

**MARK SCHEME for the May/June 2009 question paper**  
**for the guidance of teachers**

**0488 LITERATURE (SPANISH)**

**0488/01**

Paper 1 (Open Books), maximum raw mark 60

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

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

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

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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 p-b 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 p-b, 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. P-b: significant omissions/misunderstandings, but some response comes over.
- 6–8** Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. P-b: attempt to respond, but with severe limitations.
- 4–5** Short, scrappy answer; confused; signs that book has been read. P-b: 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. P-b: 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.**

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E.g.:

- (1) candidate answers a starred question on Tirso and scores 12; an essay question on Tirso and scores 15; an essay question on Gallegos and scores 12. The Gallegos question must stand, and so must the Lope starred question, because candidates are **required** to answer a starred question. Therefore the essay question on Lope is the one that must be penalised.
- (2) candidate answers two essay questions on Tirso scoring 13 and 14, and a starred question on Gallegos, scoring 10. The Gallegos answer must stand, because it is the required starred question. But **either** of the two Tirso 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 Tirso, Gallegos 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 R.A.W.
- (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 stupid. 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.

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## PROSA

### Gallegos, Doña Bárbara

- 1 **Lea una parte del Capítulo 15, Tercera parte, desde ‘Tierras áridas, quebradas por barrancas...’ (página 465, Catedral) hasta ‘...parecía mirar a la mujer cavilosa...’ (página 467). ¿Cómo se las arregla Gallegos para crear una escena tan intensa y dramática?**

The scene is dramatic both *per se* and because it symbolises and prefigures the end of Doña Bárbara, swallowed up by despair at her final defeat and yielding to the irresistible pull of *la barbarie*. It is also, of course, the climax of the whole story, which, fittingly, ends with the tragedy of DB and not with the rather conventional happy-ever-after of SL and Marisela. Good answers will of course do justice to both these aspects; even reasonable (third band) answers ought at least to realise that both aspects are there, since Gallegos makes the symbolism pretty clear even if he doesn't spell it out. I suspect that weak candidates may actually respond to the symbolism more than to the brutal vividness of the actual description; in that case they may gain modest reward for understanding the context, but none for exploring the power of the writing, which is where the focus of the answer ought to be.

- 2 **En su opinión de lector, ¿cómo nos invita Gallegos a considerar la estrategia empleada por Doña Bárbara para hacerse con el poder sobre la llanura? Argumente su respuesta.**

A really first-class answer will have to range over the whole book, including the back-story of how DB profited from the power vacuum in Altamira. It will include the practicalities – how DB extends her boundaries, filches other people's stock, etc. – the (il)legalities – how she profits from the infinite corruptibility of the local administration – and the psychology – how she keeps the peasants under her thumb by convincing them she has supernatural powers, while suborning more intelligent and potentially dangerous men with her feminine wiles. There will be precise illustration of all the above; and the candidate will express an opinion on the way the author's writing has induced him/her to judge all these strategies. While repeatedly deploring the cunning and ruthlessness of *la mujerona* and inviting us to admire SL's determined fight against her depredations, doesn't Gallegos betray a streak of admiration for DB's cleverness and resourcefulness? Isn't she the strongest man on the *llanura*, apart from SL himself? Any candidate who can cover the above in the time available will certainly be heading for a high mark; it ought to be fairly easy to sort out less good answers according to how much of the above is achieved. The most likely weakness is failure to mention any precise details or episodes; vague generalisations will, as usual, qualify for only minimal reward. Unexpected judgements will of course be accepted if backed by reasoned argument and evidence.

