

**MARK SCHEME for the October/November 2006 question paper**

**0488 LITERATURE (SPANISH)**

**0488/01** Paper 1 (Open Books), maximum raw mark 60

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 instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began.

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 grade thresholds for various grades are published in the report on the examination for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses.

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

CIE is publishing the mark schemes for the October/November 2006 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:

- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.
- 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.

**Beware** of rubric infringements: usually failure to cover three books, or **NO STARRED QUESTION** (easily missed). An answer that infringes the rubric scores **one-fifth** of the mark it would otherwise gain. THIS PENALTY IS APPLIED NOT TO THE LOWEST-SCORING ANSWER ON THE PAPER, BUT TO THE ANSWER THAT IS INFRINGING THE RUBRIC.

### **Anónimo, *Lazarillo de Tormes***

- 1\* *Vuelva a leer una parte del tratado tercero, desde 'Tomo mi real y jarro...' hasta 'rió tanto que muy gran rato estuvo sin poder hablar'.*

*¿Le parece a usted este incidente tan divertido como al escudero? Justifique su respuesta.*

This scene contains a very sophisticated type of humour, and candidates are likely to rank themselves by the number of amusing aspects they perceive. Precise allusion to the text, to back these perceptions, will of course be vital for a good mark. To begin with, they may legitimately point out that there are elements in this narrative which are not funny *per se*, particularly the details of the funeral and the afflicted widow. However, most of the world's best jokes are about (either sex or) death, and it is of course the contrast between the

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sombre beginning and Lázaro's absurd misunderstanding that creates a large part of the humour. The idea of a corpse being delivered to the Escudero's house also draws on the deep-down *thanatos* area of 'jokes and their relation to the unconscious'. Another aspect of the humour is the cleverly contrived ambiguity of the widow's allusive description of the realm of the dead, which permits the misunderstanding. Yet another is the contrast between the naivety of Lázaro, who doesn't understand the widow's allusion, and the maturity of the reader, who does. In this, the reader is aligned with the Escudero, who takes the point at once. But the cream of the joke is, of course, the complete accuracy of the widow's description as applied to the Escudero's house, and here the reader is aligned rather with Lázaro – though the Escudero's frank acknowledgement of the rigours of his own establishment is rather endearing. All in all, the reader is put in a position of superiority to both Lázaro and his master, having more understanding and less involvement than either of them; and this sense of detached superiority is a vital element in the enjoyment of most jokes.

- 2 *¿Hasta qué punto cree usted que el autor del 'Lazarillo' se revela como una persona que siempre piensa lo peor de los seres humanos y del mundo en general?*

In other words, a complete cynic; more sophisticated candidates will probably come up with the words. Satire is not, of course, written by cynics; if satirists didn't have some higher vision of humanity, and believe that their readers were capable of understanding and desiring that vision, they wouldn't bother to castigate humanity's faults. But the practice of the genre is to castigate those faults by exaggerating them to sometimes monstrous proportions, and that is of course what the *Lázaro* author does. Hence there is little if any good to be found in the main 'monster' characters like the Ciego and the Clérigo. But even on the most obvious levels of characterisation, not all the portraits are black: most notably, there is good in the Escudero despite his silly vanity. A candidate who can point out this contrast between the black and the not-so-black, with some supporting detail, may be reaching at least towards a mark in the 12-14 band. For higher reward I think they need to consider how Lázaro himself fits into the picture: does the author always think the worst of him? Is Lázaro himself a cynic? For a mark of 17 to 20 we need to go beyond characterisation – the domain where candidates are generally happiest – and consider the 'world in general': does the author present it as a uniformly horrible place? Is the society portrayed here completely hellish? Of course it has its horrors and its miseries, but again and again, not only harsh satirical humour, but also genuine cheerfulness, break in. It is not a world devoid of hope, affection, love or loyalty, though these may pass through some unusual channels. There may be indeed a lot wrong with the world, but the Lázaros will always survive, and to an extent thrive.

