

**MARK SCHEME for the May/June 2010 question paper  
for the guidance of teachers**

**0488 LITERATURE (SPANISH)**

**0488/01**

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

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

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

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<b>Page 2</b>	<b>Mark Scheme: Teachers' version</b>	<b>Syllabus</b>
	<b>IGCSE – May/June 2010</b>	<b>0488</b>

Answers will be marked according to the following general criteria:

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

Page 3	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**Allende, La casa de los espíritus**

- 1\* **Vuelva a leer una parte del capítulo V desde ‘Todos los que vivieron aquel momento’ (página 161 DeBolsillo/194 Espasa Calpe) hasta ‘Férula ha muerto’ (página 162/194 DeBolsillo/194 Espasa Calpe). ¿Cómo se las arregla la autora para crear una escena escalofriante y dramática?**

The key words here are ‘escalofriante’ and ‘dramático’ and we cannot reward too highly unless candidates make some attempt to address both aspects. We are aiming for candidates to look closely at the language of the passage and show some appreciation of how this chilling scene is structured to heighten the dramatic effect. Good answers may comment on key phrases such as ‘los que vivieron aquel momento’ and ‘sin que nada presagiara su llegada’ that indicate that something extraordinary happened. The fact that every member of the family, even the twins who have been away at boarding school and are ‘preservados de la magia y el espiritismo’, sees the vision, adds to the mystery and tension. Prior to her walking through the door, the whole family feels ‘un frío súbito’, then the sound of Férula’s keys tinkling, but Clara picks up on neither of these eerie clues, believing that there is just a draught in the house. The suspense is maintained as the ever volatile, violent and bad tempered Esteban, knife in hand, is ‘paralizado por la sorpresa’. Candidates might also contrast Esteban’s reaction to the children’s squeals of delight at seeing their aunt after so long. Clara, usually effusive with her gestures of affection, holds the children back, thus creating a greater sense that something is amiss. When Férula leaves, the family dare not move, the reader can palpate the silence that is then rudely broken by the clattering of the plate and spoons as Nana drops them on the floor – a sound that makes everyone jump, including the reader! The tears that fall down Clara’s cheeks as she announces Férula’s death give both a touching and poignant end to the passage. Candidates need not comment on all of the details mentioned in order to achieve 15+, but insight of this kind should be generously rewarded. Those who produce a step-by-step commentary on the events in this passage with no attempt to look at how the atmosphere is created should be placed at the lower end of the scale (9–11?). To achieve 12–14 there needs to be evidence of a consistent attempt to communicate how the author subtly builds up to the revelation that Férula is a ghostly apparition and have kept sight of the question throughout the answer.

- 2 **¿Cómo explota Allende la relación entre las familias Trueba y García para intensificar el interés de la novela?**

There is a wide scope of material for this answer, providing plenty of evidence for candidates at each level. We shall be looking for candidates to display their knowledge of the book by referring to the connections between the two families in detail evident at key moments throughout the novel. We shall reward at the higher level (15+?) those responses that combine this evidence with an attempt to appreciate how this connection contributes to the dynamism and excitement of the plot, adding human interest to the themes of political turbulence and social commentary. Ambitious candidates who successfully demonstrate a thorough knowledge of the text through relevant examples ranging from the first time the families meet on Tres Marias through to the revenge exacted on Alba at the end of the novel, are to be placed at the upper end of the banding. Generously reward deeper insights of the sort that identify the blood ties between the two families. Pancha García’s and Esteban Trueba’s grandchild, Esteban García, is the product of a violent, unloving relationship and feeds the hatred, violence and revenge evident in the novel. Alba, on the other hand, is the product of a passionate relationship between Blanca and Pedro Tercero and provides moments of tenderness and undying love. An awareness of how Esteban’s murderous feelings of rage and hatred towards Pedro Tercero contrast wildly with the deep passion and love Blanca feels for the same person, will similarly mark out a candidate as reaching for the 15+ band. It is ironic that both sworn enemies end up saving each other’s life. Candidates may well score at the 12–14 level if there is a variety of examples displaying detailed knowledge of the text accompanied by some attempt to see how these incidents embellish the plot. Candidates who make no attempt to see how the Trueba/García connection enriches the plot and merely tell the story can be credited for their knowledge of the novel but will probably score in the 6–8 category.