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**3 Usted es Mujiquita en la Jefatura inmediatamente después de la airosa salida de Santos (Capítulo I, Segunda parte). ¿Qué está pensando?**

Mujiquita is something of a quandary. He's a weak character and he has kept his miserable job hitherto by swallowing insults and going along with injustice, but he has always felt uncomfortable about this ('¿quién me manda meterme a redentor?'). He plainly admires SL and has fond (and, to judge by SL's reaction, exaggerated) memories of their university days together, which enables Mujiquita, as he sees it, to claim the privileges of old acquaintance and intellectual equality. Therefore he will heartily approve of the strong line SL has just taken against DB and Mr Danger. However, if he reveals his sympathies too clearly he will be a marked man with the local powers-that-be, as Ño Pernalete's words immediately after SL's departure indicate. Thus M. will be torn between backing up SL and worming his way back into favour. The fact that he refuses Mr D's invitation to take a drink indicates that his moral sense, feeble as it may be, is still giving some signs of life. Mujiquita's voice and character emerge quite clearly in this chapter, and a reasonably competent candidate ought to be able to reproduce them convincingly. Note that as usual, an answer need not be long in order to score highly, if the character and situation have been captured.

**Güiraldes, *Don Segundo Sombra***

**4\* Lea una parte del Capítulo II, desde 'Lo que había que decir estaba dicho...' (página 83, Cátedra) hasta 'El tape Burgos lo seguía' (página 85). ¿Cómo consigue el autor demostrarnos en este pasaje lo excepcional e impresionante que es Don Segundo Sombra?**

Most candidates will be familiar with this passage, if only because it occurs at the beginning of the book (the lazy ones don't seem to get much further). All candidates should also have at least some knowledge of SS's character and should be able to demonstrate that this introductory portrayal, however it may be enriched subsequently, gives us the essence of the man. If so much can be conveyed, with a little support from the passage, we are probably looking at marks up to the middle band. For a higher reward, there should be some demonstration of how SS's words and actions in the passage engender intrigue, puzzlement, amusement and finally admiration in the narrator, and so in the reader. For the highest reward there should be an appreciation of how brilliantly the scene is structured, both synchronically – Burgos's drunken aggressiveness contrasting with SS's extraordinary *désinvolture* – and diachronically, so that the scene builds up to a dramatic climax in Burgos's attack, and then tails off with SS's unexpectedly mild reaction (though the narrative indicates quite clearly that he could easily have killed Burgos if he'd wanted to). A bonus would be an awareness of how the spectators in general, and the narrator in particular, form a chorus, both part of and a commentary on the main action.

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- 5 **'...saboreando aquella gloria de sus cuerpos resistentes...'**  
**Explore detalladamente una escena o episodio que según usted demuestre de mejor manera 'aquella gloria' de los gauchos en acción.**

The early episode from which the quotation is taken would be a suitable choice, and candidates who can identify the quote may profit from this. But there is, of course, a huge choice of other passages, some meditative and descriptive, some packed with action, which celebrate the prowess of the gauchos. Unfortunately, only well-prepared candidates, who know how to delimit and analyse an episode, are likely to perform really well here. Any relevant comments on a suitable episode (interpreting 'episode' as liberally as is reasonably possible) will of course be rewarded. Vague comments on the presentation of the gauchos in the book, which are not tied to any particular episode, will deserve only minimal reward. Episodes featuring SS or the narrator (e.g. the adventure of the *cangrejal*, which may be familiar to candidates because it was previously set as a starred question) may be acceptable if they really are mined for demonstrations of gaucho prowess; do not be over-generous to answers that are really about the character of SS or the narrator and mention the gaucho life only incidentally.

- 6 **¿Qué impresión le ha dado lo escrito por Güiraldes sobre la personalidad del narrador (Fabio)? Argumente su respuesta, refiriéndose a detalles precisos del texto.**

Many candidates are happiest when talking about character, since novels seem to be taught largely on that basis. However, to summarise the narrator's character is not an easy task, since it is never presented or discussed per se except at the very beginning – and, this being to a large degree a bildungsroman, the child of the first chapter has become someone very different by the end. Through the rest of the book, his character has to be constructed bit by bit from what he says and does. Candidates who pay no attention to later episodes will therefore be giving an incomplete picture. So will candidates who consider the narrator purely in relation to SS – which I'm afraid is highly likely in weaker centres. Such answers may, of course, be modestly rewarded if adequate support is provided. Some candidates may trot out an obviously prepared character sketch of the narrator. Such may constitute adequate answers if well illustrated; the demand for *detalles precisos* should always be borne in mind. The outstanding candidates who have obviously read the book attentively and come to their own well-considered conclusions about the narrator will of course stand out from the crowd, and their reward will be correspondingly high.

