

## **MARK SCHEME for the October/November 2013 series**

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

**0488/01**

Paper 1 (Spanish Texts), maximum raw mark 60

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Answers will be marked according to the following general criteria:

| <b>Band</b> | <b>Mark</b>  |   |
|-------------|--------------|---|
| <b>1</b>    | <b>18–20</b> | Detailed, well-written, well-organised answer, completely relevant to question and showing sensitive personal response to book. For passage-based questions, detailed attention to words of passage.                            |
| <b>2</b>    | <b>15–17</b> | 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.                                |
| <b>3</b>    | <b>12–14</b> | 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.                                 |
| <b>4</b>    | <b>9–11</b>  | 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. |
| <b>5</b>    | <b>6–8</b>   | Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based: attempt to respond, but with severe limitations.  |
| <b>6</b>    | <b>4–5</b>   | 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.   |
| <b>7</b>    | <b>2–3</b>   | Has read book and absorbed some very elementary ideas about it. Passage-based: may have glanced at passage and written a few words.   |
| <b>8</b>    | <b>0–1</b>   | Nothing to reward. Obvious non-reading of book, or total non-appreciation.  |

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## PROSA

Pardo Bazán, *Los Pazos de Ulloa*

- 1\* Vuelva a leer una parte del capítulo XXVIII desde ‘No podía dudarlo’ (página 333 Debolsillo) hasta ‘la hierba y el lodo del camino’ (página 334). ¿Cómo se las arregla Pardo Bazán para que el asesinato de Primitivo sea tan dramático? No olvide referirse detalladamente al pasaje.

The upper band responses will hopefully look at how the passage is structured to intensify the dramatic effect of Primitivo’s last moments. The murder is seen from a child’s point of view and Perucho’s fear is palpable as he realises that the footsteps he has heard belong to *el Tuerto*, a man whose reputation is legendary and ‘cuya descripción acaso había oído mil veces en las veladas, en las deshojas, acompañada de exclamaciones de terror.’ Although Perucho’s fear is later described as ‘el pavor irracional de los niños’, he is right to fear this man. His physical appearance causes Perucho to instinctively remain motionless as *el Tuerto* begins the hunt for Primitivo in earnest. Most middle band candidates should be able to appreciate how this man’s gruesome appearance and predatory movements heighten the dramatic effect. Although Perucho fears he may be a victim, ‘temiendo hacer ruido y que le apuntasen con el cañón de aquel arma, cuya ancha boca debía, de seguro, vomitar fuego y muerte’, it is only a short time before he realises that his grandfather is the prey. Primitivo’s ‘vista de águila’ has spotted don Pedro but he is oblivious to the fact that he is about to be hunted down himself. Most candidates will notice the contrast between the hunter and the hunted; while *el Tuerto*’s footsteps are ‘muy recelosas, apagadas y lentísimas’, Primitivo’s are ‘no recelosos, como de quien se oculta, sino precipitados como de quien va a donde le importa llegar presto’. Both murderer and victim are two of the most despicable characters in the novel and therefore the reader will feel no pity at the loss of either, however what is particularly poignant here is that it is Perucho who witnesses his grandfather’s murder ‘el niño entonces vio una cosa terrible, una cosa que recordó años después y aun toda su vida.’ It is ironic that Primitivo, painted throughout the novel as astute and cunning, is such an unwitting victim. Primitivo is ignorant of his fate until the moment he is shot down much like the prey in his hunting expeditions ‘el abuelo giraba sobre sí mismo como una peonza, y caía boca abajo, mordiendo sin duda, en suprema convulsión, la hierba y el lodo del camino’. Middle band responses will be relevant but will not be so detailed in their consideration of the extract. Lower band responses will lack detail and probably explain what has happened without evaluating how tension is created through the vivid descriptions or how the reader is moved by Perucho’s fear of the hunter and shock at witnessing his grandfather’s death.

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**2 ¿Cuál le parece ser la importancia del nacimiento de la niña en la novela? Argumente su respuesta refiriéndose a detalles precisos del texto.**

From the moment Pedro chooses Nucha as his wife, it seems that the relationship is unlikely to be successful; no two characters seem more incompatible and their contrary reactions to their daughter's birth are evidence of this. Nucha is delighted as she has wanted to be a mother since her brother left home. As far as Pedro is concerned, any hope he had for a legitimate heir has been immediately crushed. Upon the news of Nucha's pregnancy, the proud father-to-be showed her respect and affection, and the marriage seemed to have a possibility of success. Once his daughter is born and he finds out that Nucha can have no more children, Pedro falls back into his barbaric ways, so handing power back to Primitivo and his family as he returns to Sabel's bed. For Pedro, it is as if his daughter does not exist and, apart from the time when he is presenting himself as a candidate in the elections, he pays her no attention whatsoever. For Nucha, she has fulfilled her dream of being a mother yet, when she inadvertently finds out Perucho is Pedro's son while the children are together one day, she becomes obsessed with her daughter's safety, to the point where she plans to leave the Pazos despite the dishonour this would bring about. Julián takes on the role of surrogate father, delighting in the time he spends with mother and child as his vocation will not allow him to ever have a family of his own. For him the child's birth is an ideal excuse to spend time close to his beloved Nucha, and perceptive candidates will explore the relationship between Nucha, Julián and the child. Upper band responses will consider the importance of the child's birth to the main characters in the novel showing an in depth understanding and familiarity with both the characters and plot. These responses will also be selective in their evidence but remain relevant throughout. Middle band responses will keep sight of the question but may present their argument in a less detailed way and possibly only focus on the importance of the girl's birth to one or two of the characters. Lower band responses will probably explain what happened when the child was born or retell the story from the moment of her birth.

