

MARK SCHEME for the October/November 2013 series

0488 LITERATURE (SPANISH)

0488/03

Paper 3 (Alternative to Coursework), maximum raw mark 20

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:

Band	Mark	
1	18–20	Detailed, well-written, well-organised answer, paying close attention to author's use of language. Shows appreciation of structure and complete comprehension of passage; has no significant omissions and conveys a sensitive personal response.
2	15–17	Detailed answer, paying close attention to author's use of language. Understands or convincingly interprets all essentials of passage; few omissions. Conveys clear personal response but may be a bit cut-and-dried.
3	12–14	Competent answer with some attention to language. May be some misunderstandings and significant omissions, but conveys some personal appreciation.
4	9–11	Attempts to respond and does pay attention to some details of language, but there are significant misunderstandings and substantial omissions. May misrepresent author's intentions trying to apply some rigid preconception, or note use of literary devices without explaining their effect. Answer probably rather short.
5	6–8	Tries, but has not really grasped what passage is about. Offers a few ideas, some of them are irrelevant or plainly wrong. A few glimmers are perceptible. Short, scrappy.
6	4–5	Short, scrappy answer; confused; little response to passage, but candidate has at least read it and tried to respond
7	2–3	Scrawls a few lines; has attempted to read passage, but clearly doesn't understand it.
8	0–1	Nothing to reward.

The detailed questions are intended to help the candidate respond. Candidates are required to answer them, but need not do so in a rigid sequence; some of the answers may be implicit in the essay, although it is expected that candidates will be able to spell out their views and interpretations with sufficient clarity. There is no prescribed application of marks to each question and the response should be marked holistically. Candidates who do not answer the prescribed questions will penalise themselves automatically, as the questions are central to the passage.

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Lea atentamente el siguiente poema de la escritora argentina Alfonsina Storni extraído de su libro *Languidez*, escrito en 1920. Luego conteste la pregunta:

The poem in question is a work from the first part of the 20th century and it is hoped the candidates will be in a position to understand the language of the poem almost in its entirety, therefore being able to gain a general understanding of the text and convey an appropriate response to the quality of the writing. The questions are designed to help them do so.

¿Hasta que punto y cómo ha logrado la poetisa comunicarle sus sentimientos hacia el león a través de este poema? En particular, debe considerar, en detalle, los siguientes aspectos:

Lo que más le ha impactado a usted de la descripción del León, y por qué.

A number of observations could come under this heading. First of all, the lion that is depicted corresponds closely, from a physical point of view, to the typical image of a lion: golden mane first, savage entangled mane, later; large nails or claws; light colour eyes; savage roar; clawings; references to the slow movements of the animal, to its carnivorous nature in relation to the 15 year old girl or the man in the 3rd stanza; its fierce glances; its laziness, etc. However, this lion is not in its natural environment, the jungle, but in a cage. The lion of the story is in a zoo, in captivity. Bear in mind that when the poem was written there was not much concern with respecting the natural environment of savage animals and letting them live in freedom. Hence, the whole message of the poem appears to convey some form of understanding/sympathy/sorrow for the predicament of the lion and, it could be said, indirectly or by implication, to denounce the maladies of animal captivity at a time when this was not done. Some candidates may pick up on this. Many other different observations could fit this first question but we are looking for elements that would not be repeated in the second question.

Cómo se vale la poetisa del lenguaje para comunicar la situación de cautiverio del león. Selccione y analice las palabras más relevantes.

