

**MARK SCHEME for the October/November 2008 question paper**

<p><b>0488 LITERATURE (SPANISH)</b> 0488/01 Paper 1 (Open Books), maximum raw mark 60</p>
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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.

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 October/November 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>IGCSE – October/November 2008</b>	<b>0488</b>	<b>01</b>

Answers will be marked according to the following general criteria:

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

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

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

<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>IGCSE – October/November 2008</b>	<b>0488</b>	<b>01</b>

E.g.:

- (1) candidate answers a starred question on Arrabal and scores 12; an essay question on Arrabal and scores 15; an essay question on Martín Gaité and scores 12. The Gaité question must stand, and so must the Arrabal starred question, because candidates are **required** to answer a starred question. Therefore the essay question on Arrabal is the one that must be penalised.
- (2) candidate answers two essay questions on Arrabal scoring 13 and 14, and a starred question on Martín Gaité, scoring 10. The Gaité answer must stand, because it is the required starred question. But **either** of the two Arrabal 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 Arrabal, Gaité and Storni, 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.
- (6) candidate answers too many questions. **THIS IS NOT A RUBRIC INFRINGEMENT** – just self-defeating. Mark all the answers (they will normally be very short) and take the three answers that jointly produce the highest possible score while obeying the rubric. **CROSS OUT** the answers you have discounted.

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.

Page 4	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

**Gallegos, Doña Bárbara**

- 1\* **Vuelva a leer una parte del Capítulo VIII, tercera parte, desde 'Se emboscaron en el sitio elegido por Pajarote...' (página 424 Cátedra) hasta 'Tráete acá la bestia de este bandido' (página 426).**

There is some potential overlap between the two questions. Candidates should of course attempt both parts, but the answer should be marked holistically.

- (a) ¿Cómo nos hace comprender Gallegos el efecto que este acontecimiento ejerce en Santos Luzardo?**

A knowledge of context is important here, though of course we don't want candidates to tell the 'story so far' at length and they can be given only minimal credit for doing so. Far more important is to pick out the key phrases in the text that do most to communicate Santos's reactions. He knows that, while it is the other side that is meditating treachery, by coming to Rincón Hondo at all he is submitting his struggle with Doña Bárbara to *'la fiera ley de la barbarie'*. He is therefore uneasy and afraid, not for his personal safety, but for his integrity. Hence his displeasure when he thinks his side is two to one up, and his far greater horror when he thinks (wrongly, as it turns out, but we don't know this yet) that he has killed a man. Gallegos pulls out all the stops to describe this horror and only the dullest candidates should miss the impact of *'la fulgurante noción fue como un maceazo en la nuca'*. The contrast with Pajarote's matter-of-fact reaction is also very striking. The fact that the normally quick-thinking Santos is plunged for *'largo rato'* in an unreactive stupor demonstrates the intensity of his horror. Alert candidates may note the contrast between this stupor and Santos's instinctive split-second reaction to the sight of Melquiades's gun: that, of course, was his 'barbarous' side taking over. A response that realises how the familiar civilización/barbarie dichotomy operates in this scene will probably be on the right lines.

- (b) ¿Cómo dramatiza el autor este incidente?**

This is a classic OK-coral-type confrontation and one can almost hear the twang of the spaghetti-western sound effects, but it's a fine piece of writing nevertheless. From the tense wait in ambush to the confrontation to the climax, as the two 'simultaneous' shots ring out, and the hasty decision to take up the body, the narrative is brilliantly paced and gripping, colourful and dramatic but always perfectly clear and full of acute visual observations. Candidates who convey appreciation of the way the passage is structured will merit quite substantial reward. Beware of candidates who merely assert that something is dramatic without explaining why; even those who do explain why should not receive high reward unless there is a clear focus on the author's use of language. A sense of structure plus detailed appreciation of language will certainly merit a mark of 18-20.

