**

***Bienvenida* (Páginas 56–58)**

Whichever poem the candidate selects, the better answers will show a detailed appreciation of the language and will keep sight of the question throughout the answer. While we will reward a detailed focus on specific lines and/or words as well as any attempt to convey a personal response, if a response is vague or irrelevant, then a lower band response is to be considered.

24 ¿Cómo se las arregla para que el lenguaje utilizado sea tan emotivo en UNO de los siguientes poemas:

***La culpa es de uno* (páginas 74–75)**

***Chau número tres* (Páginas 52–53)**

***Soledades* (páginas 56–58)?**

As always, the more focused the response the better the mark. Here the candidate must evaluate the emotive qualities of the words in the poem and not just explain what the poet means. If this is done successfully using references ranging throughout the poem, a band 1/2 can be considered. Likewise, fewer references, less precision and a more superficial response will be placed in band 3/4 or lower is very short or completely irrelevant.