Page 4	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

3 **'...ambos comprendían que esta media hora en silencio era un premio merecido. Él se quedó con su té sin apurarse, para hacerlo durar, y cada uno pensaba en la vida del otro.'** (página 212, *El Debsillo*/212 Espasa Calpe). **Imagine que un día Pedro Segundo García se atreve a romper el silencio y hablar con Clara. Escriba la conversación que tiene lugar entre ellos.**

There is ample evidence in the novel for candidates to imitate Clara's voice and although Pedro Segundo García does not actually say very much in the book, candidates have sufficient evidence to judge the character of Segundo and therefore create an appropriate conversation between them. Candidates who manage to convey some sense of Segundo's deep-rooted respect and awareness of the social divide should be rewarded. On the other hand, Clara's gentle, considerate nature means she would never openly treat Segundo as a social inferior. She would be tolerant of any social clumsiness and encouraging in her conversation. The two have shared past experiences together and candidates may call upon these to embellish their conversation. Candidates who misunderstand the aim of the question and do not produce a conversation should be rewarded for any evidence of insight into the two characters and knowledge of the text but will probably score no higher than 6–8.

Page 5	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

Rodoreda, La plaza del diamante

- 4\* Vuelva a leer una parte del principio del capítulo 14 desde 'El olor a carne' (página Edhasa) hasta 'quebraderos de cabeza grandes' (página 103 Edhasa)
- (a) ¿Cómo se las arregla la autora en este pasaje para recrear el ambiente del barrio donde vive Natalia/Colometa?
- (b) ¿Cómo nos sugiere que Natalia/Colometa añora aquella época de su vida?

Candidates need to attempt both parts of the question but it will be marked holistically.

- (a) Generously reward candidates who keep sight of the question and pay close attention to the detail of the passage. We are looking for candidates to comment on the vividness of the description, the sense of movement and the attention to detail that allow the reader to accompany Natalia/Colometa as she goes about her everyday routine. There needs to be some appreciation of the intensity of the images and the use of language before a candidate can be placed above the 6–8 category. For 9–11 answers, responses need to give evidence of how the author appeals to the senses and makes the scene come alive, combining the hustle and bustle of the market together with the sense of familiarity that Natalia/Colometa has with the stall holders. We are looking for candidates to convey the extent to which the reader is drawn into the 'barrio'. There is a sense of movement in the description of the sun hitting the pavement and this movement is continued through the road sweepers sweeping the same paving stones the sun is heating. The smells and sounds of the market increase in intensity until she is amongst the pushing and shoving. The water we imagine running along the gutter and irrigation channels becomes 'un río espeso de mujeres y de cestos.' As always we should reward generously those candidates who clearly attempt to look at the detail in the passage and also consider how the passage is structured.
- (b) Here we are looking for candidates to communicate an awareness of context and give their impression of what N/C's feelings are as she describes this part of her life. Use of the possessive 'mi' in phrases such as 'mi pescadera', 'mi mejillonera', 'mi verdulera' indicate that she looks back on those times with nostalgia. These are her own personal memories and she clearly misses those times of plentiful food. Perceptive candidates will draw a contrast between the abundance of food in the market and the hunger and shortages soon to come. Key phrases such as 'hasta que vino la república' and 'que hizo un corte en mi vida y cuando mis quebraderos de cabeza pequeños se volvieron quebraderos de cabeza grandes', in her mind mark the end of that particular period of her life and portend a more serious turn of events. Candidates who attempt to respond along those lines will probably achieve 15+ if enough support is given. Candidates do not have to include all the ideas mentioned and can still score at the higher end (12+) if they convey a personal response to the passage yet keep sight of the question. If there is only a minimal attempt to connect with the passage and the candidate has lost sight of the question we can probably award no higher than 6–8.

Page 6	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**5 ¿Qué significado cree usted que Rodoreda va atribuyendo a las palomas a través de la narración? No olvide referirse a detalles precisos de la novela.**

Most candidates will be able to convey some understanding of the importance attributed to pigeons in this novel. There are many episodes that involve them and the majority of candidates should be able to cite at least some specific examples to support their observations. To reward above the 9–11 mark, however, we will be looking for an indication of a greater depth of understanding. Candidates can achieve 12+ if they focus on 'el significado...que va atribuyendo' and manage to convey some appreciation of the insidious dominance of the pigeons in N/C's life. Responses that demonstrate an understanding of the pigeons as a metaphor for N/C and Quimet's relationship will gain higher reward if fully supported by evidence from the text. Good answers will pick up the metaphor from the moment Quimet meets Natalia in the Plaza de Diamante and renames her Colometa and will then go on to make judicious use of the evidence throughout the novel to justify their answer. While sweeping generalisations will not gain much reward, we will award marks according to the quality of the evidence supplied for responses as well as the depth of understanding.