Page 5	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

**2 Dé su apreciación de la manera en que Gallegos se vale del contraste entre los dos ranchos 'Altamira' y 'El Miedo' para aumentar el interés de la novela.**

Here we are looking for an awareness of how Gallegos has structured the novel around the two highly symbolic geographical poles of 'Look High' and 'Fear', plus some knowledge of how this contrastive structure nourishes the ideology, human interest and sheer excitement of the novel. There is a vast amount that could be said and we ought not to expect candidates to cover every aspect before rewarding highly; rather, we should be looking for a coherent argument with at least some precise illustration. The main difficulty may well be with candidates who equate the ranches with their respective owners and talk about the latter instead. Such answers may not be entirely without merit and we shall probably have to accept, at a lower level (up to the 9-11 band?) answers which contrast Santos Luzardo and Doña Bárbara as representatives of civilisation and barbarism, since this contrast is so vital to the ranches as well.

**3 Hacia el final de la novela, Doña Bárbara mira por la ventana y ve a Marisela que escucha 'embelesada' a Santos. Escriba usted lo que imagina que Santos está diciendo a Marisela en este momento.**

Sentimental candidates may be tempted to make this into a declaration of love that could have come from any lover, anywhere, any time. Such answers should receive only minimal reward. Santos isn't pouring sweet nothings into Marisela's ear; she's listening attentively while he holds forth, presumably in typical Santos fashion and on typical Santos topics such as the great future he envisages for Altamira and the *llanura* in general. He may very well include expressions of love, commiseration (for Marisela's recent loss of her father) and gratitude (for the way she delivered him from his burden of guilt at the supposed murder of Melquiades), but there should be some solid content as well. A major theme of the book is the way that Santos civilizes Marisela and raises her to his level; if she is *embelesada* it's not only with adoration and happiness – she's got what she always wanted – but also with anticipation of her glorious future as Santos's helpmeet. An accurate pastiche of Santos's rather pompous style would be a bonus!

**Güiraldes, *Don Segundo Sombra***

**4\* *Vuelva a leer el principio del Capítulo XI (página 151, Cátedra) hasta '...dio vuelta con silla, dejándolo a su espalda' (página 153).***

***¿Cómo se las arregla Güiraldes para que crear una escena tan entrañable? Conteste refiriéndose a detalles precisos.***

This is one of the rare occasions on which these out-dwellers, accustomed to loneliness and wide open spaces, meet socially in considerable numbers and including both sexes, and Güiraldes makes their awkwardness both amusing and endearing. For reward up to the 9-11 band I should expect a candidate to pick out and comment on (however briefly) some of the details that show the mixture of (almost predatory?) eagerness and quaint timidity in the narrator and in the other characters he observes. For higher reward there should be some attention to the way Güiraldes's words 'create' the scene: for example, the contrast between the roughness of the men and the exaggerated archness of the girls; the gingerly way they come together; the energetic attempts of the *bastonero* to get the thing going. The best candidates may comment on the abundance of contrasting images, which all faithfully and sometimes comically reflect the narrator's experience: the men clustering '*como queresas en un tajo*' (!!); the faces turning '*al modo de un trigal que se arquea mirando viento abajo*' – a beautiful simile.

Page 6	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

**5 ¿Cómo, y hasta qué punto, le ha convencido a usted el autor de que Don Segundo Sombra es un hombre superior a los demás?**