**3 'Se volvió y se incorporó confuso. Tenía delante una pareja hechicera' (Capítulo XXX página 354 Debolsillo). Usted es Julián al final del libro y acaba de ver a Perucho y la niña. ¿Qué está usted pensando? Conteste con la voz de Julián.**

Julián has barely recovered from his outpouring of grief at the discovery of Nucha's tomb when he sees Perucho and Nucha's daughter, and the better responses will communicate his emotional state and surprise at seeing them both after so long. Those candidates with a true understanding of this character will have him reflect upon the close relationship he had with Nucha and Pedro's daughter when she was a baby and also how he tried to educate Perucho so many years ago. He will also notice the way the two are dressed; the legitimate heir dressed as a pauper in contrast to the illegitimate heir's finer clothes. Candidates are, as usual, free to interpret his thoughts at this time but particularly important in this case, is an awareness of context and an understanding of the significance of this moment. Most candidates will probably have Julián reflect back on key moments he has shared with the children in the past and, of course, will be filled with memories of Nucha, especially as her daughter looks so like her.

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**Gómez de Avellaneda, Sab**

- 4\* Vuelva a leer una parte del capítulo IV de la Primera Parte desde ‘–El mulato se inclinó’ (página 129 Cátedra) hasta ‘el sacudimiento espantoso que iba a sufrir la naturaleza’ (página 131). ¿Cómo se vale Gómez de Avellaneda del lenguaje en este pasaje para que las palabras y las acciones de los protagonistas sean tan dramáticas? No olvide citar ejemplos precisos del extracto.**

For Carlota, Enrique’s proposed absence is an ‘agonía de un dolor que se reproduce bajo mil formas diversas, pero siempre punzante, inagotable, insufrible’ and hopefully most candidates will comment on the power of her feelings quite evident in the first part of the passage. Middle/upper band answers will also attempt to contrast this candidness with Enrique’s more cagey attitude as the reader sees ‘en sus ojos azules una expresión de duda e indecisión’. Our intrigue is further aroused as we learn of Enrique’s dilemma: ‘dos poderes enemigos dividían su corazón’ and our curiosity piqued as ‘escapóse de sus labios una palabra...pero una palabra que revelaba un pensamiento cuidadosamente disimulado hasta entonces.’ To Enrique’s horror, he has been overheard; the presence of ‘dos ojos, como ascuas de fuego’ witness to his innermost thoughts and he shivers as he sees the ‘mirada espantosa’. Upper band responses will explore how this encounter seems to set off a chain of events reflected in nature; the night is no longer ‘serena y hermosa’ and the storm reflects the ‘carácter tan terrible’ of the Cuban climate. It is as if the contrasting feelings of the three characters is such that ‘la atmósfera cargada de electricidad pesaba sobre los cuerpos como una capa de plomo’. Carlota is desperately in love and tortured by Enrique’s proposed absence; Enrique is torn between the love he has for Carlota and his avarice, and Sab’s silent presence is a witness to all this. Responses that cover these main aspects in detail will be placed in the upper bands. The middle bands will be considered for relevant, yet less competent answers that may not have covered the whole passage. The lower bands will be for responses that do not engage with the language and paraphrase the content or focus on one section only.

- 5 ¿Cómo se las arregla Gómez de Avellaneda para que Sab consiga la simpatía del lector? No olvide argumentar su respuesta con ejemplos precisos del texto.**

Sab is drawn as a noble character described as having a soul too worthy of his lowly station. By no means a typical slave of his time, he has been fortunate enough to be treated well by the ‘de B’ family. He has been educated and taught the same things as Carlota, who treated him as one would a brother when they were growing up. However fortunate Sab has been in terms of his life as a slave, he has been unfairly treated by destiny. He is supposedly of noble birth on his mother’s side (she was a princess) and is rumoured to have ‘de B’ blood running through his veins. Yet he falls in love with Carlota, a love unreciprocated by her but also impossible in the society in which he lives. Social inequality will always separate them; the class system is not decided on money alone as he readily sacrifices his lottery win because he knows he cannot buy Carlota’s love nor achieve the social standing required to take a bride such as Carlota. The contrasting way in which he is treated by Carlota and Carlos, and by Jorge and Enrique, is a reflection on society at the time and may well inspire pity, as well as sympathy for his plight. The sacrifices Sab makes for his dear Carlota and his tragic death cannot fail to move the reader. We will not overly award a simple character study (band 4/5) but an evaluation of whether, and to what extent Sab inspires sympathy in the reader. If this is done reasonably well with some evidence of knowledge of the text, then a band 3 can be considered. Band 1/2 candidates will consider, in depth, the effect this character has on readers and will display a very detailed knowledge of the novel.