- 3 *Vuelva a contar el episodio del jarro de vino o el de la longaniza, esta vez desde el punto de vista del ciego y hablando con su voz.*

This is likely to be a popular question, since everybody knows the episodes in question. It is not fool-proof, however. Anyone who re-tells either episode almost exactly as it is in the book, merely putting Lázaro into the third person, will gain only minimal reward. What we want is an imaginative reconstruction of the Ciego's viewpoint, capturing his cunning, his skilful reading of Lázaro's character, his profound cynicism, and his determination to get his own back, plus, probably, a grudging admiration for Lázaro's cleverness and quickness to learn his master's ways to his master's detriment. Candidates will also need to remember that the Ciego is blind and so perceives everything in a different way; careful reading of either episode will reveal how this works. Previous work on the Ciego has produced some alarming misreadings of his character; for a 12 or better, the basic perception needs to be accurate even if the details are scantier than one would like, and the voice not entirely convincing. As the latter two defects are remedied, of course, the score will mount towards the 15-17 band and, for a sophisticated answer capturing the sharp-edged humour of the book, as far as 18-20.

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### Borges, *El aleph*

- 4\* *Vuelva a leer una parte de El aleph, desde 'Otras muchas estrofas me leyó...' (página 177, Alianza) hasta '...incurable y negra melancolía' (página 183).*

*Dé su apreciación de la manera en que Borges se burla de Carlos Argentino en este extracto.*

To answer this question one first needs a clear idea of what makes bad verse: if not bad verse *per se* – though it is – then bad verse in Borges's eyes. After that, the rest ought to be easy; every sentence in the passage is viciously satirical, and it is merely a matter of selecting some telling examples and organising the answer round them. Candidates who actively choose this question (because they see what it and Borges are getting at) will, I hope, do precisely that, and be rewarded as usual, according to the number and quality of the examples and the perceptiveness of their comments. However, there may be candidates who choose the question for the negative reason that they don't like the other two, and they may miss the point, either completely or in part, in which case their answers will have to be judged on whatever isolated merits they may possess. Anyone who doesn't find the verses quoted (including the one in the footnote!) excruciatingly bad, and Carlos Argentino's comments on them hilariously fatuous as well as scandalously vain, is not going to convince the examiner that s/he is in tune with Borges here!

- 5 *Dé su apreciación de la manera en que Borges hace dramática la búsqueda de la identidad personal en uno de los siguientes cuentos: Biografía de Tadeo Isidoro Cruz, La otra muerte, Deutsches Requiem.*

All except the weakest candidates will be aware that this search for identity is a favourite Borges theme, on which he creates infinite variations. Past experience also suggests that most candidates will have a pretty clear understanding of the stories (all praise to their teachers for that). The discriminator, therefore, is likely to be attention to the wording of the question: *hace dramática la búsqueda*. Merely explaining, however clearly, what goes on in the chosen story will almost certainly not take the candidate above a mark of 14; we need to be shown, with detailed reference and personal appreciation, just how Borges manipulates his narrative resources to fascinate, puzzle and, above all, astonish the reader. He himself seems to consider the discovery of identity as *the* drama of one's life: 'Cualquier destino, por largo y complicado que sea, consta en realidad de *un solo momento*: el momento en que el hombre sabe para siempre quién es'. A really thoughtful candidate may observe that each one of us has to face that 'dramatic' moment at some time or other; Borges's protagonists merely confront more bizarre and exceptional manifestations of this universal human destiny. On a more practical note, since these stories are pretty short (though concentrated!), *detailed* reference should be taken as a prerequisite for a mark of 18-20, though intelligent appreciation, with *some* reference, will almost certainly be enough for a mark of 15-17.

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- 6 *¿Por qué cree usted que Borges escogió el título de 'El muerto' para ese cuento? Argumente su respuesta.*