**6 Usted es Antoni el tendero y, hablando del futuro, Toni acaba de decirle que quiere ser tendero también. ¿Cuáles son sus pensamientos en este momento? Conteste con la voz de Antoni.**

This is a touching moment as Toni does not often express his feelings yet chooses to do so with Antoni. Whereas Antoni gives and gives to make his new family happy, he is rarely rewarded in such a tender way. Candidates may well consider this when imitating his voice. Antoni has always appreciated how lucky he is to have Natalia's family living with him, as he is not able to have children of his own. He has respected the fact that he is not Rita and Toni's real father yet he has never denied them anything. Toni rarely talks about his feelings and the fact that he feels confident enough to open up to Antoni proves he trusts and respects Antoni, something which will have a deep effect on Antoni and may come across in his thoughts. Antoni is generous enough to allow Toni to think about his decision and not to feel obliged to work in the shop just to make him happy and the fact that Toni still wants to follow in his footsteps must cause a surge of pride in Antoni, and a sense that here he has the son he has always wished for. Candidates have a chance to really delve into Antoni's mind here and use the evidence of his character from the novel to give a truly inspired idea of the sort of reaction he would have to this news. Candidates who write their response in the third person instead of imitating the character's voice, should be credited for any relevant information relating to the character but will probably only score around the 6–8 band.

Page 7	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**Güiraldes, Don Segundo Sombra**

- 7\* **Vuelva a leer una sección del capítulo XXVII desde ‘Y esa tarde iba a sufrir el peor golpe’ (página 312 Cátedra) hasta ‘Me fui, como quien desangra.’ (página 315 Cátedra). ¿Cómo se vale del lenguaje el autor en este pasaje para que el final de la novela sea tan emotivo?** This passage is replete with material for candidates to address the key word ‘emotivo’. While most candidates should be able to appreciate the sadness Fabio feels as he prepares to say goodbye to his ‘padrino’, we are looking to reward candidates who also appreciate the inner turmoil that Fabio is experiencing. He knows DSS has to go, that after 3 years he is ‘saturado de inmovilidad’ and that ‘Resultaba imposible retenerlo, después de tanta insistencia inútil’. However, Fabio is torn between what he has to do and what he wants to do ‘Demasiado sentía yo en mí la sorbente sugestión de todo camino, para no comprender que en Don Segundo huella y vida eran una sola cosa. Y tenerme que quedar’ Equally moving is the fact that he cannot allow himself to express his feelings as they ride together in silence ‘Tristeza era cobardía.’ ¿Dejar fluir mi tristeza...?...eran cosas que un hombre jamás se confiesa.’ Some attention to the language that reinforces the idea of how profoundly painful this separation is after so many shared adventures will also gain reward. From the beginning, DSS marked Fabio’s destiny and now such an abrupt change has come about in his life and his padrino will not be there to guide, inspire and teach him ‘Todo lo que iba a separar nuestros destinos’. ‘El trote de transición le sacudió el cuerpo como una alegría’ reflects the happiness DSS feels as he fulfils his own destiny which is to ride away into the sunset, while ‘los cascos trillando distancia’, ‘galopar es reducir lejanía’ creates a sense of distance, separation and sadness. Candidates might comment on such phrases as ‘Un momento la silueta doble se perfiló nítida’ that evoke the time that Fabio first saw DSS, a lifetime away, highlighting experiences shared, time spent together and the skills learnt. Candidates cannot fail to pick up on the emotive force behind the phrase ‘me fui como quien se desangra’. Perceptive candidates may also make some reference to the setting ‘La pampa soñolienta’ usually an exciting, deadly place that suddenly seems to have lost it’s vibrancy adding poignancy to the final farewell. Candidates do not need to include all these points to score in the 15+ band but higher scoring responses will show detailed attention to the extract and use this evidence to comment on how moving the passage is. Generalisations will merit little reward and as will a lack of specific examples from the extract to support ideas.

Page 8	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**8 ¿Qué impresión le ha dado Güiraldes de la pampa argentina? No olvide dar ejemplos precisos de la novela.**

A really good response will vividly illustrate the impression the candidate has of the pampa making full and varied use of the evidence in the novel. Reward generously any responses that consider the diverse aspects the author refers to in order to create a vivid picture in the reader's mind. Mention could be made to the wild animals that roam la pampa and challenge the courage of the men who try to break them in or herd them. Any appreciation of the personification in descriptive passages of the pampa and examples of how it reflects the feelings of the gauchos who ride through it and work on it should also be rewarded. The harshness of its climate demands certain attire to protect the pamperos, a poncho or a chambergo, that serve to protect them from torrential rain and blistering heat. The pampa is a lethal, dangerous region that forces the gaucho to risk his life almost continuously and emphasising his belief in destiny and fate. Those who live on the pampa respect the danger that can befall them and friendships are easily forged in the face of surviving near death experiences. It demands toughness and machismo of the gauchos yet inspires fear and superstitious beliefs at the same time. Its boundaries are unmarked and far reaching, even the sea is like a 'pampa azul'. Some allusion to the variety of landscapes that make up the pampa could be alluded to such as the cangrejales, and the médanos. Higher scoring answers will consider how the author portrays the pampa throughout the novel and consider how it shapes the men who live and work there. Candidates can focus purely on Fabio's experiences and still achieve 12+ depending on the quality of the evidence and the selection of examples they choose to support their observations. Candidates can draw on many aspects to illustrate their answers and we are looking to reward personal responses that show a detailed consideration of the text and a thoughtful use of supporting material.