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- 6 'Jorge, que había estado presente a la celebración de matrimonio y partida de don Carlos, volvióse a su casa dejando ya instalado a Enrique en la de su esposa.' (Capítulo V de la Segunda parte, página 247 Cátedra). Usted es Jorge Otway y acaba de llegar a su casa después de la boda de su hijo con Carlota. ¿Qué está usted pensando? Conteste con la voz de Jorge Otway.

Jorge will surely be rubbing his greedy hands with glee as he makes his way back from the wedding. He has everything he wants; his son has married a socially respectable woman and she is rich, thanks to the lottery win. We recall how angry he was when he realised he had lost out on the big prize by one digit, so he will surely be celebrating his luck at having won it indirectly. By the end of the novel, he has taken over every aspect of the *de B* fortune, and at this moment he may be starting to plan exactly how he will achieve this. He is a single minded, callous character who likes to be in control of everything and this will come across in the more authentic responses. Also in his thoughts he may consider how close he was to losing out on his good fortune, as he had wanted Enrique to call off the engagement. There will surely be some form of gloating over how powerful he will be now that he has fulfilled his dreams of using his son to procure the wealth he so desperately wants. Upper band responses will show how despicable the villain is and present his thoughts with an authentic voice showing an awareness of context. Middle band responses will lack authenticity to some degree and may be less precise in their portrayal. Lower band responses will show a very superficial understanding of this character.

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

- 7\* Vuelva a leer el final de la sexta sección desde ‘Encontró a Álvaro jugando ruleta en el salón de billares’ (página 81 Debolsillo). ¿Cómo se las arregla Márquez para que el final de la sección sea tan emocionante? Justifique su respuesta refiriéndose detalladamente al pasaje.**

This is an unusually fast paced passage and most middle band candidates will comment on the change of tempo in this normally slow moving novel. The colonel goes in search of Álvaro and finds him in the pool hall playing roulette. Any gambling is illegal so the chance of getting caught, arrested or shot is quite high yet, despite the danger, ‘el establecimiento hervía en la noche del domingo’. The penniless colonel participates in the gambling by suggesting that Álvaro bets on the number eleven, the latter does so but not without first slipping the colonel illegal literature. The other players follow his suggestion and suddenly ‘por primera vez experimentó la fascinación, el sobresalto y la amargura del azar’. There is an anticlimax as the number five is the winner and the colonel’s shame and guilt are placated somewhat by Álvaro’s words ‘–No se preocupe, coronel. Pruebe en el amor’. After a momentary lull, the pace picks up again ‘de pronto se interrumpieron las trompetas del mambo’ and suddenly the fears of a raid are realised and the players ‘se dispersaron con las manos en alto’ aware that they could be killed just for being there. In the now silent pool hall, the colonel ‘sintió a sus espaldas el crujido seco, articulado y frío de un fusil al ser montado’; he does not panic despite the fact that ‘había caído fatalmente en una batida de la policía con la hoja clandestina en el bolsillo’. The intensity heightens as he comes face to face ‘por primera vez en su vida’ with the man who shot his son. The colonel moves the rifle even though he knows he could be shot at any moment and the reader wonders if this is an act of bravery on his part or sheer folly. The intensity of the two men coming face to face adds to the suspense, the description of the killer’s eyes ‘unos pequeños y redondos ojos de murciélago’ help the reader imagine the two men staring intensely at each other. The colonel immediately feels ‘tragado por esos ojos, triturado, dirigido e inmediatamente expulsado’ but the man lets him pass showing surprising respect ‘–Pase usted, coronel.’ Most of these aspects need to be included for an upper band response. Relevant, detailed consideration, as well as a well-expressed appreciation of what elements create such an exciting end to this chapter will also be apparent in responses in this band. Middle band responses will cover a few of these aspects and will be relevant, but may lack sufficient depth in their appreciation of the suspense and structure of the extract. Lower band responses will struggle to make any coherent comments regarding the build up of tension and will probably explain what is happening with little attempt to evaluate the impact of the events on the reader.