We have focussed on this story before, so candidates may well be familiar with it, and the question may be popular; it is certainly central to the story. This does not, however, make it an easy option, and we may find that candidates are thinking on their feet, in which case a certain amount of latitude may be necessary in the marking. The most obvious point, which half-way good candidates ought to be able to convey in some way, is that the title does not make any sense until the *end* of the story. It is therefore a way of involving the attentive reader who, when reading the story for the first time, will ask himself this precise question: who is 'El muerto' and why choose that title? Having read the story we realise that 'El muerto' is the over-confident Otálora. We then have to re-read the story in the light of this realisation, so one of Borges's reasons for choosing that title is to make us read the story more than once. Knowing that Otálora's manoeuvres have all been detected and headed off in advance – that he is, in effect, a dead man from the moment he begins to conspire against Suárez – confers a savage irony on the second reading, and wholly changes the reader's relationship to Otálora: instead of seeing events through his eyes, and being forced to accept his sanguine confidence in eventual victory over Suárez, we now disdain his fatuous self-satisfaction and watch him rushing complacently into the trap that has been set for him. We can see, now, why it is 'casi con desdén' that Suárez shoots him. To sum up, the story is called 'El muerto' because that title makes sense *on a second reading*. It is part of the elaborate game which Borges continually plays with his readers.

This idea, if conveyed with some support, will be enough for a mark of 12-14, probably for a mark of 15-17, and maybe even 18 or above. Any candidate who can go further and see the philosophical implication – that any of us, at any time, may meet with such a reversal and realise that just when we think we are most in control of our fate, we may be least so – is probably heading for a mark of 19/20.

The above is, of course, my interpretation. As usual, we will be open to other interpretations which may differ greatly from the above, so long as they are convincingly argued and supported. Note that obvious 'teacher' interpretations, if understood and clearly conveyed by the candidate, must be given full credit, but only the best candidates are likely to support them fully.

### **Esquivel, *Como agua para chocolate***

- 7\* *Vuelva a leer una parte del capítulo VI (Junio), desde 'Algún día...'* (página 96, Grijalbo Mondadori) *hasta '...descubrió que el humo no le pertenecía'* (página 97).

*¿Cómo consigue Esquivel que este pasaje sea tan conmovedor?*

This question of course assumes that the candidate does find the passage moving. It is clearly intended to be so, and a candidate who does not respond to it would be better advised to choose another question. However, there is usually a fair number of candidates who do the passage-based question simply because it gives them something to work on, and so we must be prepared for unconvincing answers where we may be casting about for something to credit. For a mark of 9+, we must have some response to the way Tita retreats from life into complete silence and passivity; for 12+, I think also to the way the author conveys intense sympathy for Tita's sufferings not by commenting or by using emotive language, but by (apparently) simple description, and particularly by the richly symbolic focus on Tita's hands, formally so active in the service of Mamá Elena, now the emblem of her entrapment in her own body. The passage is so rich, and yet so accessible, that it would be unreasonable to expect even a top-level candidate to comment on every detail. Appropriately selected references, sensitive comment and a sense of the passage's structure should mark out the 18-20 mark answer.

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- 8 *Tita describe la cocina como un 'paraíso'. ¿Cómo lo escrito por Esquivel le ha ayudado a usted a apreciar este paraíso? Dé ejemplos.*

It is not for nothing that we have emboldened the demand for examples. This question is so central to the novel that I should be most reluctant to give more than 11 to any candidate who answers through vague generalisation, or more than 14 to a candidate who looks only at one scene, unless that scene is analysed effectively and in detail. While the first few paragraphs of the novel are relevant in establishing the importance of the theme ('de igual forma [Tita] confundía el gozo de vivir con el de comer...'), to use only this opening scene may well be a sign of laziness, or even of a candidate who has not read the whole novel. Candidates who do know the novel will have plenty of choice for their examples – ideally illustrating both how Esquivel uses food preparation and recipes as a metaphor for feelings and relationships generally, and also how her use of language and her structuring of the novel establishes the importance of the kitchen for Tita. (The latter does not, of course, always find the kitchen a happy place; discerning candidates may in fact point this out.) For a mark of 17 or above, there must be a clear response to the 'how' in the question.