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Martín Gaité, *El cuarto de atrás*

7\* Lea una parte del capítulo 5, desde '—Oiga, por favor...' (página 135, Destino) hasta '¿Pero quedan todavía maletas de doble fondo?' (página 137).

(a) ¿Qué personalidad cree usted que revelan las palabras de la desconocida en este extracto?

This is not a difficult question if one reads the passage in detail- which, unfortunately, only well-prepared candidates seem able to do. It should therefore be pretty easy to sort the sheep from the goats. Grading the sheep will take a bit more effort: it will depend on the amount of detail included, and on how far that detail is interpreted convincingly. The unknown woman seems unsure of herself to the point of paranoia, and desperate to confide in someone – someone female, that is: how odd that she should reveal all these intimate details over the phone to a stranger whom she suspects of having seduced her man! She's frantically distrustful of 'Alejandro', to the point of scrambling through a skylight into an attic – quite a feat! – so as to get a sneak preview of his correspondence. She isn't so crazy, however, as not to realise the absurdity of her own conduct ('*qué tarde de novella policiaca*'). She's compulsively chatty and doesn't stop to think before she speaks (the paragraph beginning 'No lo sabía.. .'); it's easy to see why this might annoy a man, whether or not that man is the same as C's *desconocido*. She also seems to be a born victim: if Alejandro really makes a habit of dragging her about by her hair, why on earth (a more liberated woman might think) does she stay with him? She's the sort who ends up in a refuge for battered women and then goes straight back to the batterer at the first opportunity. All in all, she's the polar opposite of the self-contained, self-sufficient C.

(b) ¿Hasta qué punto dejan ver las palabras de la narradora su instinto de novelista?

This comes out all the time in what C. says; indeed, at several points the two interlocutrices seem to be consciously collaborating to turn the woman's story into literature – or is it that the woman's narrative irresistibly conforms to literary stereotypes ('*eso parece el cuento de Barba Azul*')? Apart from that, C's interest in the narrative ('*no pienso colgarle*'), her desire to have it put into better order, and her determination curb her curiosity so as not to get drawn in (novelists record, they don't act) all plainly bespeak the novelist. Candidates who can read in detail (see (a) above!) ought to be able to nail at least some of this. If any candidates are shrewd enough to suspect that the very literariness of the episode suggests that it may not really be happening – that it's a novelist's dream – so much the better. Good candidates writing on this novel have shown themselves quite capable of that amount of sophistication, if not more.

8 ¿Qué acontecimiento o experiencia en la vida de la narradora le parece a usted que se presenta como más importante en la novela? Dé sus razones.

This question has deliberately been left as open as possible, since, of course, there are lots of ways of interpreting the word 'important' in relation to this novel. It could be taken as 'important in forming the narrator's character', or 'important in turning her into a novelist', or 'important in forming out impressions of the Spain the narrator grew up in', or anything else the candidate cares to suggest. Marking will depend on the clarity of the candidate's explanation and the appropriateness and amount – of the detail that is adduced in support. Some candidates may be tempted to take the long interview with the *desconocido* as being in itself the most important event; this would be an entirely acceptable choice, but would require considerable skill to demonstrate adequately.