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**8 En su opinión de lector, ¿qué llega a representar el gallo en la novela? Argumente su respuesta refiriéndose a detalles precisos del texto.**

Most candidates will focus their answer solely on the meaning of the *gallo* for the colonel and his wife and if this is done with sufficient detail, these responses can be considered for the upper bands. The cockerel is a symbol of the past in that it represents Agustín's memory; it was his when he was alive and he was at a cockfight when he was shot. At present, the cockerel needs to be kept alive so that it can earn money for the colonel and his wife in the future. The cockerel's dietary needs supercede those of the colonel and his wife, except when the villagers bring it food then, ironically, it provides food for them. It represents hope for the future and the anticipation of winning money to survive. The wife describes herself and her husband as orphans of their son and the *gallo* is his legacy; for Agustín's gambling friends it symbolises money as well as the memory of their friend; for the people in the village it signifies a break in their monotonous existence and rebelliousness in the face of a political regime that controls the population's every move and punishes rebellious behaviour with death. The monetary value of the cockerel changes as we see through the conversations with don Sabas who sees it as another opportunity to take advantage of his former comrades. Cock fighting is also a cultural symbol of Colombia; it represents a country with a bloody history of civil wars and political repression and a life that is always led under the threat of violence. The *gallo* is inextricably linked to that violence for the violent sport it represents and as a symbol of Agustín's death. A source of tension between the colonel and his wife, the colonel is often at loggerheads as to what to do; if he sells the cockerel, he will break the bond with Agustín, if he keeps the *gallo*, it may not win and they will starve. The cockerel emphasises the colonel's plight; a decorated soldier who fought for his country is now depending on a bird to survive instead of a war pension. It would be unrealistic to expect all of these aspects to be covered before placing a response in the upper bands, but we will expect a fairly wide consideration of what the cockerel represents and precise examples to support the argument. Middle band responses will show a relatively detailed knowledge of the text but may lack the range of evidence we will find in a band 1/2 answer. The lower bands will write about the cockerel but will fail to consider what it represents in any depth.

**9 Imagine que el coronel vuelve a casa después de entrevistarse con abogado (final de la tercera sección) y habla con su mujer. Escriba la conversación.**

Although in this section the colonel is still in the same position as before, this chapter reveals a little more about the futility of his situation and it will be interesting to see how candidates interpret his feelings and his wife's reaction to the latest news regarding his case. The scene with the lawyer gives the reader a vivid impression of just how hopeless his case is; the bureaucracy is endless and his lawyer ineffective. His decision to change lawyer does not give the reader much hope either judging by the quality of lawyers available. The upper band responses will have the colonel and his wife react in a way that is an authentic interpretation of their characters as well as showing an understanding of the context. The colonel is still determined to go ahead yet cannot fail to feel vulnerable and sad as he reflects back on his time as a soldier and considers how many of his comrades in arms have literally died waiting for their pension. The wife may take a more pragmatic approach but will also be aware of how the colonel is suffering. A band 1/2 response will reflect a good knowledge of the characters and the conversation will sustain an authentic voice for both of them. Middle band responses may lack authenticity for one of the characters or show less of an understanding of how the colonel and his wife would react at this moment. The lower bands may fail to realize they have to write a conversation or will produce superficial conversations that are vaguely linked to the context.



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**Delibes, *El camino***

- 10\* Vuelva a leer una parte del capítulo XV desde ‘–Buenas tardes, don Moisés, ¿qué dice de bueno?’ (página 185 Espasa) hasta ‘–Los ojos vidriados y desencajados son los de los muertos’ (página 187). ¿Cómo se vale Delibes del lenguaje en este pasaje para que este encuentro sea tan entretenido? No olvide referirse detalladamente al extracto.**

Don Moisés is a respectable member of the community (one of the few who are referred to as ‘don’), so it is quite amusing that he should address Sara as ‘nena’. His physical appearance adds to the entertainment as ‘le guiñaba reiteradamente un ojo y le sonreía hasta la oreja por el extremo izquierdo de la boca.’ La Sara’s reaction is of astonishment at the content of his conversation, and her disconcertment is a source of humour for the three boys watching as well as for the reader. Her embarrassment is painfully clear and humorously described as ‘tan roja se le puso la cara a la Sara que su pelo parecía menos rojo’. We do not pity her for the discomfort she feels, we enjoy it much as the boys do, ‘sonreían bobamente’, as she has not been painted as a very sympathetic character so far. Any appreciation of how the boys’ comments contribute to the hilarity of the episode such as when Moisés offers to help her with her sewing and the boys realise ‘–Ji, ji, ji. Es una braga’, is to be rewarded. Moisés is described as one of the best speakers in the village alongside such respectable people as don José and don Ramón the mayor, so when Sara tries to compete and compares his eyes to those of the dead in the last line of the extract, it is highly amusing, even more so when she feels so proud of herself ‘se quedó tan a gusto’. The incongruous sight of these two characters, brought about by a childhood prank, is entertaining in many ways and hopefully the upper band responses will appreciate how the contrast in education and culture between the two protagonists of the scene contributes to the humour in such an amusing passage. The middle band responses will convey a fairly well expressed idea of how the extract is entertaining, and the lower bands will be considered for those responses that are purely descriptive. We will take into account even superficial attempts to evaluate the style of writing before considering the low bands (6 and below).