- 9 *Cuando Tita se refugia en el palomar (capítulo V), 'el doctor [John] llegó [y] escuchó la versión de la historia de parte de Mamá Elena'.*

*Escriba: (a) Lo que usted imagina que Mamá Elena le dice a John en este momento y (b) Lo que usted imagina que John está pensando al escucharla.*

Some inductive reasoning is necessary here, but it should not be too difficult for a candidate who knows the book well. Clearly Mamá Elena is enraged at Tita, who has openly rebelled, accused her mother of causing Roberto's death, and by taking refuge in a place where Mamá Elena dare not follow her, put herself out of reach. Mamá Elena wants vengeance on Tita and sees John merely as a convenient instrument for executing it by taking Tita away to the asylum. She will, of course, gloss over most of this, probably telling John that her poor daughter has inexplicably gone off her head and needs remedial treatment. A good candidate should be able to convey the malice behind such assertions without making it too obvious. John, at this stage, is already attracted to Tita but does not know the full extent of her sufferings at Mamá Elena's hands; nevertheless it is clear that he is not taken in by the latter's recital, because he takes Tita to his house and treats her with the utmost tenderness. We can therefore assume that during Mamá Elena's tirade he will feel suspicion of her and sympathy for Tita; the first, however, should not be overdone. A good candidate should be able to capture both characters in this interchange; so long as this is done, the answer does not need to be too long.

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**Rulfo, *Pedro Páramo***

10\* *Vuelva a leer la conversación entre Pedro Páramo y los revolucionarios, desde 'Pardean la tarde, aparecieron los hombres' (página 152, Cátedra) hasta 'Pedro Páramo se despide de él dándole la mano' (página 154).*

- (a) *¿Qué impresión de los revolucionarios le da a usted este extracto?*  
 (b) *¿Hasta qué punto cree usted que Rulfo quiere que admiremos a Pedro Páramo en este pasaje?*

(a) This is, for Rulfo, a remarkably straightforward piece of satire. The revolutionaries may look formidable (or do they?), but they are revealed almost immediately as pathetic little men, ragged and hungry, with no idea of the issues involved in the Revolution and no capacity to articulate even their personal grievances. The vagueness and moderation of their demands, the effortless ascendancy Pedro Páramo acquires over them, and the ease with which he dupes them carry the scene over into frank comedy, but I think the author also intended us to pity these unfortunates and consider them more sinned against than sinning. All this is easy to discern, but for a good mark the description must be backed by precise reference, and the personal response must be justified.

(b) Pedro Páramo shows great coolness, courage and authority. As the answer to (a) shows, the challenge was not all that formidable to a man of his calibre; nonetheless he is confronting twenty armed men who are quite capable of murder (as shown by the death of Fulgor, for example). When he swears solidarity with the gang and offers to provide them with reinforcements and money beyond their wildest imaginings, we will of course assume that he is lying (as the paragraph after the extract confirms), and we may either admire him for his cool ingenuity or despise him for his blatant hypocrisy. I am pretty sure that Rulfo does intend to provoke some sort of admiration here, but the picture is of course nuanced and a good answer will be unlikely to be based on a straightforward, one-sided judgment – hence the *hasta qué punto* in the title.

11 *¿Cómo ha ido usted dándose cuenta de que todos los habitantes de Comala están muertos? No olvide referirse a detalles precisos de la novela.*

The answer to this cannot be dictated; it depends very much on how individuals read, and more importantly re-read, the novel. For many readers, including some much more 'advanced' in literary study than GCSE candidates, the honest answer would probably be 'because I read the footnotes to the Cátedra edition'; in fact I would accept an answer on that basis, if it were backed by appropriate reference to the text as well as the notes! However, candidates are unlikely to take that line. I would also happily accept an answer admitting frankly that it took the candidate a long time to work out that all the inhabitants were dead (!), and that s/he remained confused about it for some time; that seems indeed to be what Rulfo wanted! We must be open to any reasonable argument based on **examples**. Some previous answers to questions of this type have been quite sophisticated; teachers and candidates seem to have grasped that the novel is an exercise in reader response – a critical and practical analysis of the process of reading – as much as, or more than, it is a story.