Inevitably we will get elements of a prepared character sketch here, but the reward should not be substantial unless the sketch is adapted to the precise requirements of the question – particularly the '*¿hasta qué punto?*'. In many ways don Segundo Sombra is (merely?!) the quintessential gaucho: he has no home, no woman, no family, no possessions except what he can carry in a saddlebag; he's rough, tough, unsentimental, taciturn (except when telling a story) and makes no pretence at refinement; his skills, though very great, are only those you'd expect in a man of his profession. But from his first appearance, when he deals so cleverly with Burgos, we sense that he is deeper, wiser, more humane than the others; he has magnetic powers of leadership and man-management and can dominate a situation without obviously throwing his weight about. His compassion shows itself both in small matters, like the kind word he gives the exhausted narrator at the end of the latter's first day's cattle-driving, and in larger ones such as the way he deals with poor don Sixto. His humour and inventiveness comes out in his stories. The professional and moral guidance he gives the narrator, throughout, is the central structuring principle of what is basically a Bildungsroman, and the narrator, from honouring him as '*mi padrino*', comes to love him as a father, so that parting from him (and the way of life he represents) at the end is like 'bleeding to death'. For adequate reward (up to 12-14 band) we should expect a clear attempt to focus on the question; for higher reward we would want some really detailed, firmly located and relevant reference to the book. The more of this there is, the higher the reward, naturally.

**6 ¿Cómo se las arregla Güiraldes para convencernos de que la vida de los gauchos es extraordinaria por muy dura que sea? No olvide referirse a detalles de la novela.**

The final sentence of this question is one we regularly add and which some candidates just as regularly ignore. In this case it is particularly vital: generalisations just will not do. To begin with, the hardness of the life should not simply be taken for granted. It is easy enough to demonstrate, but we will need precise examples, precisely detailed, before giving more than basic reward. The 'splendour' is more difficult because it often has to be deduced: the proud hardiness of the gauchos, accustomed to riding twelve hours a day or more and living without the smallest element of comfort; the skills they demonstrate (don Segundo in particular, though he never boasts); the dangers they overcome (as in the narrator's tussle with the bull or his encounter with the *cangrejal*); the vividness of their occasional enjoyments, despite the fact that they can so easily tip over into violence (as with Numa or Antenor); above all, the freedom of an existence without ties and without possessions. Individual illustrations apart – and candidates need to cite at least two or three for high reward – perhaps the most convincing tribute to the splendour of the life is the narrator's own enthusiasm for it, and the feeling that when, in the end, he renounces it he has betrayed himself and is no longer worthy to associate with that spirit of the *pampa*, don Segundo.

Page 7	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

Martín Gaité, *El cuarto de atrás*

7\* *Vuelva a leer un fragmento del Capítulo 3, desde '«Esa niña, ¡qué manía de ponerse a leer...!» (página 77, Destino libro) hasta '...cuando apretara el hambre, sin más ceremonias' (página 78).*

(a) *¿Qué indicios encuentra usted en este pasaje de que la niña tiene madera de novelista?*

It's quite difficult here to disentangle Carmen-child from Carmen-adult and I wouldn't be too fussy over the distinction. What we are looking for is an awareness of how the richness of Carmen's imagination can transform the most ordinary experience into something exciting: dust settling, having breakfast, the question of what to have for dinner. Particularly important is her capacity to approach the most ordinary scenes from a completely unusual viewpoint, moving out of herself as any novelist must do; how many people, child or adult, would try to see the world from the point of view of dust? (OK there's Philip Pullman, but he came later.) Not all candidates may take this approach; some may mention only more obvious things such as Carmen's enthusiasm for reading, and the enthusiasm for disorder which runs through this passage as it does through the whole book. Such answers may well score up to middle 12-14 band if adequate support is given; a thorough grounding in other people's works and a dislike of the cut-and-dried probably are essential to the novelist. But at best this will be only a partial response to the passage. Some candidates may take a wholly different line, and as always we shall be receptive to what they want to tell us.

(b) *¿Qué encuentra usted divertido en este pasaje?*

Many of our candidates seem to be taught from birth up that literature is No Laughing Matter and they may well struggle here; if so we shall have to be merciful and perhaps pay more attention to part (a). Personally I smile at the comically large generation and character gap between prim-and-proper gran and bookish, chaos-loving child; at the consoling idea that ceasing to bother with housework and tidiness is not slatternly but liberating; at the savage efficiency of the militarised servants and the minor guerrilla war that Carmen, in alliance with dust, wages against their efforts; at the exaggerated solemnity of the grandmother's demands for '*elección gastronómica*' from people already stuffed with breakfast, although it's only a question of the most ordinary everyday meals; and at Carmen's dreams of nutritional bohemianism. I would not try to prescribe what candidates may find funny, but to gain adequate reward they will have to try and explain how the writing makes it funny for them. The explanation may be unsophisticated in literary terms, but that won't matter.