**9 'Pobre chinita, aquel mañana había sido nuestro último encuentro.' (al final del capítulo VI) Imagine que Fabio, después del final de la novela y ya establecido en su nueva vida, recuerda su ultimo encuentro con Aurora en el capítulo VI. Usted es Fabio. ¿Qué está usted pensando?**

Candidates have an opportunity to look back to the time when Fabio was about to embark upon his life as a gaucho. He has achieved so much yet emotionally has missed the opportunity to establish a loving relationship with a woman. He may look back to his encounter with Aurora and perhaps regret that he was not more open about his reasons for leaving. Candidates could imagine him wishing he had explained how there was an urgent need for him to leave as his aunts had discovered his whereabouts and would perhaps force him to return. He could perhaps regret not having explained the influence of DSS in his life and how his instinct made him follow this man who had just entered his life. He may laugh as he recalls how childish he was when he demonstrated his feelings to wards her by pushing her to the ground as a token of his affection. While the reward will not be substantial for those responses that merely retell this part of the story, we should generously reward candidates who have Fabio look back on this episode with a mixture of nostalgia, regret and perhaps also some awareness that this moment marked the point when his life changed forever.



Page 9	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**Martín Santos, Tiempo de silencio**

**10\* Vuelva a leer una parte del libro que empieza ‘Cartucho pertenecía a la jurisdicción lamentable’ (página 139 Seix Barral/193 Crítica) hasta ‘las migajas de lo que ha estado merendando.’ (página 140/195) ¿Qué actitud hacia la gente marginada cree usted que Martín Santos está comunicando en este pasaje?**

Perceptive candidates will comment on the ability of the narrator not only to draw the reader down to the depths at which this subclass live, but also to appeal to our sense of compassion through his choice of words such as ‘lamentable’. An appreciation of how the author conveys the extent to which the chabolas and their inhabitants are marginalised from society also needs to come across. Most should pick out key phrases such as ‘estas chabolas marginales y sucias’ and ‘agujero maloliente’ to describe their dwelling places but to gain higher reward, candidates need to interpret the attitude the author is communicating through his choice of words. The reader is drawn down to ever more murkier depths by the use of the prefix ‘sub’ and ‘infra’ that help create the sense of an underclass beneath an underclass. Most should pick up on the irony of the word ‘lujo’ in the description of Muecas’ chabola that had the luxury of being divided into ‘cocina–dining–living’ and show how it serves to emphasise the even poorer state of Cartucho’s abode. His casi cueva forms part of a group of subchabolas and does not enjoy such a ‘luxury’, where even the spoils of his thievery have to be hidden beneath a rock that doubles as a chair in an ‘único espacio’. Some appreciation of the author’s comment on the ‘professions’ of the ‘lamentables habitantes de estos barrios’ will deserve reward. Insight into how these people are portrayed as being beneath the status of ‘los peones no calificados’ and that begging helps ‘evitarles la total extinción’ as if they were a species of animal, will also hint as to the author’s attitude towards them and the reaction he wants to provoke in the reader. This class of person belongs to the ‘subdelincuentes apenas comenzados a formar’ and they are even marginalised from ‘recognised’ criminal groups such as petty thieves of all types. The author scientifically attributes the reason for this on genetics ‘quedaban subformados bien por falta del necesario nivel mental’ yet he also points out that society has assigned them this role ‘permanecían exiliados tanto de la sociedad que solo a sí misma se admite, como de las infrasociedades’ The narrator creates a vivid image of the young new gypsies entering the city ready to ‘conquistarla’ only for them to be spat out once they grow old. The image of the city brushing the unwanted breadcrumbs of society from its skirt is vivid and perfectly sums up the city’s, and society’s, harsh treatment of these people. We would not expect a candidate to cover all of these points, but the higher scoring answers should include detailed commentary on the writer’s style, choice and use of language and give some idea of the social commentary the author is communicating in the passage. Candidates who make some attempt to give a personal response to the extract and keep sight of the question can still score 12+ if enough detail is given. If fewer ideas or just a superficial appreciation of the passage is conveyed candidates are likely to be placed in the 9–11 band depending on the quality and quantity of the evidence.

