

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

**MARK SCHEME FOR the November 2002 question papers**

**0488 Literature (Spanish)**

<b>0488/1</b>	Paper 1, maximum raw mark 60
<b>0488/3</b>	Paper 3, maximum raw mark 20

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

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

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

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

CIE is publishing the mark schemes for the November 2002 question papers for most IGCSE and GCE Advanced (A) and Advanced Subsidiary (AS) Level syllabuses.



**CAMBRIDGE**  
INTERNATIONAL EXAMINATIONS

**NOVEMBER 2002**

**INTERNATIONAL GCSE**

**MARK SCHEME**

**MAXIMUM MARK: 60**

**SYLLABUS/COMPONENT: 0488/1**

**Literature (Spanish)  
(Open Books)**



**Answers will be marked according to the following general criteria.**

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

It is very helpful if Examiners comment on the scripts. This does not mean writing long essays, but simply ticking good points, noting a few observations in the margin (eg 'good point', 'irrelevant', 'excessive quotation', etc). A brief comment at the end of an essay (eg 'rambling answer, shows some knowledge but misses point of question') is particularly helpful. If your team leader disagrees with the mark, s/he will find it helpful to have some idea of what was in your mind! Don't forget to write your mark for each essay at the end of that essay, and to transfer all three marks to the front of the script, and total them.

Beware of rubric infringements: usually failure to cover three books, or no starred question (easily missed). An answer that infringes the rubric scores one-fifth of the mark it would otherwise gain. **This penalty is applied not to the lowest-scoring answer on the paper, but to the answer that is infringing the rubric.**

Eg:

- (1) candidate answers a starred question on Lope de Vega and scores 12; an essay question on Lope de Vega and scores 15; an essay question on Cervantes and scores 12. The Cervantes question must stand, and so must the Lope de Vega starred question, because candidates are required to answer a starred question. Therefore the essay question on Lope de Vega is the one that must be penalised.
- (2) candidate answers two essay questions on Lope de Vega, scoring 13 and 14, and a starred question on Cervantes, scoring 10. The Cervantes answer must stand, because it is the required starred question. But either of the two Lope de Vega questions could be reckoned as the offender, and so it is right here to penalise the lower-scoring of the two essays.

- (3) candidate answers three essay questions, on Lope de Vega, Cervantes and Bécquer, but no starred question. Here you simply penalise the lowest-scoring of the three answers.
- (4) candidate answers three essay questions and covers only two books. In theory, candidate has therefore incurred a double rubric infringement, but normally we would penalise only one answer. This is a rare occurrence; if you come across it, and feel uneasy about how to treat it, please contact the Principal Examiner.
- (5) candidate answers only two questions, on two different books, but not including a starred question. This is not a rubric infringement. We assume that the missing third question would have fulfilled the rubric. Both answers score their full mark.

Finally, do not forget to send your Assistant Examiner's Report to the Principal Examiner as soon as you have finished your marking. These reports are of the utmost importance so that a fair and balanced picture can be given in the report to Centres.

### ***Carpentier***

- 1 Even weak candidates ought to get the first main points – that the dead heads of the calves resemble the heads on which the wigs are set, and that this symbolically puts the death of men (specifically, privileged white men) on a par with that of cattle. Ti Noel spells this out for us. The second point, that the juxtaposition of both sets of severed heads with the 'heads' in the prints foreshadows the guillotining of the French king and his nobles in the forthcoming revolution, is also pretty obvious, but may be ignored by the most careless candidates. For a mark of 14/15+ candidates must of course probe the rich – and savage – imagery of the text. A 14/15+ answer may, for example, note the cannibalistic comparison between the wigs and the parsley frills on the calves' heads; a really top answer might probe the self-displaying artifice of Carpentier's writing ('por una graciosa casualidad...').
- 2 This is an aspect of the novel which teachers may not have covered in any detail, so candidates tackling it will probably have to think on their feet, and should be rewarded if they do so effectively. Events in France are seldom referred to in detail, or with precise chronological references: knowledge of them filters through to the reader as it does to the characters, in an indirect, often alarming and confusing way. Carpentier clearly expects his readers to come to the novel equipped with fairly detailed knowledge of the historical French background, but we obviously can't penalise candidates for lacking such knowledge: a reasonable awareness will suffice! The broad idea that the news of the revolution in France triggers and inspires Henri Christophe's Haitian revolution is fairly easy to document from Carpentier's writing, as is the arrival of actual French personalities such as Pauline. The more pervasive and subtle parallelism between the violent overturning of the traditional order in France and the slave rebellion in Haiti may be convincingly traced by an able candidate with a sound knowledge of the book. As usual, precise examples will be required before the highest reward is given. Candidates who examine only one or two episodes will probably not get a mark of 18 or above unless they can give a wider idea of the background to those episodes.
- 3 The central idea here is likely to be much more familiar to candidates. The problem is likely to be the selection of episodes. Mackandal's death will almost certainly be one, first because it contains the relevant quotation and secondly because it has been a set passage in the past. Accordingly, candidates ought to be able to examine it effectively and in detail. But they must not be allowed to get away with this one passage, with a second selection perfunctorily tacked on. We do not, of course, insist on a 50/50 balance in these questions, but we have asked for two episodes and that is what, at least for a mark of 14 or above, we will expect to get.