Page 8	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

- 8 ***La narradora dice: 'sí creo en el diablo y en san Cristóbal gigante y en Santa Bárbara bendita, en todos los seres misteriosos, vamos. En Isabel la Católica, no'. ¿Qué revela esta afirmación acerca del carácter de la narradora? Argumente su respuesta.***

A candidate who knows the book well – and we have quite a number of these, though more in the summer exam than in November – will immediately realise that the above quote is absolutely central. Carmen's life has been a perpetual struggle, or dialectic, between the world of the unreal, the artistic, the folkloristic, the imagined, the logically impossible – the traditional but spiritually rich Spain of the folk rhymes she quotes in connection with San Cristóbal and Santa Bárbara – and Franco's Spain – repressive, prescriptive, anti-feminist, its attitudes allegedly based on solid fact but in reality based on tendentious interpretations (exemplified by what her school book said about Isabel la Católica) and false propaganda. As a novelist à la *Todorov*, and as a person, she can only thrive in the first of these worlds, where the imagination is free. But – paradox, of which Carmen is well aware, and this remark to the *desconocido* underlines it – her refusal to knuckle under to the restrictions of Franco's Spain is itself restrictive, driving Carmen back on her own resources and symbolically confining her to the 'back room', away from the places where things 'really happen'; a refusal to conform may be liberating in some ways, but it's also isolating. By only believing in the unbelievable, Carmen has arrived at a state of mind where nothing and nobody can be asserted with certainty to be real – and that's what we find throughout the visit of the *desconocido*. There is an extraordinary amount to say here, and in the short time available no candidate, however gifted, will be able to say it all. We shall be looking for a coherent, albeit selective account, showing a clear understanding of the contrast that Carmen draws in the quote and some suitable supporting detail.

- 9 ***Escoja y aprecie un episodio de la novela que le parezca dar una impresión particularmente gráfica de la vida durante la Guerra Civil española o durante la posguerra.***

Unfortunately many candidates tend to fall at the first hurdle in this sort of question by choosing a passage that is too long, too short or too thematically unsuitable to generate a good answer. We shall have to be very open to their choice and really look for anything that can be construed as relevant detail. There is a wide choice of marvellous passages for those who are prepared to look intelligently!



Page 9	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

**Martín-Santos, *Tiempo de silencio***

- 10\* *Vuelva a leer parte de la descripción de la feria, desde 'Y luego había un sitio donde se pega con un martillo...' (página 274, Seix Barral) hasta 'no hay plazo que no se cumpla ni deuda que no se pague' (página 276). ¿Cómo se las arregla el autor para que esta escena aparentemente jovial se vuelva poco a poco amenazadora?***