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**11 En su opinión de lector ¿a qué camino se refiere Delibes en el título de la novela? Justifique su respuesta usando ejemplos del libro.**

Candidates will have covered this and should be able to identify the ‘camino’ as the path of life and a reference to destiny. Perceptive candidates will consider whether the author thinks the protagonists decide their destiny or believes it is marked by events beyond their control. As don José says ‘Hijos, en realidad, todos tenemos un camino marcado en la vida. Debemos seguir siempre nuestro camino, sin renegar de él’. Many will concentrate on how Daniel’s path has been decided by his father and his destiny is to progress and leave his beloved village. Despite Daniel being personally against a move to the city, he is obliged to go to fulfil the destiny his father has mapped out for him. If Daniel had control over his own destiny, he would stay in the valley forever. Daniel accepts his father’s decision despite the fact that he thinks it unfair that adults control his life to such an extent. He refers to the punishment meted out to him and his friends after they burnt the Guindilla mayor’s cat as ‘la caprichosa, ilógica y desigual justicia de los hombres’, much as he would describe his father’s decision. Daniel believes that adults forget that children’s pranks sometimes end badly because ‘estas cosas son siempre designios de Diós’. The death of el Tiñoso also raises questions of destiny and religious belief, even ‘Pancho, el Sindiós, dijo de aquella fuerza que era el Destino’. El Tiñoso’s father thanked Daniel and Roque for saving his son from the river but says that ‘la muerte empeñó en llevárselo y contra ella, si se ponía terca, no se conocía remedio.’ Other characters also see their destiny marked by the actions of others such as the suicide of La Josefa because the man she loved, Quino el Manco, married Mariuca la tísica. Quino also remarries so giving his daughter la Uca-uca a new mother; the first action her new mother undertakes is to slap her for going missing the day of her wedding, not a good start for the new family. Upper band responses will present a coherent and well-structured explanation of how they interpret Delibes’ eponymous *camino* supported by a wide range of references from the text. Middle band responses will convey an idea but may be limited in the range of evidence and concentrate mainly on Daniel’s path of life. Lower band responses will not fully grasp the concept and will lapse into a more descriptive style when referring to the text.

**12 “El Moñigo se echó al hombro el cuerpo inanimado del Tiñoso y lo subió hasta la carretera” (capítulo XIX página 217 Espasa). Imagine que usted es Daniel en la carretera. ¿Qué está pensando?**

Daniel and Roque did not think twice about diving into the river to save their friend, such is the strength of their friendship. Daniel’s primary concern will be for his friend’s recovery but he may also be thinking about whether they will be in trouble or if they will be blamed for the accident. The better responses will show a good knowledge of the text will perhaps imitate the author’s style of writing thus producing a completely genuine portrayal of this character. We should reward responses that show sensitive insight into what Daniel will be thinking and feeling after such a serious accident. He will be noticeably distressed and in shock at what has happened. El Tiñoso is unconscious so Daniel has no idea how serious the injury is but is sure to fear the worse. Roque, el Moñigo, is not one to discuss his feelings so Daniel has no one to reassure him; he will desperately hope that his friend will recover and will perhaps be praying for his survival or promising never to do anything naughty again if his friend lives. Upper band responses will understand the context and the close relationship between these characters in order to produce a relevant response. Middle band responses will show some authentic insight into Daniel’s thoughts while a lower band answer will be less precise and slip into narrative.

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## TEATRO

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

- 13\*** Vuelva a leer una parte de la SEGUNDA JORNADA desde la acotación ‘Vase, y sale don Arias y doña Leonor’ (página 157 Clásicos Castalia) hasta ‘y a vos no os estará bien/tampoco.’ (página 160). Lo escrito por Calderón aquí, ¿hasta qué punto le hace a usted simpatizar con estos dos personajes? No olvide referirse detalladamente al pasaje.

Candidates are free to decide whether or not they sympathise with these two characters and we will credit those responses that present a convincing argument as to how far they, and the audience, sympathise with Leonor and Arias. The better responses will bear in mind how the scene plays out on the stage and take into account the audience’s reaction to this attractive couple. Leonor has been described as a beautiful woman and it would not be too far fetched to imagine Arias cutting a fine figure on the stage either. However, we would also like candidates to focus on the content of their dialogue and consider the effect of what transpires between the two on the audience. The upper band responses will communicate their personal impression of this couple and present considered insight into their characters without lapsing into a prelearnt character study. Through Leonor’s previous meeting with the king, we learn that Gutierre abandoned her because he mistakenly thought Leonor was seeing another man. We learn that ‘the other man’ was Arias who was in fact courting someone else in the house. Leonor is determined to protect her honour so the audience would think she would relish having the opportunity to speak to the man who brought about her dishonour and at the very least, have him apologise. Arias himself admits that he is indebted to her and is responsible for Leonor losing a potential husband as well as her honour. Not only does she show him courtesy and respect, but she turns the situation around and says ‘quizá la suerte mía/por ventura mejorasteis’ and that it is best to live as she is than ‘sin amor/de un marido aborrecido’. Arias continues to lay the blame at his door and tries to offer her a solution, ‘si esposo por mí perdistes,/tengáis esposo por mí’, the audience will find this a romantic and admirable gesture and although this would seem to offer an acceptable solution, her obsession with her honour ironically makes her reject his proposal as it might give foundation to the rumours about her and Arias ‘de aquella sospecha hiciera/evidencia’. Arias has shown himself to be noble and honourable until his marriage proposal is rejected by Leonor because she believes that Gutierre’s suspicions from long ago will be confirmed and considers that ‘frívola respuesta ha sido.’ Both characters have many positive qualities which will make the audience warm to them, however some candidates may find Leonor frustrating in her determination to save her honour yet reject the solution being offered to her. Middle band responses will be mostly relevant but may lose sight of the question. The lower bands will be considered for those responses that explain what is happening and lose sight of the question completely.