Page 10	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**11 ¿Hasta qué punto piensa usted que el autor sugiere que era el deber de Pedro ayudar a Florita?**

Candidates can be given free rein when considering the extent to which the author suggests that it was Pedro's duty to help Florita but must support their views with relevant, insightful evidence. Candidates may consider whether the author is implying that it is Pedro's duty to help these people in his capacity as educated man of science, or because he is socially superior to them or because he feels guilty and responsible in some way. Perceptive candidates may explore the question of instinct versus duty. His instinct was to phone for an ambulance yet his sense of duty urged him to perform a surgical procedure for which he had never been trained and of which he had no experience, and it will be interesting to see what candidates make of this. Rather than him making a conscious decision that it was his duty to help, had he been manipulated into thinking that it was? After all, Pedro is often led by others, albeit the owner of the pension who is organising his future marriage, Matías who drags him through the seedy nightlife Madrid offers, or Amador who physically leads him into the world of the marginalised shanty town dwellers. The policeman who interrogates him astutely points this out that 'los hombres que tienen una cultura y una educación, han de ser los que más se dejan enredar.' It is Muecas who calls upon him to help and probably at Amador's suggestion, the person who got him involved in the first place. It does not matter which conclusion the candidate reaches, they may conclude it was not his duty at all but a matter for the police, however we are looking to reward the evidence that supports the arguments they put forward. What is most important is the quality of the evidence and the extent to which the candidate has shown detailed knowledge of the text and consideration of the question in order to draw a logically argued conclusion.

Page 11	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**12 Usted es Matías ¿Qué le impulsa a seguir intentando sacar a Pedro de la cárcel? con la voz de Matías.**

Initially we are led to believe that he is helping Pedro because he is his friend. We are convinced that he is truly concerned about what has happened when, completely pale, he tells Pedro after the apple lecture that someone is looking for him. Although clearly Pedro and Matías are friends, it will be interesting for candidates to reflect upon the nature of their friendship and the reasons why Matías insists on helping him, especially as there is evidence to suggest that the friendship is merely a superficial one. Pedro is Matías' drinking buddy but whenever there is a woman involved, Pedro is ignored 'E inmediatamente, olvidando a Pedro, volviose a la muchacha...' Matías gives the impression of just wanting the fun things in life: bars, women, thrills and excitement. He is socially well connected yet risks these connections by getting involved in 'un asunto tenebroso' and ignores the advice of his father's contacts. Yet not only does he get involved, he is quite persistent despite the lack of success he is experiencing. There is indeed a moment when he questions his own actions and admits to getting swept away in the drama of it all, when really he should have advised Pedro to give himself up. Candidates may recall that when Dorita first came to find Pedro at Matías' house he felt like he was playing a part in a drama, perhaps he still feels this way and is continuing to play his part; 'a través de rol de caballero, en sus palabras y actitudes de Néstor prudente'. He is jealous of the fact that Pedro is the star of the show, he compares the arrival of Dorita in his house looking for Pedro as a show using phrases like 'Qué escenita' and he likens her to the actress Sarah Bernhardt. The house is described much like a stage; the curtains are 'bambalinas y decorados abstractos'. He claims 'gracias a que estaba yo. Si no el espectáculo se pierde en el vacío.' Perhaps his reason for helping is as superficial as merely wanting to take a leading role, the hero to the damsel in distress. When he 'saves' Pedro by taking him to the brothel, we are still led to believe he is doing this to protect his friend, yet his jealous streak is revealed by his reaction when doña Luisa hugs Pedro and compounded by comments such as 'no lo merece ese tonto.' Perhaps the tragedy that has taken place will give him the excitement he craves in a comfortable, privileged, yet monotonous life. Perhaps he is spurred into action by a beautiful face. Candidates could take a more sympathetic approach and see Matías helping his friend as merely an act of friendship. The 'procesionaria' passage gives some insight into what Matías is thinking but candidates are free to speculate using the evidence as long as they maintain the Matías' true voice. Candidates who do not imitate his voice or answer in the third person should be credited for relevant evidence of knowledge of the character but will probably score no higher than 9–11.

Page 12	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**Francisco Martínez de la Rosa, La conjuración de Venecia**

- 13\* Vuelva a leer una parte del Acto II, escena III, desde ‘(Entra Rugiero por la ventana...’ (página 51 Ediciones Orbis/207 Cátedra) hasta ‘Rugiero –Ni la misma muerte.’ (página 54/211) ¿Cómo se las arregla Martínez de la Rosa para que esta escena de amor sea dramática a la vez que emotiva?**

For reward up to the 9–11 band, a candidate should comment, however briefly, upon the interplay between the love and passion felt by the lovers, and the feeling of fatality and doom provided by the stage setting. For higher reward, there should be a clear attempt to look at the detail of the passage to show how this interplay is achieved. The best responses should be able to appreciate the contrast between Rugiero’s strong forceful presence and Laura’s fragility and fear. Perceptive candidates will also be able to communicate the effect on the audience and the sense of danger added by the presence of the hidden spies. There are key phrases that can be picked out that convey the sense of doom pervading the love scene such as ‘¡En este panteón tan triste...que me parece de mal agüero pisar sus losas.’ and ‘Los que yacen en ese sepulcro fueron muy desgraciados y nosotros también.’ Many should be able to pick up on the sense of foreboding in the final sentence ‘¿Quién podrá separarnos, quién?...Ni la misma muerte.’ As usual, the best answers will convey a detailed appreciation of the language in the passage while bearing in mind the wording of the question.