The passage begins by describing a familiar fairground attraction – the hammer and bell – but even this may be found disquieting with its appeal to violence, however anodyne. Pedro's fear of being shown up as a weakling – exactly the reaction one would expect from him – may obscure, at a first reading, the really dangerous aspect of this little scene, namely that to strike with the hammer Pedro has to leave Dorita momentarily unattended. Pedro's mental description of the crowd as '*gentes funestas*', though of course not meant literally, undermines the danger; Dorita's innocent amusement is a counterpoint to it. As soon as Dorita is unguarded, Cartucho is at her side; she does not, of course, know who he is and scarcely notices him, because in such a crowd, in such a place, you don't notice individuals and Cartucho is counting on that. It's the reader, rather than Dorita, whose attention is drawn to his sleazy and sinister appearance. Cartucho takes a risk – and heightens the atmosphere of brooding violence – by demonstrating his superior physical strength so graphically, but he doesn't attract Dorita's butterfly attention because she's already thinking in terms of roundabouts, and presumably doesn't want to embarrass Pedro by commenting on his lamentable performance with the hammer. Thereafter Cartucho is with them all the time, the frightful fiend that doth close behind them tread; but just as Dorita starts noticing and fearing him, ironically Pedro '*ebrio de la fiebre del obsequio*', relaxes his vigilance. The brilliant evocation of the milling, noisy crowd round the *churro* man vividly shows how Pedro and Dorita are forced apart and explains why Cartucho is quite easily able to get away with murder. The culminating horror is Cartucho's gleeful anticipation of Pedro's reaction when he returns with his bag of doughnuts; the final irony is that not only does the innocent Dorita pay the debt instead of Pedro (a *novia* for a *novia*), but Pedro had no debt to pay in the first place, since his responsibility for Florita's death was marginal at most. There's a host of other details in this extremely dense passage which could be construed as 'sinister', and candidates may gain marks in a variety of ways. Above I've sketched the way I read the passage, but we will of course reward any comments that are relevant to the question and show a personal response to the quality of the writing. A real attempt to respond to '*poco a poco*' in the question should ensure that the answer has a structure, but even somewhat incoherent remarks may show a degree of perceptiveness.

- 11 *¿Qué sentimientos hacia Pedro le ha inspirado a usted lo escrito por Martín-Santos? Refiérase detalladamente al texto.***

What we are mainly hoping for here is an awareness of complexity, because it's obvious that Martín-Santos is continually manipulating our attitudes towards Pedro so that he sometimes attracts our sympathy, sometimes alienates it, and is sometimes to be viewed with critical or comic detachment. The manipulation does take place within certain parameters, of course; no one could possibly admire Pedro as a genius or saint and I don't think anyone (except an animal rights activist, perhaps) could loathe him as a thoroughgoing villain. Straight, unambiguous character sketches will earn only minimal marks. The highest (18+) marks should be reserved for candidates who make at least some attempt to explain how and where the author's writing provokes a particular reaction from them. Respectable (12-14/15-17 band) marks will probably be earned by those who convey at least some sense of complexity and cite relevant evidence. You can't reasonably expect even the better candidates to cover the whole book, but they should range through it to an extent. In the 9-11/12 range the evidence is likely to be thin.

Page 10	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

**12 *Usted es la 'consorte' de Muecas que recibe por primera vez a Pedro y Amador en la chabola. ¿Qué está pensando?***

In a book full of pathetic characters, Ricarda has to be the most pathetic, an example of humanity sinking almost to animal level – the fact that she lives in a hovel in intimate contact with a load of mice is all too significant. Even poor Florita has a good deal more liveliness plus a modicum of dignity. Nevertheless, as Ricarda shows in her determination to have her daughter decently buried later on, she is not so degraded as to have lost all sense of decency or human emotion. (Compare Pedro, who quite relishes the idea that the mice may transmit cancer to the girls!) She can scarcely be said to 'think' at all, however, and it will take a good candidate to articulate her inarticulacy. She 'doesn't seem to understand a word' of the conversation between Pedro, Amador and Muecas, but she evidently senses that these visitors are important and need to be treated with respect, and she seems to gather that it's all to do with the mice, which after all supply what miserable livelihood the family has. There may be a vague curiosity, a vague interest, perhaps a vague fear and/or resentment at the prospect of some new misery. Perhaps, also, a stirring of apprehension when the investigation reaches the bedroom; Ricarda must surely be aware that what Muecas (whom she is clearly terrified of) gets up to there is criminal, even if she does nothing to prevent it. Here is a chance for a sympathetic candidate to tune in to the humanity that underlies Martín-Santos's ferocious satire.