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**14 ¿Qué imagen le ha dado Calderón a usted del rey don Pedro? No olvide referirse detalladamente al texto.**

The best responses will use their familiarity with this character, and the scenes in which the king appears, to present a well supported argument and a considered opinion regarding the impression they, and the audience, have of him. The king is involved in some of the more dramatic scenes, so candidates should not have too much trouble recalling them. The upper band responses will use his appearances as evidence to present a clear impression of this character and a personal response to how he reacts in a variety of different situations. Middle band responses will merely refer to what he does or when he appears in the play with a superficial attempt to evaluate his behaviour. The first impression we have of him can be interpreted as a negative or a positive one; he abandons his unconscious brother after the fall and decides to go on ahead to Seville. This could be interpreted as a callous lack of concern for his brother or a dedication to his duties as a monarch who will not allow personal feelings to get in the way of his royal position – a noble quality for a king. At the palace, we see him in his role of judge but he is inconsistent with his subjects when dispensing judgement. He seems to be fair to Gutierre, allowing him to present his side of the story after Leonor has given hers, although one may question the tactic of having the complainant listen to the defendant, a strategy that backfires when he does the same with Gutierre and Enrique. He shows a crueler side in his exchanges with Coquín, who will lose his teeth if he cannot make the king laugh, or is this the king's idea of a sense of humour? Don Diego praises him for wandering the streets of Seville in disguise 'el rey debe ser un Argos en su reino' but is more critical of his violent behaviour 'a una tropa de valientes/probé solo en una calle'. The king exiles his brother who accidentally cuts his hand as he returns a dagger; an overreaction that could be interpreted as a sign of insecurity or of his aggression as a monarch. He rushes to Mencia's aide when Coquín tells him she is about to be murdered, yet 'punishes' Gutierre by making him marry someone he was already previously in love with; a questionable punishment for a murder. Whatever image the candidate has of the king, it will be the effective use of references to the play and how well they present a convincing response to the question that will decide whether an upper or middle band is awarded. The lower band responses will probably just write about some of the relevant scenes without considering the image they have of this character.

**15 Imagine que usted es don Gutierre al final de la obra. ¿Qué está pensando? Conteste con la voz de don Gutierre.**

Candidates should find this question quite straightforward. Gutierre is a clearly drawn character and even those candidates with a superficial knowledge of the play should be able to imitate him to some extent and draw on their knowledge of some specific episodes to add authenticity to Gutierre's thoughts at the end of the drama. It will be interesting to see how candidates interpret his reflections at this point; the fact that he has killed one wife only to be given another, will give candidates plenty of material for imagining what he is thinking at this moment. Will there be any sign of remorse in his thoughts, or will candidates have him completely vindicating himself for actions he believes to be entirely justified? Most upper band responses will have the character reflect back on his actions and also have his thoughts turn to Leonor and their future together. Candidates with a good knowledge of the play will perhaps have him recall her past 'indiscretions' and he may feel he also has to keep a close watch on his next wife as well. Middle band responses will show some knowledge of the character and play, and their reflections will show signs of authenticity while lower bands will probably lapse into an explanation of what has happened, or fail to imitate this character's voice convincingly.

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**Mihura, *Tres sombreros de copa***

- 16\* Vuelva a leer una parte del Acto Tercero desde ‘PAULA. ¡Te casas, Dionisio! DIONISIO. Sí. Me caso, pero poco.’ (página 142 Cátedra) hasta ‘PAULA. No. Realmente yo no quisiera irme contigo, Dionisio...’ (página 145). ¿Qué reacción cree usted que Mihura intenta provocar en el público en este fragmento? No olvide referirse detalladamente al extracto.**