- 14 ¿Cómo ha conseguido el autor sorprender y conmover al público con la revelación de que Morosini es el padre de Rugiero? No olvide referirse al texto..**

Candidates who base their answers solely on the moment of this revelation in the final act can score highly but must communicate an awareness of the dramatic effect of this revelation and appreciate the effect on the audience. The audience has been through the gauntlet of emotions in this act provoked by the horror of the torture chamber, the revenge wreaked on the families involved and their future generations, and the sentences of banishments and death. Yet the plot twist at the end catches them completely unawares and when they think nothing else can happen, the tough, cold Pedro Morosini who never shows any mercy or feelings when meting out these punishments, shows raw emotions so overwhelming that he physically collapses. Pedro Morosini is very much the bad guy to Rugiero’s heroic character yet the denouement at the end must cause the audience to feel for the baddie as well. Rugiero’s heart-wrenching plea to speak to his father is so vehemently denied that the audience’s sympathies once again turn to the tragic hero led to his death, forced to say goodbye forever to his wife and his father. More sophisticated responses may pick up the thread earlier and refer to key moments throughout the play that lead to this plot twist. Some may identify and develop the fact that both Rugiero and Juan Morosini act the way they do because of the family tragedy they both experienced. Candidates may pick up on the irony of the fact that Rugiero’s participation in the conjuración is the result of his ambition to make a name for himself, having spent his life as an orphan. His desire to win renown and the acceptance of his father in law is purely because he had no noble family name of his own. Through the conversation with his brother, we learn that the loss of Pedro’s family drives Pedro Morosini to become the ruthless man that he is, determined to bring down the plotters. Each man’s ambition brings them together yet separates them forever. The higher scoring candidates may reveal insight of this type. It does not really matter where candidates choose to pick up the story but it is essential that the candidate makes some attempt to show how the text works as a play and consider the effect this revelation has on the audience before scoring above the 9–11 category.

Page 13	Mark Scheme: Teachers' version	Syllabus	
	IGCSE – May/June 2010	0488	

**15 Juan Morosini acaba de enterarse de la detención de Rugiero. ¿Cuáles pensamientos de Juan en este momento. Conteste con la voz de Juan.**  
Juan has just been hit by the news that his beloved daughter Laura has secretly married and find out that her husband is now heading for the executioners at the hands of his own brother. Candidates have enough evidence in the play to gauge the effect that this news will have on Juan and we are looking to credit an imaginative response that faithfully conveys the caring side of this character and the devastation he must be feeling for the pain this last piece of news will eventually cause his daughter.

Page 14	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**Tirso de Molina, El burlador de Sevilla**

- 16\* Vuelva a leer una sección de la Primera Jornada de la obra desde '(Vanse y sale Don Juan Tenorio y Catalinón) (página 176 Cátedra) hasta (Vanse y salen Cordinón, Anfriso, Belisa músicos) (página 179 Cátedra) ¿Cómo se las arregla el autor aquí para crear un contraste dramático entre los dos aspectos del carácter de Don Juan?**

We are looking for candidates to appreciate how the interaction between DJ and the two characters in this passage, (Catalinón and Tisbea), clearly give the audience a true measure of Don Juan's capacity to lie and deceive yet turn on the charm effortlessly. Reward candidates who appreciate how he shows disdain and contempt towards his servant and yet, at the drop of a hat, he can switch into the role of unsure lover. The smoothness of this transition will also startle the audience and perceptive candidates may explore this. His harsh treatment of Catalinón is contrast beautifully with DJ's charm when speaking to Tisbea. His promises of marriage are clearly lies that the audience is fully aware of and their sympathies are aroused by what is about to befall the unsuspecting Tisbea. Candidates who make some attempt to communicate the dramatic contrast between the collusion with his reluctant accomplice Catalinon and the deception of his next victim Tisbea should be rewarded. Reward at the higher level, responses that consider how this keeps the audience entertained and expecting the rogue to get his just desserts. We are also looking to reward an appreciation of the language he uses, first with Catalinón and then with Tisbea, in order to highlight this contrast. Also essential when placing responses at the higher level, is some appreciation of how this scene is played out on the stage and it's dramatic effect. The audience have been carried rapidly from one action to the next and have barely had time to catch their breath when the true measure of their antihero becomes apparent.