**Arrabal, El cementerio de automóviles**

**13\* *Vuelva a leer una parte del Acto Segundo, desde 'FODER levanta las cortinas del «coche 3»' (página 122, Cátedra) hasta 'DILA—Ya estáis de nuevo riéndoos como tontos' (página 125 (se incluyen las acotaciones)).***

***En este pasaje hay muchas risas en el escenario. ¿Hasta qué punto cree usted que el autor quiere que el público se ría también? Justifique su respuesta refiriéndose detalladamente al pasaje.***

We included the instruction about the stage directions not only because they are so prominent here, but also because even with a play that so self-consciously and continually draws attention to its own theatrical unreality, some candidates persist in treating the work like a novel and have the greatest difficulty in imagining the effect on stage. We may have to be merciful to honest strugglers here, particularly as the effects in this passage are so complex. To my mind, there are obvious comic features: Fodor's (literally) farcical discovery of the naked woman; Lascar and Tiosido struggling – twice – with their inexplicable bicycle (it doesn't become sinister until later); the deliberate flagrant breach of the 'fourth wall' when Milos focuses the binoculars directly on the audience; and later the whole stage bristling with co-ordinated binoculars. All of this, if played with zest, could raise big laughs à la pantomime. However, candidates may interpret the whole thing as sinister, going straight to the subtext of Tope-Judas leading the forces of oppression (Lascar/Tiosido) to arrest Emanu-Christ while indifferent humanity looks on and jeers. Even if the scene is played for laughs, the subtext is clearly intended to be perceptible. You can't force someone to find a piece of writing funny, but candidates who choose this question merely because it directs them to a set passage, and make little or no attempt to discuss humour, will merit only minimal reward.

Page 11	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

- 14 *¿Cómo se las arregla Arrabal para dramatizar el terrible efecto que tiene en una persona la capacidad de ejercer poder sobre otros seres humanos? Justifique su respuesta refiriéndose a detalles de la obra.*

Candidates may well find this a more straightforward question, and we shall (I hope) be entitled to ask for a fair amount of relevant detail before rewarding highly. Milos and Dila are probably the best examples, and as they have featured in previous questions candidates may well have them in mind. Lascar and Tiosido would do equally well, and in a really good answer one would hope for mention of both pairs. The inhabitants of the cars, alternately victims and tormentors, may also feature; only Emanu and his companions seem relatively immune, though Tope's betrayal does give him some 'power'. Whatever characters they choose to focus on, candidates will have to refer to the 'terrible efecto' – the way cruelty and arrogance feed on themselves – and not just describe incidents of bullying etc. One could legitimately conclude that this abuse of power is what the play is really about! Any deeper insights of that sort should be generally rewarded; they will certainly be rare.

- 15 *¿Qué espacio cree usted que Arrabal deja para la belleza y la bondad en el mundo de la obra? Justifique su respuesta refiriéndose detalladamente al texto.*

At first sight one might be tempted to answer 'none', but on a second reading, there is a sort of tattered kindness in the play, and a lingering awareness of what beauty is, even if we don't see it. The polished 'waiter' language that Milos uses raises the ghost of an elegant hotel; Dila/Mary Magdalene remotely evokes the attractive courtesan (and there's nothing in the text to indicate that she has to look ugly); Lascar and Tiosido aspire, however ridiculously, after the physical perfection of the athlete. Emanu, however stupidly, pursues some vague idea of 'goodness', and there is a ragged tenderness about the affair between him and Dila. And, of course, there's the background of the Christian story whose proper ending is redemption. Candidates who choose this question will surely be aware of at least some of the above effects. Past experience suggests that they may greatly exaggerate the goodness and purity (and consistency) of Emanu, and we may have to accept this, though without over-rewarding it. A thoughtful candidate might conclude that while such intimations exist, the world of the play is ugly and intended to be so, and the allusions to a lost beauty only serve to accentuate the ugliness.