Not only has Paula just been knocked out by Buby, but she also finds out that Dionisio is about to get married and that he is ‘ni siquiera un malabarista’. Although she must be feeling awful physically, she is more concerned by Dionisio’s news even though he tries to comfort her ‘Sí. Me caso, pero poco.’ Dionisio opens his heart to Paula and realises how much his life has changed ‘Yo adoraba a mi novia...pero ahora veo que en mi novia no está la alegría que yo buscaba’. Reward candidates who evaluate the words spoken by Dionisio in terms of the way the audience is likely to react to them, rather than the punctuation or length of the sentences. The rather pathetic reason he marries ‘yo me casaba porque todos se casan siempre a los veintisiete años’ and his description of Paula and women like her who ‘al hablarnos no les palpita el corazón, pero les palpitan los labios en un constante sonreír’, serve to sum up the predicament in which he finds himself; opt for a conservative, tedious but socially acceptable life, or live a bohemian, carefree existence. His ludicrous claim that he is ‘un terrible bohemio’ because he would rather breakfast ‘café con leche, con pan y manteca’ than any kind of eggs, is sadly amusing. Paula’s attempt to convince him that an artist’s life is a difficult one, does not prevent Dionisio from imagining them running away together and amusingly claiming that there will be no language difficulty among the poor of London as ‘no tienen dinero para aprender esas cosas, hablan como tú y como yo’. Paula’s equally pathetic excuses ‘Pero en Inglaterra hay demasiados detectives!’ and ‘en la Habana hay demasiados plátanos’ could be interpreted as moving in their childlike naivité and emotional delivery, but are also comical. While entertaining for the audience, few can fail to be moved by Paula’s confession that ‘No. Realmente yo no quisiera irme contigo, Dionisio’ when really she would like nothing more than so to do. Upper band responses will cover most of these points and will look closely at the words spoken by both characters. A consideration of the audience’s reaction is essential here as the wording of the question suggests. Middle band responses will be relevant though not so detailed and may omit some of the key points. Lower band responses will neglect to mention the audience and probably tell the story rather than evaluate the language for the reaction this extract is likely to provoke.

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**17 ¿Cómo se vale Mihura de los accesorios teatrales en la obra para entretener al público? Argumente su respuesta refiriéndose al texto.**

A well-prepared candidate will consider the wide range of props used by the characters in the play and evaluate how they are employed to either comic or symbolic effect. However, the *tres sombreros* will probably be the most popular choice of props in candidates' answers and although this may limit answers, a fairly detailed consideration of the scenes when the hats are used, will place a response in the middle band even if other props are not considered in great detail. The hats are visually entertaining on many occasions, especially when Dionisio is wearing one and holding the other two for great lengths of time, and hopefully candidates will explore this aspect in detail and not merely reflect on their symbolic value. Upper band candidates will evaluate the other props for their entertainment value. The boot found under the bed in the opening scene sets the tone for the audience who will be predisposed to accept whatever else can appear under the bed (such as rabbits in a later scene). The recurrence of the same props link scenes and are a source of humour for the audience who cannot fail to be amused by images such as Dionisio taking out a boot from his pocket when offering to light Fanny's cigarette. The audience is not surprised at the appearance of a boot as they know how it came to be there, as they do in the case of the dead rabbit under the bed in the scene with don Sacramento and Dionisio, but the sight of it will cause great hilarity. The *carraca* also makes a couple of appearances; representative of the world of the music hall, Dionisio initially has no idea how the *carraca* works and immediately breaks it. Paula fixes it for him and these actions are mirrored identically in the scene between don Sacramento and Dionisio and are indicative of Dionisio's step into the bohemian world. The telephone, as well as a source of visual humour in the flea scene at the start of the play, represents the bourgeois world beyond the hotel room. Dionisio is desperate to talk to Margarita at the beginning, but then refuses to pick up the phone to her later in the play so that Margarita does not realise he has Fanny in his room. Other props include the medals and gifts the Odisoso Señor uses to buy Paula's sexual favours and candidates who show a detailed knowledge of the play may refer to these minor props as well. The middle band responses will be limited in the range of props they refer to but will make a sustained attempt to evaluate how they are used to entertain the audience. The lower band responses will be more descriptive in their consideration or will show a more superficial knowledge of the play and so be limited in their references.

**18 'Dentro de un rato, el coche vendrá a buscarle para ir a la iglesia. Esté preparado... ¡Qué emoción! ¡Dentro de unas horas usted será esposo de mi Margarita...'** (Acto Tercero página 141 Cátedra). **Usted es don Sacramento y acaba de hablar con Dionisio en el Acto Tercero. ¿Qué está usted pensando? Conteste con la voz de don Sacramento.**

Although don Sacramento only appears in the last act, his character is easily assessed and hopefully candidates will relish the opportunity to emulate Sacramento's haughty tone and ridiculous, preconceived ideas about what is respectable and what is, frankly, bohemian. He has disapproved of Dionisio for walking in the rain, liking his eggs a different way, but more importantly, for making his daughter so anxious and tearful just before her wedding. However, he seems to have settled any doubts he had about his future son-in-law and is excited about the imminent wedding. Candidates are free to decide the specific content of his thoughts at this moment, but his arrogant character and absurd beliefs should be made apparent. Although candidates will look back on his conversation with Dionisio as the only source of evidence, we will consider how they have used the material. Mere paraphrasing will not merit too high a mark but some attempt to interpret his thoughts after that conversation will point the way to the higher grades.