## **Cervantes**

- 4 It is not unprecedented to ask an 'imaginative' text-based question, but it is unusual. A good answer should exhibit both close understanding of the passage and an appreciation of the innkeeper's character. Clearly he (like all down-to-earth, sensible people) has concluded that Don Quijote is crazy, but has determined to humour him (a) in case he gets violent, (b) because after all he is a customer and (c) because the innkeeper is '*un poco socarrón*' and enjoys the joke. The innkeeper is no ignorant brute: he is familiar with Don Quijote's type of literature and is capable of putting on quite a convincing show of knightly piety. Relieved of Don Quijote's presence, he will of course bring out the amusing aspects of the scene and ensure it reflects well on himself. Sensitive candidates may also give him a trace of admiration for Don Quijote's dedication, however bizarre, since this is a persistent sub-text in the novel. Straight narration of the events, especially if it involves a lot of lifting from the text, should receive only modest reward.
- 5 This is a key aspect of the novel and all candidates ought to have given it at least some thought. Don Quijote repeatedly sees beauty where others (including the narrator) see only ugliness and ordinariness; he sees the opportunity for gallant deeds and fine words where others see only banal, everyday happenings. On the other hand, Don Quijote structures his imaginary world largely so as to exhibit his own superiority and gratify his own desires – and since he almost always fails in that, it is hard to conclude that his world is really preferable even on its own terms, especially as his presentation of it is often shallow and silly. Many answers – even good ones – may concentrate exclusively on one side or the other; well balanced, well-illustrated answers should achieve the highest reward. For a mark of 14+ there must be at least some relevant illustration, as the question quite specifically demands; this sort of question too often elicits very woolly, generalised responses.
- 6 No candidate could possibly be unfamiliar with this famous episode, and we should expect quite detailed analysis and personal response before awarding a mark of 15 of above. The entertaining and sustained contrast between Don Quijote's vision and Sancho's; the (literally) blow-by-blow account of Don Quijote's fight, with its meticulous visual details (so often translated into picture and film); the mixture of cartoon violence and gaiety, create an irresistible ensemble with cries out for close analysis. Mere fulsome praise of the author's art will not impress; also beware of those who merely re-tell the story.

## **García Márquez**

- 7 This behaviour is typical of Bayardo: taciturn; masking utter determination by a veneer of casualness; ruthless in overriding the wills of others, but never using any physical violence or failing in surface courtesy. Also typical is the vast wealth which he treats so off-handedly, triggering a mixture of fear and admiration in spectators and narrators. There is some extenuation in the fact that he is capable of understanding the *viudo*'s affection for the furniture and in fact yields to him on the point, a sign of generosity rare in Bayardo. But, ironically, none of his efforts are focused on the house itself: unlike the *viudo* he doesn't care a rap for it. He is inspired by a fierce devotion to Angela which is expressed by fulfilling her slightest whim at any cost – a misplaced devotion (since she certainly doesn't want him to evict the *viudo*) and one implemented with so little emotion that one hesitates to describe it as love. He comes over as intriguing but rather repellent. That is how I would interpret the evidence; candidates may, of course, interpret it how they like, so long as the evidence is presented – in some detail for a mark of 14+, since this is a fairly short and not too difficult passage.
- 8 Like last summer's question on the bishop, this requires attentive reading of the whole book, since the *parranda* moves continually in and out of focus. A strong hint has been given by the description of it as '*alegre y siniestro a la vez*'; no answer should score highly which does not give some account, with textual support, of these two aspects. Passable answers will probably do so in a rather bitty and partial, but relevant, way.

Really good answers are likely to pick up the many ways García Márquez links the parranda with the death of Santiago, using it both to presage and contrast with the sinister events leading up to that catastrophe (see e.g. page 49 of text).