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**9 ¿Qué cree usted que haya en el cuarto de atrás?**

This is another open question, but here we really must demand precise detail about at least some aspects of the *cuarto* before giving anything above a modest reward, since the titular *cuarto* is so plainly central to the novel. Candidates who know the book well should be aware that there is both a 'real' and a 'mental' *cuarto* and that both are important for what is stored in them; a full demonstration of this would certainly merit a top mark. At the next level candidates should be able to trace the changes in the use of the literal room that symbolise the changing Spain of the civil war and its aftermath: in other words, what is in the room is inconstant because life is inconstant. For a modest reward one would expect some idea, even if generally and vaguely expressed, of the way that the central themes of disorder, freedom and the retrieval of memory are bound up with the *cuarto*.

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

**10\* Lea una parte de la descripción de las chabolas, desde '¡Pero, qué hermoso a despecho de esos contrastes...' (página 50, Seix Barral) hasta '...los filósofos que comprenden las civilizaciones' (página 52). Lo escrito en este pasaje por Martín-Santos ¿qué sentimientos provoca en usted en lo que se refiere a los habitantes de las chabolas?**

If any candidate fails to realise the savage irony of this passage there is really no hope for them. Those that do appreciate the irony will presumably realise that the chabola-dwellers are being bracketed with uncivilised humanity in the wildest parts of the globe – so different from 'ordinary' civilised Europeans (Spaniards?) as to be almost another species, in some ways lower than the animals, an object of curiosity to scientists but not worthy of any of the concern and compassion that might normally be directed at one's suffering fellow-citizens. (Incidentally, since the chabola city phenomenon is still part of life in some parts of Latin America, we may need to be flexible when gauging responses from that part of the world.) This pseudoscientific approach is of course well suited to Pedro, since it fits with his would-be scientific careerism and also justifies him in exploiting the chabola-dwellers; note also the sinister (in retrospect) allusion to their propensity for incest. The ostentatiously rhetorical repetitions drive home the irony mercilessly. It is to be hoped that all candidates except the very weakest will realise that this irony is a deliberately thin disguise for the angry compassion that the author himself feels for these miserable beings: the misery and degradation which he describes are meant to provoke pity and horror in the reader, not scientific appreciation. The reader's horror should also extend to the 'scientific' approach itself, and to the regime which allows such horrors to exist. Any clear appreciation of the overall pity and horror, if backed by a reasonable amount of detail, should take the answer into the third band; detailed appreciation of the ironical style should point the way towards the higher bands. A basic grasp of the irony, with at least a little support, may merit a middle band mark or lower.



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**11 ¿Cómo se las arregla el autor para que la investigación científica sea una parte integrante y memorable de su novela? No olvide citar ejemplos precisos.**

The whole book turns on Pedro's (pseudo-)scientific experiments with cancer; any candidate who has an elementary knowledge of the story should be able to construct an answer based on that fact. An appreciation of how the author's satire denounces the cruelty and vanity (so different from the selfless austerity that ought to characterise the true scientist, if any such exist) that underlie this research will elevate the answer out of the lowest grades. Such an appreciation with some precise detail (e.g. of the horrors endured by Muecas's womenfolk) will almost certainly merit at least the third band. A really good answer will examine both the direct satire on science (as in the first few pages of the novel) and the more indirect way that Pedro's inept researches cause havoc among his defenceless victims (both human and animal?). Direct quotation or close reference will certainly be necessary in order to demonstrate how this aspect of the book is made memorable. If anyone can take the study as far as realising that Pedro's third-rate science is a metaphor for the third-rate status of Franco's Spain in the community of modern nations, so much the better, but this is not a requirement!

**12 Usted es Muecas que se dirige a casa de Pedro para pedir ayuda para Florita. ¿Qué está pensando?**

Muecas and his rather cringing voice receive pretty thorough coverage in the book, and the incident is a key one, so most candidates ought to be able to make something of this question. Deducing Muecas's private thoughts at this juncture is not particularly easy, however. Obviously he is in a panic and wants to save Florita; how much this is due to paternal affection (as he pretends to Pedro), how much to a guilty conscience, to the panicking of his wife (although she presumably would not dare to, or would be too stupid to, suggest any course of action to him), to his fear of Cartucho, and to the desire not to attract outside attention to his activities, is for the candidate to decide. The fact that Muecas goes to so much trouble to explain why he hasn't gone to the usual emergency services rather hints at the last alternative. He is very likely thinking that Pedro is in the affair up to the neck, so whether or not he can save Florita, he can at least be trusted to keep his mouth shut. Whether Muecas really has any confidence in Pedro's medical skills is another open question. We will of course accept any convincing combination of any of the above ideas, or others if the candidate can make them fit the character and situation.