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## POETRY: GENERAL CONSIDERATIONS

Though not set in stone, these are unlikely to change:

- the answer should be relevant to the question. Do not give much credit to candidates who have obviously chosen a particular poem because it's the only one they know, and make no attempt to relate it to the question.
- autobiographical detail should not be credited unless a clear attempt has been made to relate it to the question (e.g. 'Machado's imagery invests the Castilian countryside with the melancholy he feels at the loss of Leonor, for example...', not 'Machado wrote this poem after losing his wife, who died after a long illness in...').
- candidates are of course entitled to make use of 'taught' material, but it should not be given much credit unless the candidate clearly understands it and has related it to the question.
- decoding has to receive some credit (because it may demonstrate a degree of understanding, and otherwise a good many candidates would get no marks at all), but it needs to be sifted for any signs of true appreciation.
- as a general rule, very short answers should not receive more than a mark of 9 unless they are quite outstandingly perceptive.
- sensitive attention to the words should always be generously rewarded – unless it'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.

## POESÍA

### Alberti, *Antología Poética*

- 19\* **Vuelva a leer el poema *Un fantasma recorre Europa* (página 167–9 Alianza). ¿Cómo se las arregla Alberti para comunicar vívidamente sus sentimientos revolucionarios aquí?**

Perceptive candidates will appreciate the ironic look Alberti takes at the reaction of the middle/upper classes to the oncoming wave of communism. However, the upper band responses should make a sustained attempt to consider the language in detail to support their responses rather than make sweeping statements about Alberti's political leanings or the period of history to which he refers. Any background knowledge on Alberti's life can only be rewarded if used in relation to the question and combined with an appreciation of the language used in the poem. Middle band responses will show a more superficial appreciation and may divide the poem into parts and decode, losing sight of the fact that they are considering how Alberti communicates his revolutionary views. Lower bands will be less detailed and as this is a long poem, may struggle to select relevant references and perhaps try to encapsulate the whole poem by interpreting the 'message'.

20. **¿Cómo comunica Alberti la impresión que le ha hecho la obra del artista en UNO de los siguientes poemas? *Corot* (páginas 255–6 Alianza) *Lino Spilimbergo* (página 261) *Tu hiciste aquella obra* (páginas 303–4)?**

As always the upper band responses will maintain a tight focus on the question as well as considering a wide range of examples from their chosen poem. Hopefully, candidates will not automatically choose the shortest of the three, but we will discriminate between the bands by considering how detailed the personal response is as well as how insightful the answer is. Lower band responses will lack focus and possibly omit large sections of the poem they have chosen.

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21. Dé su apreciación de la manera en que Alberti impacta con la fuerza de las imágenes en UNO de estos poemas: *Castigos* (páginas 130–1 Alianza Editorial) O *El ángel falso* (páginas 132–3 Alianza Editorial)

A consistent consideration of the impact of the images on the reader together with detailed examples and a variety of references from most, or all, of the chosen poem, will place the response in the upper bands. As usual, the middle bands will be relevant but less detailed and the lower bands will be mostly superficial.

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

- 22\* Vuelva a leer el poema *Intimidad* (página 48–49 Punto de Lectura). Dé su apreciación de cómo el poeta aprovecha el lenguaje para crear una escena de intimidad entre dos personas.

This is not a very long poem and neither is the language too complex, however an upper band answer will present a convincing, personal appreciation of how the poet creates the sense of intimacy. This is a fairly straightforward task so the upper band responses will be very detailed, as well as perceptive, in their comments. Middle band responses will be generally relevant and should not lose sight of the question as it is closely linked to the title of the poem. The lower bands will be very short or extremely superficial in their appreciation.

- 23 Vuelva a leer *Mucho más grave* (páginas 79–81 Punto de Lectura).  
¿Hasta qué punto, y cómo, ha logrado Benedetti convencerle del profundo efecto que esta mujer ha tenido en su vida en UNO de estos extractos?

- i) Desde ‘Todas las parcelas de mi vida tienen algo tuyo’ (verso 1) hasta ‘mi germen de alegría y regarlo mirándolo’ (verso 35).

O

- ii) Desde ‘quiero decir que estás sacudiendo mi juventud’ (verso 36) hasta ‘no te vayas’ (verso 70)

Both sections offer plenty of material for most candidates to convey some idea of the effect the woman mentioned has on the poet. The upper bands will certainly consider how and to what degree, the poet convinces the reader that this woman has created such a strong impression on him. The discriminator for the middle and lower bands apply in the same way as question 22.

- 24 Dé su apreciación de cómo Benedetti se vale del entorno en que se encuentra para comunicar sus emociones en UNO de estos poemas: *Estados de ánimo* (páginas 54–55 Punto de Lectura) *Dice el hombre en la orilla* (páginas 152–3)

We are looking for a sensitive appreciation of how the poet creates a vivid image of his surroundings and how he uses them to communicate his feelings. The less relevant and detailed, the lower the final award.