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- 12 *Juan Preciado nunca consigue hablar con Pedro Páramo. En caso de hacerlo, imagina cómo se hubieran dicho y escriba el diálogo.*

Again it is impossible to anticipate what candidates will produce. We have left them very wide scope; we have not, for example, dictated whether Juan Preciado should be 'alive' or 'dead' when he meets Pedro Páramo (who presumably has to be dead, though I should not want to insist even on that), or in exactly what time-frame. Whatever the setting chosen by the candidate, I should expect Juan Preciado to remind Pedro Páramo of his mother's wrongs and to claim his inheritance, as he sets out to do at the beginning of the novel; it would also be appropriate for Juan Preciado to bring up some of the other evidence against Pedro Páramo that he has gathered from his pre- and post-mortem encounters in Comala. Juan Preciado may seek acknowledgement as Pedro Páramo's son, something that Pedro Páramo seems determined not to grant except to Miguel. As for Pedro Páramo, he is very unlikely to show any tenderness towards Juan Preciado or any remorse for his treatment of Dolores, but he may attempt to justify himself; he may even make false promises to Juan Preciado and tell him blatant lies, something he never hesitates to do when it suits him. These are my ideas, but I would accept any suggestion by the candidate that is clearly rooted in the novel, and a consistently convincing content ought to earn at least a mark of 12-14. A candidate who can capture something of the two voices will probably deserve 15 or higher, if the content is acceptable.

### **Cabal, *Esta noche gran velada***

- 13\* *Vuelva a leer una parte del Acto Segundo, desde 'SONY. ¡Que le dije, señorita Marín!' (página 146, Cátedra) hasta la salida de Mateos (página 149).*

*¿Cómo se las arregla Cabal aquí para crear una impresión de confusión y urgencia?*

This question specifically asks for attention to dramatic effect rather than character or 'story', so may cause difficulties to candidates who are accustomed to treating plays as an odd sort of novel. Nonetheless, a lot of the effect does come from the interplay of character, so even such answers may contain relevant points. A clear idea of the situation will also be necessary to a convincing answer, as otherwise the cross-currents of comedy, tragedy and above all dramatic irony may be missed. Only a detailed examination of the extract will reveal the full complexity of the effect, so drastic selectiveness is likely to be unproductive. This key moment – Kid's victory – is apprehended by each character according to his or her involvement and knowledge, and the interactions provide an effect of confusion which is underlain by an inexorable advance towards the tragic denouement. By winning this fight, Kid has put himself and Mateos in mortal peril, so the excitement of the victory is underlain by a sense of danger, and in Mateos's case, panic: he alone fully appreciates the danger. Only the weakest candidates are likely to miss the ironical contrast between Sony's uncomplicated glee and Mateos's tension; the contrast becomes comic when Mateos mistakes the popping of a cork for a gunshot, but the audience knows that his alarm is not without reason. Marina's reaction, spread-eagled between delight and apprehension, adds to the confused mood. Marcel's urgent warning to Mateos provides a verbal contrast to Sony's and Marina's joy; the contrast on stage will also be visual. Mateos's and Marcel's haste to be gone is temporarily restrained by their need to feign pleasure, and their very real need for a drink, adding to the tension. It contrasts with the static calm of Kid, who has done with running away: he has won the championship, but more important is the victory he has won over himself. As the others – except Sony – flee, he is left as the tragic hero awaiting his fate. There is a lot to say here, and we should not expect 'everything' before awarding a mark of 18 or above. On the other hand, an answer that shows no awareness of dramatic effect probably ought not to score above low 12.



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- 14 *'Un mundo horriblemente masculino.' ¿Hasta qué punto está usted de acuerdo con la descripción del mundo en que vive Kid?*

This question is deliberately provocative: the world of the play could be judged to be masculine without being 'horribly' so. Alert candidates will hopefully realise this and plan their answer accordingly. Less good characters will probably just set out to demonstrate that the world is (or, much less likely, is not) 'masculine', and we shall, as usual, be flexible in rewarding such answers according to their merits; if they are clearly argued and contain supporting detail, they will probably have to be allowed at least as high as a mark of 13. But the alert candidate has a lot to work on. Clearly this is a masculine world; indeed, it is hard to think of a world so resolutely so as boxing, and the author presumably chose it as a setting for that reason. By introducing one female, and at times ostentatiously feminine, character he forces the point home even more. But how far are the violence, sleaziness and hypocrisy of this world due to its masculinity? Does Marina offer another view of life, or does she effectively endorse the existing one? How far does Kid himself consciously and/or unconsciously reject the play's masculine values, and how does the author intend us to judge him for it? Does the world of the play inspire only disgust, or are there any higher ideals struggling to break through? There are many possible approaches, and we should be entirely open to any arguments that do not clearly conflict with the text itself. Clear planning, convincing exposition and relevant quotation will point the way in the marking, as ever.