- 17 Examine la fuerza dramática de una de las burlas y sus consecuencias en la obra. Argumente su respuesta refiriéndose detalladamente al texto.**

Inevitably there will be candidates who merely describe a burla and write about what happened and responses of this type will probably struggle to lift themselves out of the 6–8 band. Any responses that score higher than that will not only display a good knowledge of the chosen burla but will also consider the people involved and convey an idea of context. We will only reward above the 12+ mark candidates who then go on to describe its consequences and examine its dramatic function and effect. Candidates have plenty of choice and will gain marks by demonstrating detailed knowledge of the burla, and communicating an awareness of how the deceit in question entertains and scandalises the audience, perpetuates the plot and creates pace. Some responses may explore the location and setting of the burla in question as the characters travel from Naples to Tarragona, from palace to seashore, from the city to a village in the middle of a wedding celebration. The burlas are also a vehicle for allowing the audience to weigh up DJ's character and candidates may reflect upon this in their responses. Candidates may also look at the characters involved in the 'burlas'. Sometimes they are innocent victims or inadvertent players who participate in the burla. Some responses may consider whether the victims are entirely innocent. Why is Isabel sneaking a man into the palace in the middle of the night even if she does believe him to be her future husband? Tisbea knows she has a nobleman in her arms while DJ believes she does not know his identity. Would Tisbea go back on her previous claims to be free from the 'prisiones locas' of love so easily if she had a poor, penniless servant in her arms? On the other hand, innocent bystanders caught up in the action are painted as noble characters in different ways; Batricio sees his wife swept away from in front of him having not consummated the marriage, he is the only one who sees what is coming but due to his social class is bound against acting on his strong sense of foreboding. Don Gonzalo loses his life successfully protecting his daughter's honour, but is rewarded by meting out the definitive punishment from beyond the grave. We are looking to reward at the higher end a sophisticated consideration of the consequences of the burla in question and detailed appreciation of its effect on the audience together with an idea of how it would play on the stage.

Page 15	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

**18 Imagine que usted es Batricio y acaba de enterarse de la muerte de Don Juan. ¿Cómo son sus pensamientos ante esta noticia? Conteste con la voz de Batricio.**

In order to do justice to this question and imitate Batricio's voice, the candidate will have to go back to Batricio's wedding day and have the character go over in his mind everything he had to endure because of this rogue. He is one of the few victims who sensed the havoc that Don Juan could wreak; yet his hands were tied by his social standing. Candidates may have that initial frustration come through in his thoughts at this time. He may be lamenting the fact that DJ died at the hands of someone else when he would have liked to do it himself, but also feel a sense of satisfaction that DJ has finally got his comeuppance. Candidates may have Batricio reflect back upon his initial happiness on his wedding day and the sense of foreboding and unease that the presence of DJ caused him to feel. Batricio is the only character who immediately sees DJ for what he is and had he been from the same social class, would have demanded satisfaction or sent him on his way. Candidates may convey the resentment he felt at the fact that Gazeno wholeheartedly gave Don Juan permission to marry his daughter almost immediately whereas Batricio had clearly been working hard to woo Arminta and win over the father. 'Con deseos la he ganado,/Con obras la he merecido'. The father immediately pandered to every need 'Su Señoría' might have and puts the guest on a par with 'el Papa'. Responses may convey that Batricio felt jealous and angry that this 'gentleman' had usurped his wedding day not to mention his bride. Batricio may recall the rage and frustration at his unlucky fate that drew DJ to his wedding thinking that the devil had sent him and that it was a truly fitting ending that a stone statue rose from the grave and killed him. While all around him people were kowtowing to DJ, Batricio was not fooled for a minute and may feel some consolation from that. He had to swallow his anger at having DJ sit in his place and accept being insulted behind his back and yet Batricio can now give vent to this anger knowing that DJ is dead. DJ never showed him any respect and was audacious enough to refer to him as a villain to his very own wife. He was humiliated throughout the wedding, every time he wanted to eat, speak or touch his bride DJ dismissed him with 'Grosería, grosería'. Then to cap it all he was informed that DJ had already 'enjoyed' Arminta, something he now knows to be a lie and that he and his wife had been the innocent victims of a scoundrel. The fact this scoundrel was a gentleman and allowed to get away with it, as well as have his word taken as truth, must really wrangle with Batricio who was the true gentleman stepping aside when he thought DJ had a right to be with Arminta. Candidates are free to imagine the thoughts Batricio might have at this time and reward will depend on how well candidates manage to imitate his voice and make use of the available evidence.

Page 16	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

## 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 examinees. 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 too much credit unless the candidate clearly understands it and has related it to the question.
- decoding has to receive some credit (because it may demonstrate a degree of understanding, and otherwise a good many candidates would get no marks at all), but it needs to be sifted for any signs of true appreciation.
- as a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.
- sensitive attention to the words should always be generously rewarded – unless it's totally irrelevant – whether or not the Examiner agrees with the candidate's interpretation. However, a rigid, 'taught' interpretation that gets in the way of a personal response, rather than enhancing it, will limit the reward.