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## TEATRO

### Arrabal, *El cementerio de automóviles*

- 13\*** Lea una parte del Acto Segundo, desde 'DILA.—De buena te has librado' (página 113, Cátedra) hasta 'DILA.—Tienes razón, Topé' (página 115). Dé su apreciación de cómo Arrabal provoca una serie de reacciones distintas en este extracto.

I hope that this passage will administer a salutary correction to the many candidates who view Emanu uncritically as a 'good' man! While the Christ-Magdalene-Judas parallel does hold implicitly through the scene, the reactions elicited by the writing are scarcely commensurate with those that might be expected from the biblical antecedent. A few comments along those lines may get the candidate into one of the lower bands, but substantial reward should go only to those who answer the precise question, relating to shifting reactions. These focus chiefly on Emanu, though his companions' utterances are also designed to astonish – especially Dila's. At the beginning, while Tope seems fairly innocuous (if understandably nervous), 'good' Dila surprises us by saying that she has quite seriously considered selling Emanu to the authorities for a sordidly petty reward (though that reward is exactly what one would expect in terms of the play's universe), and cannot give any elevating reason for not actually having done so. Emanu seems peevish rather than either scared or nobly resigned ('nunca vamos a estar tranquilos'). Dramatic tension may be raised by the menacing appearance of Milos, but his farcical slobbering over his soup is likely to lower it again (is this some sort of obscene communion cup?). Then comes the 'can't hurt a fly' conversation, which at the beginning seems designed (by Dila?) to provoke pity for Emanu, but which heads in the contrary direction when he indignantly proclaims his ability to kill not only flies but men not to mention burying the latter in positively Draculish circumstances. As for the mention of '*mi padre*', any candidate who can find a favourable biblical parallel to that deserves a medal! Emanu's oddly beautiful evocation of the *fuegos fatuos* then returns us to the more familiar ground of the trumpet-playing, though whether playing the trumpet at corpses of people one has murdered is a virtuous, not to mention saving, act is highly debatable. Panic and action return at the end of the scene when the trio decide to flee. It is clear that only close, line-for-line exploration will do justice to this scene, and only answers that do just that are likely to merit high reward.

- 14** En su opinión de lector/espectador, ¿qué efecto consigue el autor con la ficción de que el cementerio de coches es realmente (o también) un hotel de lujo? Argumente su respuesta con ejemplos.

In previous years some of our best candidates have offered penetrating analyses of the way the *coches* and their inhabitants are satirised, but we have never focused on the 'hotel' aspect. Weak-to-average candidates are likely to describe this aspect rather than evaluate it; we shall certainly accept such answers, maybe up to the second band if they are backed by precise quotation and/or reference. Those who really explore the ironic contrast between the dreary desolation of the *cementerio* and the luxury evoked, in particular, by Milos's waiter act, and use this as a basis to discuss the hollow and dreary universe which Arrabal makes so oddly compelling, will certainly be heading for high marks. The specific mention of an '*espectador*' is designed to encourage candidates to gauge the importance of the décor, which provides an ongoing, often highly comic, refutation of the 'hotel' fiction. It is unlikely that any of our candidates have seen the play on stage, so any indications of theatrical awareness should be generously rewarded.