- 9 The temptation for a weak candidate here will be to throw the text to the winds and just write the sort of thing to be expected from any mother who has lost a son. For adequate reward there must be precise awareness of what we are told about Plácida Linares in the novel. She is '*una mujer de nervios firmes*', and she does have prior (though last-minute) warning of the threat to Santiago. She does not appear to have been tenderly loving towards her son (tenderness being a rare, or at least rarely expressed, emotion in this book), but she is close to him, devoted to him and to all her rather unorthodox family. She will feel great sorrow and some shock, and will blame herself for not interpreting his dreams to more sinister effect; she may well feel bitter because of all those who knew about the '*muerte anunciada*', none gave an adequate warning to either herself or Santiago; she will already be aware of the irony of fate which ensured that Santiago, changing his usual habits, walked practically into the arms of his killers. Any of these elements would provide the beginnings of a good answer, especially if they are accompanied by the oddly detached and understated style which all the protagonists seem to use when commenting on the awful event.

### **Puig**

- 10 Only a very unprepared candidate could fail to realise the importance of this scene in revealing the trickery to which Molina has lent himself. The dramatic irony born of the reader's excess of knowledge over the characters is vitally important in this book (it also explains the tedious, but not uninformative footnotes), and here it is at its most acute. Most candidates should be able to contrast the apparently innocent joy with which Molina unpacks the bogus present before the unsuspecting Valentín with Molina's cunning preparation of the event in the previous scene. Candidates scoring 15 and above will probably point out that if we had read the second scene without the first we would have been taken in completely, as Valentín is, and that our knowledge at this point retrospectively casts doubt on our reactions to everything we have read so far. 15+ candidates should also pay some attention to how this episode affects their opinion of Molina: do we despise or pity him, or both?
- 11 On the face of it, a much easier question; the main discriminating element will be the '*cómo*'. How do Molina's often amateurish and simplistic narratives grip one's attention? Is it the subject matter? Is it that the films, and their plots, are really good ones and that Molina can convey this? Or is it (for 15+ candidates) the way in which the narratives bring out Molina's own personality? Or does Valentín's enthusiasm get the reader interested despite himself? The choice of story is really immaterial, so long as some of the above possibilities are explored with appropriately detailed references. Mere re-telling of the story will get short shrift.
- 12 We are dealing here with a rather different Molina from the one we came to know in the cell. Clearly he has decided to associate himself, if only marginally, with Valentín's group and is aware of the dangers this involves (since he has set his affairs in order). We must presumably deduce that his friendship with Valentín has overcome his cowardice, and that life outside the cell has proved so empty and disappointing that he is willing to run this deadly risk. Candidates who can communicate this situation and state of mind, while reproducing the voice so familiar from the rest of the book, should merit solid reward.

### **Castellanos**

- 13 The only problem here should be selecting from the mass of material. The hypocrisy and sensationalism; the oily politeness of the presenter, thinly masking his ruthless exploitation of the subject; Lupita's enjoyment of her five minutes' fame as cheap media heroine; the obvious contempt of both the presenter and Lupita for their gullible, voyeuristic audience; the slashing satire is enhanced by the author's wickedly accurate pastiche of *telebasura* language. (The worst thing about it is that in the age of 'Big

Brother' it doesn't seem all that exaggerated!) Sound organisation, with good selection of, and clear exposition of, examples from the text, and attention to both the humour and the horror, will mark the best answers here.

- 14 Since men in the play are generally presented as feeble oafs, easily outwitted by any tolerably intelligent female, it is only natural that the real threat should come from other women. Both sides of the above statement should ideally be examined, but most candidates are likely to focus on the second. As usual, the acid test will be whether suitable scenes are selected and analysed in sufficient detail. The demolition of the pregnant Lupita by her mother is likely to be a popular choice. Other possibilities are the *prostituta* scene and the Peinadora's willingness to exploit her clients. Lupita's denunciation of Castellanos herself could be cited! A thoughtful candidate might still argue that the real problem is not men or women as individuals, but the whole way society is set up – so as to favour men, whatever they do and whatever they are like.
- 15 The key will of course be Lupita's scandalised reaction on page 85: Lupita here is the unintelligent traditionalist who fails to see the point Eve has been demonstrating – that her 'disobedience' was the beginning of real humanity and its history – and prefers the version '*para retrasados mentales*'. Obviously Eve will defend her point of view to Lupita, who may or (more likely) may not be won over. The challenge will be to reproduce Eve's witty voice, but to avoid reproducing too much of the Adam-Eve dialogue we have just heard!