- 15 *Escoja una escena que usted encuentre llena de tensión dramática, y analizando atentamente su lenguaje, demuestre cómo Cabal alcanza este efecto.*

Like Question 13, this assumes that the candidate is aware of the play as a play; candidates who are not will not know where to start, and may be choosing this question by default. If they cannot demonstrate 'dramatic tension' in their chosen scene, they can be credited only for such signs of understanding and appreciation as they may show (not beyond 11, I think). Experience suggests that candidates, competent or not, are likely to vary widely in what they present as a 'scene'; anything is acceptable so long as it can be made to fit the question, and as long as the demand for attentive examination of *language* is met. Naturally, we should expect exhaustive examination of a short scene, whereas a longer one may be handled selectively.

### **Moratin, *El sí de las niñas***

- 16\* *Vuelva a leer el parlamento de Rita en la escena VIII del Acto Primero, desde 'Ya te lo diré' hasta '...mañana temprano saldremos'.*

*Basándose en este parlamento, reconstruya lo que Doña Francisca y Rita podrían haberse dicho mientras preparaban su viaje a Alcalá.*

The imaginative starred question is unusual, but by no means unprecedented, and candidates are unfazed by it. The content of the conversation is more or less dictated by Rita's speech. Doña Francisca, in the convent, promised obedience to her mother, but only out of necessity; she is in love with Carlos and desperate to escape an unwanted marriage; she reveals all this to Rita, who is entirely sympathetic. Together they try to make a plan; they fix on one; Doña Francisca resolves to dissimulate; and so they do their packing. This much, plus Rita's merry and resolute character, may be deduced from the actual speech. So can a good deal of what Doña Francisca thinks and feels, but a good candidate will also be able to imitate Doña Francisca's voice from what we hear elsewhere in the play. A good answer, therefore, will convey both characters' voices and constitute a lively re-working of the original speech.

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- 17 *¿Hasta qué punto consigue Moratín divertirle con esta obra a pesar de su evidente intención de comunicar un 'mensaje'?*

We normally discourage candidates from approaching literature in terms of 'messages', but, as the question says, Moratín's intention to convey the message of free marital choice for the young is so apparent that there seems little point in dissimulating it. Weaker candidates may be content merely to state what the 'message' is and say something about how Moratín conveys it; we may have to go up to a mark of 12 on this basis. However, anyone who responds to the charm and wit of the play – and many of our candidates in the past have visibly done so – ought to be able to go much further than this and explain, with at least a couple of examples (for a mark of 14-17, more than a couple!), how much more there is to the play than its message. The really good candidates will be the critical ones who consider how far, if at all, the message gets in the way of the charm; doesn't the author lecture his audience a little too much?

- 18 *Don Diego dice que a las jóvenes 'Todo se las permite, menos la sinceridad'.*

*¿Hasta qué punto cree usted que Moratín hace evidente esta falta de sinceridad en Doña Francisca?*

A demanding question; one doesn't immediately think of insincerity in connection with the charming Doña Francisca. But that's because we are allowed to share her thoughts, and to see her with Don Carlos. To someone who only sees her with her mother in attendance, as Don Diego does, she surely does appear so reticent, so meek, so almost unconcerned with her own future, as to be positively insincere. It is not exactly hypocrisy, but in view of the secret which Francisca cherishes, it is certainly an attempt to deceive. Had Francisca really been forced to marry Don Diego – or, worse, somebody less kind and understanding – she would presumably have had to remain 'insincere' for the rest of her life, and by the end the insincerity would probably be disguising an illicit love affair. This does not, of course, imply that the author is condemning Francisca for her insincerity, any more than Don Diego (so often Moratín's mouthpiece) does; both condemn the society that makes her insincere. *Detailed* reference to the scenes in which Francisca speaks insincerely, with enough reference to the contrasting scenes to make the point, will be necessary for a good answer.