Page 12	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

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

**16\* *Vuelva a leer el parlamento de Don Gonzalo en la jornada primera, desde 'De las entrañas de España,' (página 210, Cátedra 2005; página 171, Cátedra 2007) hasta 'un Rey que tus manos besa' (página 214, Cátedra 2005; página 175, Cátedra 2007).***

***¿Cómo, y hasta qué punto, cree usted que el autor ha logrado hacer vivo y emocionante este parlamento que no tiene ninguna relación con la historia de Don Juan?***

Important note: there are at least two editions of *El burlador* in circulation with radically different texts. We have assured schools that either Cátedra text is acceptable and we have taken care to choose extracts bounded by identical lines. However, the wording of passages may differ significantly and Examiners should accept anything that looks like, or is based on, an authentic quote. The notes below are based on the new (2007) Cátedra edition.

Since this speech does not contribute either to story or to characterisation, many candidates may have given it scant attention and would be advised not to tackle this question. Of course, a good candidate thinking on his/her feet may answer well even if s/he is not familiar with the passage. Do not over-reward candidates who have obviously chosen the question merely because it is passage-based! The interest of the passage lies in its wide range of detail – nothing is dwelt on for too long; its careful construction; its pictorial vividness; and its emotional colouring, created by the rich imagery and by the way the brisk octosyllabics are built up into longer periods, each of which paints in another detail of the city. It would be unreasonable to expect candidates to analyse such a long passage in detail, but selective quoting and comment (beware of inert quotes) should be enough to show appreciation. The magnificent beginning, evoking the vastness of the Peninsula by the way the Tagus sweeps from 'the entrails of Spain' to the Ocean, sets the tone. Portugal's wealth is evoked by the assembly of ships from all over the world; her strength, by the fortresses that frame the harbour; its royal piety by the convents; the city's beautiful hinterland by the valley that even Apelles (cue footnote!) could not adequately depict. And so on. No Blue Guide or travel book ever described Lisbon half so well. Alert candidates may note the additional interest that comes from the context: to praise Lisbon to the skies to the face of the king of Castile might be seen as provocative, and Don Gonzalo perhaps realises this when he ends with the prudent hint that Portugal's king submits (at least in courtesy) to Castile's. Moreover, the 'Portuguese' theme runs through the rest of the play and helps anchor it in time and space. The speech is also a refreshing reminder that the world does not entirely revolve around Don Juan.

Page 13	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

- 17 ***En su opinión de lector, ¿qué título conviene mejor a la obra: *El burlador de Sevilla, El convidado de piedra, o los dos a la vez?* Justifique su respuesta refiriéndose detalladamente al texto.***

The author (apparently we are no longer allowed to call him Tirso) keeps both ideas well in the audience's mind. Don Juan *'the burlador'* is of course central throughout (so why isn't the play called 'Don Juan'? a question worth probing), but the whole play leads up to his eventual, well-deserved fate at the hands of the Stone Guest, and it is this inexorable progression that holds the exuberantly episodic work together – if anything does. And, of course, the notion and above all, visual impact of the fearful, supernatural Stone Guest are irresistibly memorable, as countless imitations have shown. You don't have to be an early modern Catholic with a literal belief in Hell to feel the impact (though doubtless it helps). Thoughtful candidates are very likely to conclude that both titles are equally suitable and that the best thing is to use both, as the early editions apparently did. As always, the requirement to cite evidence from the play, rather than deliver vague generalisations, should be fulfilled before any reward above the low-end of the 12-14 band is contemplated.

- 18 ***Don Juan se jacta de ser caballero de honor. ¿En su opinión de lector, hasta qué punto quiere el autor que le veamos así? Justifique su respuesta refiriéndose detalladamente al texto.***