We are looking for attention to words that would convey the situation of captivity and its consequences. Some of the phrases to select and comment/interpret could be:

- 'barrotes negros' => suggest the idea of the cage/of captivity.
- 'paseas lentamente' => alludes to the idea of confined space; the lion cannot run, only walk.
- 'los triste ojos' => the lion is sad.
- 'te has quedado sereno' ==> suggesting quietness, incapability to move; resignation to being restricted
- 'sueñas echarle garras' => can only 'dream' of devouring a human being (after all he is a carnivore).
- 'uñas inútiles y torvas...inútil molar... y miradas torvas' => captivity has rendered claws, teeth and fierce glances useless.
- 'el hombre hizo la jaula para encerrarte' => the cage is a man-made construction to subjugate / imprison the lion.
- 'hierro prudente que lo aparta de ti'=> the cage guarantees the man's safety.
- '(la jaula) 'no cede' => it is impossible for the lion to escape from the cage; its attempts to do so are useless.
- 'ahora te contempla' => the final purpose of the cage is to allow men to contemplate savage animals in safety. Something done for man's pleasure.
- 'diez veces en un día/'diez veces contra el hierro' => refers to the useless attempts of the beast to escape.
- 'tu cuerpo contra el hierro carcelario se fue' => attempt to break free.
- 'para qué' => there is no hope for the lion, cannot escape and the lion knows it.
- 'rugido salvaje de algún otro león' / 'te crees en la selva' => to hear another lion may awaken the lion's instincts.

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- 'te crees en la selva'; 'el ojo...encendido **carbón**'; 'se te afinan las uñas'; 'salvaje sed' => refer to an occasional awakening of the lion when hearing another lion's roar.
- 'la piedra de tu celda vanamente rasguñas' => useless effort to scratch the stone.
- 'zarpazo inútil' => useless clawing.
- 'bestia caída y triste' ==> the lion is low in spirits, sad, crestfallen, understands his predicament.
- 'los hijos...sufirán ...lo mismo que sufriste' => reference to a repeated sad future.
- 'garras y dientes más débiles tendrán' => the offspring will be weaker.
- 'prole...mísera y **ruin**' => the offspring will suffer same end.
- 'durmiendo tu tristeza' => sleeping its sadness.

The whole idea is that the lion suffers from its captivity and the impossibility of breaking free. Not only concerning him but also for the future of his offspring. The lion has a full understanding of his situation and this renders him profoundly sad.

Some candidates may have interpreted captivity to be *solidad*. If explained sufficiently, give BOD.

Cómo nos indica la poetisa que el león tiene un significado especial para ella.

The last two stanzas play the role of connecting the story of the lion, so far, to that of the poet. The lines are extremely touching as the poet identifies with the lion in experiencing herself the same sense of being imprisoned. She feels equally tired and exhausted of battling against another cage, her cage, one even vaster than that of the lion's.

She has tried to break from her cage a thousand times and a thousand times she has given up, feeling impotent, curling herself up. She is in a prison of the senses that life has created for her and because of that she cannot escape from the universe.

The relevant lines to support this interpretation are:

- 'Mi cuello delicado...tentación de abandonarse al tuyo' => Gives the idea of identification with the lion and of resignation to her situation.
- 'yo, como tú cansada' => she is equally tired of fighting.
- 'de otra jaula más vasta que la tuya' ==> her imprisonment is even worse - her freedom a total impossibility.
- '...mil veces he saltado...' => Her attempts to break free.
- '...mil veces impotente...' => Her repeated failures.
- 'Cárcel de los sentidos' => Her senses are imprisoned.
- 'Yo del universo no me puedo escapar' ==> It is the whole universe that imprisons her, hence she cannot ever escape.

Some candidates made reference to the similarity between the eyes of man and the eyes of the lion. This might be rewardable in Point 1 but not in Point 3 (Point 3 needs to be all about the poet and the lion).

Usted puede añadir cualquier otro comentario que le parezca pertinente.

It is rare for candidates to follow up this suggestion and they should not be penalised if they do not. However, any interesting comments should of course be taken into account in the overall reward. This section alone should not be substitute for the required response to the preceding ones. Some candidates may react to the theme of animal captivity and discuss its pros and cons. In so far as this does not distract them from the main questions, this is acceptable and should be rewarded. Others may object to the fact that it is the poet who is imagining what the lion is 'feeling' or 'thinking' and that this is unreal/pure fiction. Candidates may elaborate along these lines or follow alternative interpretations. The only requirement here is to be consistent and avoid flagrant contradictions or noncommittal statements. Marks will be awarded for clearly expressed ideas.