### Miguel Hernández, Antología poética

#### 19\* **Vuelva a leer el poema 'Aceituneros'. Dé su apreciación de cómo el poeta aprovecha el lenguaje para comunicar un fuerte sentido de solidaridad con los campesinos explotados. (página 217 Castalia)**

We are aiming for candidates to be able to appreciate how the poet uses the language to appeal to the workers to fight and at the same time sympathises with their plight. The poet uses phrases such as 'quién levantó los olivos...ni el dinero ni el señor, sino ...el trabajo y el sudor' clearly defining the class divide and creating the idea of exploiter and exploited 'explotador que se enriqueció en la herida generosa del sudor'. 'Un pan que solo el otro comía' states clearly which side the poet is on and candidates should be rewarded for noting this type of detail in the language. We are looking for candidates to appreciate the emotive language that reinforces this class divide and urges the workers to fight against 'el terrateniente que os sepultó en la pobreza.'. The poet's choice of verbs such as 'os pisoteó la frente' help to enrage the workers and stir them into action to fight for their freedom, he refers to them as 'presos' and encourages them to fight 'no vayas a ser esclava', 'indican tu libertad, la libertad de tus lomas'. Perceptive candidates may pick up on the language that divides the land owner and land toiler by giving examples of the contrast between verbs such as 'enriquecer' used to refer to the landowners and 'sepultar en la pobreza' when referring to the workers. We are looking for answers that fully investigate the themes of the question and the language and tone of the poem. Some candidates may appreciate how this poem would work as a speech given 'live' to the workers pointing out the use of 'os' and tu to emphasise a direct entreaty. Others may be aware that the poem has been put to music and show an appreciation of the rhythm and the repeated 'Andaluces de Jaen, aceituneros altivos' that serves as a chorus that will continue to resound in the workers heads even after the speech is over. We will also reward an appreciation of the vividness of the images he creates such as 'trancos torcidos' that communicate a familiarity with the land and a shared experience of working in the countryside for the gain of others. We will not reward too generously, pre learnt material on the poet's involvement in the Guerra Civil or a study of the class system in 1930s Spain.



Page 17	Mark Scheme: Teachers' version	Syllabus
	IGCSE – May/June 2010	0488

- 20 Examine cómo Hernández expresa sus sentimientos de amor en uno de los siguientes poemas; **CÁNTICO-corporal, PRIMAVERA CELOSA, Ni a sol ni a sombra vivo con sol**. See general notes
- 21 Dé su apreciación de cómo el poeta integra la naturaleza en dos de los siguientes extractos del poema **Diario de Junio-interrumpido**;
- (i) Desde 'Día uno. Cae un agua sobre el huerto' hasta 'por exceso de punto suicidadas' (versos 1–20)
  - (ii) Desde 'Día quince. Estás en tierra, sublevada' hasta 'con ademán seguro' (versos 37–48)
  - (iii) Desde 'Día veinticuatro. Está la sombra borde' hasta 'y amor a galatea.' (versos 65–76)
- See general notes

### Storni, *Poesía*

- 22\* Dé su apreciación de cómo la poetisa entrelaza los sentimientos de amor con las imágenes de la naturaleza en **Fiero Amor**. (p81)

This is quite a long poem and it would be unreasonable to expect candidates to comment in detail on the poem in its entirety, and fortunately neither will they have time to complete a line by line decode. We are looking for close attention to and careful selection of, key lines that support an appreciation of how the poet communicates her feelings through nature related images. We will reward candidates who select with consideration those lines that best support their observations and are aware of the different states of mind the poet is experiencing. Reward candidates who make some attempt to convey the enthusiastic welcome of the love the poet feels 'Oh, fiero amor, llegaste como la mariposa' to her pain, rejection and sense of helplessness '¿qué pudo esta gota contra la primavera?' The feeling of exaltation 'Oh, cien soles se alzaron del lado del oriente' is contrasted vividly with the suffering this love is causing her "Bien sé que no hay cien soles que nazcan en el oriente". The images of pain and torment are also reflected through clear images of nature 'Oh, terrible tormenta de relámpago y rayo,/En tu fuego revivo, en tu fuego desmayo.' Candidates who make observations of this type will probably be along the right lines.

- 23 ¿Cómo se las arregla Storni para evocar un memorable encuentro de forma emotiva en **El Obrero** o **En una primavera**?  
See general notes
- 24 ¿Cómo consigue impresionarle el lenguaje poético de Storni en *uno* de los siguientes poemas; **Van pasando mujeres, Me atreveré a besarte, Medianoche**.  
See general notes.