Sixteenth-century male honour, as one critic remarked, is a complex notion with many different strands, whereas female honour is a very simple thing: virginity before marriage, chastity after it. If we look at Don Juan in relation to female honour then he is its antithesis; insofar as male honour entails respect for and defence of female honour in general, Don Juan very obviously does not qualify. Ironically, however, if the honour of men consists partly in safeguarding that of their own womenfolk (and it very obviously does), Don Juan is the only man in the play whose honour in that sense is safe! Probing more deeply, if male honour entails an awareness of the superiority that comes from noble birth, plus virility, courage and resourcefulness, then Don Juan has these qualities in spades. He won't go back on a commitment – though he will happily lie his way out of a scrape – and as the Stone Guest scenes show, he'll risk anything rather than show himself a coward. Candidates may not cover all the above aspects; and they may take a completely different approach. That does not matter so long as they make judicious use of detail from the play and are aware that there is more than one side to the question: blanket condemnations of (or whitewashings of!) Don Juan will not gain very much reward. The best candidates will be those who ask themselves what honour is in the world of the play and what attitude the author seems to adopt towards it. Beware, however, of regurgitations of doctrinaire, 'learned' definitions of honour that have obviously done little to help the candidate develop a personal response.

Page 14	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

### Poemas de Octavio Paz

#### 19\* *Vuelva a leer Espejo (páginas 121-122, Libertad bajo palabra, Cátedra).*

***Dé su apreciación de cómo Paz crea el 'espejo' en la imaginación del lector.***

This is quite tricky because Paz isn't necessarily describing a 'real' mirror and he doesn't go straight to the point. Rather the imagined mirror emerges gradually from the intricacies of the imagery: '*soledad multiplicada*' (exactly what a mirror offers), '*se regresa de unos labios*', '*se regresa de uno mismo a uno mismo*' – and after that we are overtly in the presence of the 'mirror'. Candidates may miss these early indications, but should be well rewarded if they pick them up. Once established, the mirror – or rather mirrors, a tormentedly repeating series – then becomes a powerful image for the poet's self-torture, feeling of lost identity and terrible solitude. Candidates are entitled to discuss these 'existential' themes and most will make some attempt to do so, but we don't want reams of ill-digested 'existentialist' theory without any close connection to the words – or to the mirror. As always, unsophisticated but genuine personal appreciation is infinitely preferable to second-hand generalisation.

#### 20 *¿Cómo aprovecha Paz el lenguaje para crear un ambiente de profundo misterio en uno de los siguientes poemas? Cerro de la estrella; Refranes; Medianoche ('Es el secreto mediodía')*

#### 21 *Examine la riqueza de las imágenes en dos de los siguientes extractos de El desconocido:*

***(a) Desde el principio hasta 'una silenciosa cascada de plumas negras'***

***(b) Desde 'Noche, dulce fiera' hasta 'ensimismado en su árida pelea'***

***(c) Desde 'Su pensamiento recorre siempre las mismas salas deshabitadas' hasta 'como un fantasma que buscara un cuerpo'***

Since the criteria for a good poetry answer do not vary from year to year, I am instituting a permanent set of guidelines, incorporating points that will already be familiar to most examiners. 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 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.

Page 15	Mark Scheme	Syllabus	Paper
	IGCSE – October/November 2008	0488	01

**Storni, Poesías**

**22\* *Vuelva a leer El sueño (página 21, Editores Mexicanos Unidos).***

***¿Cómo evoca la autora en este poema lo maravilloso que puede ser el mundo de los sueños?***

A straightforward task which makes the candidate free of an extraordinarily rich and beautifully constructed poem. The key word is, of course, '*maravilloso*': Storni plays on the fairytales of Cinderella and the Sleeping Beauty to create a glittering magnificence of a dream-palace, but invests it with a lurking (nightmare?) terror and contrasts it with the misery of awakening to a reality where neither Prince Charming nor the Fairy Godmother will ever appear. The Sleeping Beauty allusion is explicit (though deliberately distorted) and many candidates will pick it up, but it doesn't matter much if they don't, so long as they appreciate the imagery.

**23 *Dé su apreciación de cómo Storni se vale del lenguaje para expresar la intensidad de los sentimientos en uno de los siguientes poemas: Me atreveré a besarte, Morir sobre los campos, Fiero amor***

See general notes above.

**24 *De su apreciación de cómo Storni crea y desarrolla una imagen particular en uno de los siguientes poemas: Piedra miserable, Golondrinas, Selva de mi ciudad***

See general notes above.