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- 15 Hay varios personajes que cambian completamente de personalidad en el curso de la obra. Escoja dos de ellos e intente demostrar los efectos dramáticos que el autor consigue con tales cambios.**

Candidates who know the play even averagely well should be able to answer this question on the basis of Milos and Dila. Lasea and Tiosido will certainly be less popular, but may be more rewarding, since they not only swap characters but also jointly change from harmless runners to sinister policemen. As with the previous question, many candidates are likely to describe rather than evaluate, and will have to be judged on the basis of the detail provided. Those who actually discuss dramatic effects will probably be in the top brackets by definition, unless they stick to generalities.

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

- 16\* Lea el final de la Jornada Primera a partir de 'TISBEA: El rato que sin ti estoy/estoy ajena de mí' (página 218, Cátedra (2005); página 177, Cátedra (2007)). ¿Cómo se las arregla el autor para crear una escena tan emotiva y dramática?**

This is a long extract and we will not be demanding a line-for-line commentary before rewarding highly. The emphasis should, of course, be on '*emotiva y dramática*'. The emotional effect springs largely from the contrast between the blissfully besotted Tisbea at the beginning of the extract and the frantically lamenting one at the end; the little transit scene with the other fisher folk leaves just enough time for what must be the fastest seduction in history! The fact that the audience knows from the start that DJ's charming protestations are bogus may create a sense of emotional engagement with the (exasperatingly?) naive victim. The happy trustfulness of the fisher folk heightens this effect: their 'guest' is betraying them too. The dramatic effects are multiple: the tension created as DJ exercises his well-known skills; the contrast between the intimate love-scene and the ceremonial song and dance; the hectic rhetoric of Tisbea's speech; DJ's escape and the vengeful pursuit, which increase the pace of the scene and create an exciting climax. There is plenty to say here and I hope that only the very weakest candidates will be unable to pull at least a couple of rabbits out of the hat. Thoughtful candidates may even notice how the *cabaña* is vested with dramatic and symbolic significance. Don't forget that two different editions are available, so the words quoted by candidates may vary; the overall structure, however, is the same.

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- 17 ¿Hasta qué punto cree usted que el autor presenta a Don Juan como un rebelde, y hasta qué punto quiere que los espectadores simpaticen con esta rebeldía? Argumente su respuesta.**

The first part of the question ought to be quite easy: DJ plainly does rebel against every law of God and man. An answer that demonstrates this in some detail will probably qualify for at least a the third band. The second part is more difficult; many candidates seem to have been taught a rather simplistic view of the play whereby Tirso merely denounces DJ's evil-doing and leaves the audience with a stalely unoriginal moral to the effect that to be Bad is Bad. I don't believe this is so, and the fascination that the character has exercised on successive generations is proof that he isn't merely a vehicle for orthodox morality. I consider that there is so much zest and glee in the way DJ runs rings round *human* justice, at least, that some sympathy, or at least reluctant admiration, is created. He doesn't elude divine justice, of course (what literary character at that time does?); but he meets it with a degree of panache that compels some admiration, however much we are made to feel that he deserves his fate. However, we can't compel either teachers or candidates to take that view, and if they can use the text to demonstrate that Tirso intends us to reject DJ at every point we will of course accept their arguments. It would also be possible to argue that we don't so much sympathise with DJ's rebellion as condemn the inadequate social and judicial system that makes it possible. Any approach is acceptable so long as the candidate actually engages with the second part of the question.

- 18 Usted es don Diego Tenorio (Tenorio viejo) después de su primera entrevista con don Juan en la Jornada Segunda (termina '...a Dios tu castigo dejo'). ¿Qué está pensando?**

This should be a fairly straightforward and congenial task. Old Tenorio is disgusted with his son's conduct – although, as Catalinón points out to the audience, he doesn't know the half of it – and can see that his scoldings are having no effect whatever on DJ. The family honour has been impugned and so has old T's personal standing with the king; and DJ, for whom he presumably still cherishes some paternal affection, is heading straight for perdition. The gruff and grumpy voice ought to be easy to imitate, so we can afford to be quite demanding in terms of both voice and content before rewarding highly here.