### **Poemas de Gabriela Mistral**

- 19\* *Vuelva a leer Deshecha (páginas 161-163, Selección poética; páginas 118-120, Tala).*

*¿Cómo desarrolla Mistral el concepto de 'deshecha' a través del lenguaje de este poema?*

Many candidates will doubtless be tempted – with some justification – to construe the poem as a story, and will consider that they have answered the question when this has been done. Inevitably (though we do seem to have reduced the tendency a bit), the story will often be related to the poet's biography, particularly her loss of her mother; again there is some justification, but biographical details do nothing to convey a candidate's response to the words of the poem. For anything above a mark of 9/10 the candidate simply must do something to analyse the rich vocabulary of loss and violence that the poet arranges round the central notion of 'deshecha' (who or what is 'deshecha'? we are made to wonder). For a mark of 14+, the candidate must do more than analyse a few expressions taken at random: there must be some appreciation of how the poem is constructed to produce a heartbreaking effect of desolation and loss. Any candidate who can also show convincingly how the versification contributes to this effect will probably deserve a mark of 18+.

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- 20 ¿Cómo aprovecha Mistral el lenguaje para embellecer la idea de la muerte en uno de los siguientes poemas? **Vieja, Canción de las muchachas muertas, La muerte Nocturno de José Asunción**

Apart from the usual strictures about avoiding irrelevant autobiographical details and concentrating on language, the key to success with this question is attention to the phrase 'embellecer la idea de la muerte', because death is not normally thought of as beautiful. Ideally we want a *detailed appreciation* of the poem's language *in those terms*, and nothing else. No answer which does not at least attempt to do this should be guaranteed more than a mark of 11. Beware the candidate who merely trots out a class essay on a poem which s/he happens to know; it is always obvious when this has been done. Needless to say, if such answers show a degree of appreciation and understanding they may be awarded some credit, but not much.

- 21 Dé su apreciación de la manera en que Mistral emplea, con eficacia, las imágenes religiosas en **dos** de los 'Nocturnos'.

Again, the key to success is concentrating on the question and nothing but the question. We do not want a decoding of the entire chosen poems. Nor, ideally, do we want a decoding of the religious images, except insofar as this aids appreciation: what we want is a response to the *effect*. Candidates who do not respond in this way must be considered on whatever merits they have. Since the poems are pretty long, however, we should not expect the candidate to have covered each and every image before awarding a high mark: quality is much more important here than quantity.

**César Vallejo, Los heraldos negros (selección)**

- 22\* Vuelva a leer 'Bajo los álamos' (página 66, Cátedra).

¿Qué ambiente consigue Vallejo transmitirle en este poema? ¿Y cómo lo consigue?

This is a pretty difficult poem, and there is obviously no correct answer to the question; while I should be surprised if a candidate finds the mood light, optimistic or jolly, I would be open to persuasion over a very wide range of possibilities. There will be a strong temptation to decode and a still stronger temptation to fall back on the teacher's notes; neither is exactly what we want, but we shall accept it if it helps the candidate feel his/her way towards a convincing appreciation of the words. I think we may have to mark generously here and give full credit to perceptive observations on individual words/lines/phrases, even if the answer as a whole is less than convincing.

- 23 Dé su apreciación de la audacia lingüística mostrada por Vallejo en **uno** de los siguientes poemas: **Ascuas, Bordas de hielo, Yeso**

- 24 De su apreciación del efecto que alcanza Vallejo con el estilo urgente y exclamatorio de **dos** de los siguientes poemas: **Impía, ¿....., Comunión, Deshojación sagrada**

The comments on the last two Mistral questions apply here *mutatis mutandis*: we are looking for a perceptive response to the poem in the light of the exact question asked. Both questions lean very heavily on the 'language' aspect, so standard decodes are unlikely to score highly. Note that because Question 24 is extremely precise, we have asked for two poems so as to give candidates more material to work on. It does not matter if the answer is not divided 50:50 between the two poems; mark holistically. Answers which concentrate almost exclusively on one poem are likely to be self-penalising. Because students (understandably) find it easier to discuss poems in terms of messages than in terms of language and structure, we may have to be pretty generous in the marking here.