#### **Lope de Vega**

- 16 (a) A reasonably shrewd candidate ought to be able to see that it's because the Sombra doesn't speak that it is so terrifying. (Readers of plays often fail to realise, for obvious reasons, that a character's silence may have a powerful dramatic effect.) Even more obviously, it is dressed in funereal black and assumes a threatening attitude – but will not stop and fight, as the brave but simple Alonso automatically challenges it to do. The two words it does say produce the most chilling effect of all, arousing the ancient terror of the *doppelgänger*, the 'fetch' a man is supposed to see just before his death. (However, it could be argued, ironically, but forcibly in view of the song which inspired this play, that the Sombra is actually trying to do Don Alonso a good turn!) (b) He is naturally taken aback at the beginning, but soon summons his fighting man's courage to respond to an apparent challenge. Superstitious fear prevents him from following the Sombra, but he preserves his self-respect by calling it '*desatino*'. Courage and common sense then come to his aid as he attributes the Sombra first to his own disturbed frame of mind, then to Fabia's machinations which pride prevents him from accepting. His simple honesty – approaching gullibility – is revealed when he assumes that Don Rodrigo will not bear a grudge against the rival who saved his life: he makes the fatal mistake of judging others by his own straightforward, gentlemanly standards. There is plenty to go on here, so long as the text is carefully and methodically analysed. Vague, unsupported generalisation will not impress.
- 17 Like several of Shakespeare's and Corneille's tragedies, *El caballero* does not become fully tragic until the final act, when the young, not to say callow, protagonist attains his full stature and the stresses and strains in the plot reach breaking point. Tello and Fabia are essentially comic characters, and the charming, light-hearted Inés would be quite at home in a comedy. There is not even any real objection to the match between Inés and Alonso: it could all so easily have ended in wedding bells. All of this can be easily demonstrated by a candidate with a sound knowledge of the play. For the highest reward there ought to be some attention to the sinister warnings which feature from time to time, well before the Sombra: not just the constant threat of action from the despised Don Rodrigo, but the warnings that Alonso's attempts to move things on by seeking supernatural help are likely to backfire. He is not one of the world's great tragic figures, but he belongs with them in that it is his own character that, from the very outset, seals his fate.

- 18 Fabia is a vividly imagined character with a highly individual voice, so even an average candidate ought to be able to make something entertaining out of this task. The key to a good answer – apart from knowledgeable reference to Fabia's role in the play – will be the realisation that under the bustle and boastfulness, Fabia is a compassionate person who will be deeply shocked by the tragic outcome of her own machinations – although she foresaw it. Will she repent of her interference and vow to change her life hereafter? It seems a little unlikely – I imagine her bouncing back before long.

### ***Bécquer***

- 19 Basically, by association with all kinds of 'green' things the poet finds attractive for various reasons: a tolerably detailed appreciation of this will be worth a mark of at least 12-14. For higher reward a candidate should consider how the images tend to cluster around some of Bécquer's favourite romantic concepts (jewels, sea), and how the beauty of the green eyes is accentuated by contrast with the red lips, white forehead etc. Not a difficult question, and likely to be popular; do not be too kind to waffle answers!
- 20 We are asking here for a well-motivated personal response. The focus is, as always, on appreciation of poetic language, but an answer that concentrates on two, possibly contrasting presentations of *ideas* (positive or negative) associated with death may also score highly so long as there is some appreciation of language. (Not that Bécquer is a very deep thinker – but some of his notions are memorable.)
- 21 Here, on the other hand, we are asking solely for language. Detailed appreciation of Bécquer's imagery is required. In this as in all Bécquer questions, beware of the candidate who has obviously chosen the two shortest poems s/he can find.

### ***Spanish American Modernista Poets***

- 22 While the poet's patriotic devotion to Cuba is not in question, there is little, if anything, that is specifically Cuban about the imagery, and the call to arms, if it be so, could be for any country that feels itself to be in any way oppressed or unfortunate – hence the enormous appeal of this famous poem. The poem plays powerfully on universal themes of nature (the night) and humanity (widowhood, mental suffering and despair). Good answers will probably latch on to this universalism, though how far candidates respond to it personally is, of course up to them.
- 23 Obviously the key word is '*vocabulario*'. There is never much point in just listing lexical items from a poem, even if they can be shown to have something in common. This is a favourite ploy with weak candidates, and we shall not be impressed by it here, even if the items listed can be rightly said to be rich and exotic. What we are looking for is a demonstration of how the poet has used that vocabulary successfully *in context*. As always when only one poem is asked for, a fair amount of detail is required for a mark of 14+.
- 24 The choice is free but not enormous. Presumably the takers for this question will be self-selecting, among candidates who respond to Freyre's sombre but powerful evocations. Beware of those who incorporate, or merely copy out, the editor's notes at the end of the book!