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## POESÍA

### *Poemas de Octavio Paz*

- 19.\* Lea *Refranes* (páginas 209-210, *Libertad bajo palabra*, Cátedra). En su opinión, ¿cómo se las arregla el poeta para que este poema consiga ser algo más que una serie de imágenes desconectadas?

The poem is typical of Paz in that the images do, on a superficial reading, appear to be disconnected. A careful reading will disclose the way they are linked end-to-end, either by ideas (one ear of corn = corn as a whole; one feather = one bird), by repetition (*en la balanza*, .. *en la balanza*) or more subtly by association of ideas (garment of fire .. , golden ... cover you). Recurring, and tending to agglutinate as the poem progresses, are insistent images of green and water (or green water?). Appreciation at any or all of these levels will be rewarded according to its detail and sensitivity. Subtending the whole is an indirect description of love-making which, no doubt, some candidates will drag out and decode with merciless clarity; there's no reason why they should not do this, so long as they don't think that such decoding represents a true appreciation of the poem.

- 20 Dé su apreciación de cómo Paz crea un efecto profundamente emotivo en uno de los siguientes poemas:

*Espejo* (páginas 121-122, *Libertad bajo palabra*, Cátedra)

*En la calzada* (páginas 178-180, *Libertad bajo palabra*, Cátedra)

*Cerro de la estrella* (páginas 195-196, *Libertad bajo palabra*, Cátedra)

- 21 Dé su apreciación del efecto musical que Paz consigue en uno de los siguientes poemas:

*Sonetos II* ('El mar, el mar y tú, plural espejo') (página 77, *Libertad bajo palabra*, Cátedra)

*Palabra* (páginas 92-93, *Libertad bajo palabra*, Cátedra)

*Medianoche* ('Es el secreto mediodía') (páginas 102-103, *Libertad bajo palabra*, Cátedra)

There is nothing to say about these two tasks that has not been said many times before; examiners know what to look for. Previous candidates have demonstrated an ability to appreciate some of these poems very sensitively (e.g. *El mar*. . " *Medianoche*). They have also shown a determination to interpret some of them, particularly "*El Mar*," as rather obscene descriptions of love-making. If such answers appear they must be judged strictly in the light of the question set. *Do not over-reward very short answers. Detailed appreciation is necessary.*

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## Storni, Poesías

**22\* Lea Selva de mi ciudad (páginas 135-136, Poesía, Editores Mexicanos Unidos). ¿Cómo evoca Storni la monotonía de la ciudad?**

This is a very accessible poem, and the task is straightforward; we can therefore afford to be fairly demanding, in terms of detailed appreciation. The most obvious device used is repetition, particularly of '*los mismos*', and answers based solely on this may score up to low D. Better answers will include an exploration of other images that evoke sameness, e.g. '*reproduciéndose por ángulos*'. An appreciation of how Storni exploits the 'jungle' motif will probably further lift the answer. The best candidates will explore the parallel between the '*selva*' of buildings and the '*selva*' of people.

**23 Dé su apreciación de cómo evoca Storni la feminidad en uno de los siguientes poemas:**

*Tú me quieres blanca* (páginas 59-60, *Poesía*, Editores Mexicanos Unidos)

*Me atreveré a besarte* (páginas 77-78, *Poesía*, Editores Mexicanos Unidos)

*Van pasando mujeres* (páginas 99-100, *Poesía*, Editores Mexicanos Unidos)

**24 Explore la manera en que Storni saca partido del lenguaje para resaltar la importancia de un pequeño incidente en uno de los siguientes poemas:**

*En una primavera* (página 94, *Poesía*, Editores Mexicanos Unidos)

*El obrero* (página 97, *Poesía*, Editores Mexicanos Unidos)

*Un lápiz* (página 149, *Poesía*, Editores Mexicanos Unidos)

See the general notes above on questions 20 and 21. Always keep the question well in mind while marking. Some candidates will bring out the same prepared answer on a poem no matter what the question is, and when marking a large number of answers of this type it is possible to forget what the original task was.