

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

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MARK SCHEME for the November 2005 question paper

LITERATURE: SPANISH

0488/03

Paper 3

maximum mark 20

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were initially instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the *Report on the Examination* for this session.

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

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Answers will be marked according to the following general criteria:

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

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This is quite a short poem (allowing for the very short lines!), and to gain high marks the candidate needs to look at it in considerable detail. However, I would not wish to be prescriptive as to their comments, since their subjective impressions may vary quite widely, and anything with acceptable textual back-up should of course be credited. These are some possibilities:

The first thing we notice is, of course, the piano. Paradoxically, while it is central to the beginning of the poem it is peripheral to the scene – *'metido en un rincón'*. Note also that although it is being played, the player is obliterated from the poet's perception – the piano apparently does its own growling (angry at being put in the corner? or a kind of guard dog?). Anyway, it does not seem to communicate any cheerfulness to the café, since it both growls and snarls; nonetheless the comparison of its keys with teeth conveys that the poet has a sense of humour! The electric light – presumably a bare bulb – does not sound very cheerful either, but the poet finds a fascination in the way the light is reflected in his fingernails; note the implication that he is alone, silent, with no distractions. Again, the table has only one – empty – glass on it, which implies the poet has been drinking alone, not enjoying a convivial session with friends. However, like the piano keys, the empty glass suggests quite an agreeable idea to him – an air bubble. At this point (it seems to me – others may disagree) the mood of the poem swings up as the poet, instead of demanding a re-fill for his empty glass, swigs music instead of wine. The music works on his imagination to transform his dismal, or at least confined, surroundings into exotic visions of Asia; his glass may be empty but he has visions of grapes (or wine?); the piano is joined or superseded (in reality or imagination – it does not make much difference to the mood) by a full orchestra, his soul presumably 'distils' the gold of even richer imaginings. He is set free from the immanence of the cafe, spiritually rather than physically 'drunk' (good candidates will surely note the extended metaphor that runs through the poem), and enjoys the magic of exploring a picture – only a small one, but big enough for a visionary to get lost in. The whole thing could be read as a metaphor for the workings of the poetic imagination, though of course candidates are not bound to read it that way.

As usual with poetry, the most likely weaknesses are inattention to detail, attempts to decode (*'aquí el poeta está tratando de decir'*) and far-fetched interpretations that are not, and cannot be, justified from the words of the poem. The marking almost always needs to be a little more generous with poetry than with prose, but we shall have a better idea of how far to go in this direction when we have seen the sample scripts.