

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge International General Certificate of Secondary Education

**MARK SCHEME for the October/November 2014 series****0488 LITERATURE (SPANISH)****0488/03**

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

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2014 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

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Answers will be marked according to the following general criteria:

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

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

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**Poem by José Santos Chocano (¡QUIEN SABE!)**

**Lea atentamente el siguiente poema, ¡QUIEN SABE! del escritor peruano José Santos Chocano (1875–1935). Luego conteste la pregunta:**

The extract in question was written at the turn of the 20th century and it is hoped the candidates will be in a position to understand the language of the poem almost in its entirety, therefore being able to gain a general understanding and convey an appropriate response to the quality of the writing. The questions are designed to help them do so. At the lower levels (up to 9 marks) we shall probably be expecting evidence of a basic understanding, hopefully with a simple personal response. At the 4/3 bands we should be looking for a clear, if not sophisticated and more complex answer to each of the questions and a successful attempt to support ideas from the poem. Be aware of inert, mechanical quoting or simple paraphrasing that adds little to the interpretation or leaves the task of interpreting and/or inferring to the examiner. It is not unusual for candidates to transfer wording/paragraphs from the question paper to their essays in a rather mechanical manner and for no other apparent purpose than to fill up some space. This material usually has been provided to them to contextualise the extract and does not need to be mentioned again in the body of the candidate's essay. As we go up to 2/1 level bands we shall be looking for an in-depth analysis and close attention to detail; an ability to read between the lines, with appropriate support from the poem; a motivated personal response; good use of the imagination and a direct, clear focus on the questions throughout. Although some candidates may find the theme of the poem rather unfamiliar, they still should be able to engage with it and fully exploit its elements, particularly if they are to be rewarded with a top band mark.

- 1 ¿Hasta qué punto, y cómo, ha logrado el poeta comunicarle sus sentimientos hacia el indio andino a través de este poema? En particular, debe considerar, en detalle, los siguientes aspectos:**

**Lo que más le ha impactado a usted de la evocación del indio andino y por qué.**

Candidates may approach this question in different ways, as the question asks for a personal reaction, nonetheless some of the main ideas may be based on the following points:

The opening feeling transmitted by the author is that the Andean Indian he is visualizing is a man of very limited, scarce material means: rustic mansion/water as the only drink/a hut for shelter/basic maize for food/just a corner – not a bed – to rest/and all this just for a brief moment.

He is also a rural, hardworking labourer who does not possess his own land but, instead, works land that belongs to others. However, the poet asks the Indian if he is aware of the fact that the land he is working on was actually taken away from him, centuries ago, because of people's greed. And that in reality the land is his own, that he should be the master.

The Indian initially depicted is taciturn, sombre, has lifeless eyes, is silent, and has an inscrutable heart. The poet wonders what thoughts are hidden behind the Indian's enigmatic eyes. The feeling that is transmitted points to a man who is dispossessed, exploited, who is poor in material and emotional ways, who has few or no chances in life and who cannot do anything about it.

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**Cómo se vale el poeta del lenguaje para comunicar una atmósfera enigmática y de misterio a lo largo del poema.**

Perhaps the most moving verse throughout the poem is the repeated answer the Indian gives: Who knows, sir, who knows! This expression appears at the end of four of the five stanzas of the poem and gives the pervading feeling that impotence, lack of power and uncertainty surround the life of the Andean man. Hence, Chocano wonders what his thoughts and his aspirations in life would be, what would be his dreams and his silent prayers if he has any at all.

Up to here, the mood of the poem is rather gloomy and hopeless. He has managed to depict a man without the joy of life, resigned to his fate and powerless. But then Chocano engages in praise towards the Indian man and all that he represents. The Indian man, according to Chocano, belongs to an ancient and mysterious race whose impenetrable heart can see happiness without enjoying it and see pain without feeling it. This Indian old race is comparable to the Andean mountains, to the great Pacific Ocean and the Sun. The Indian gesture of, apparently, vile resignation, is in fact wise indifference and his sense of pride lacks bitterness or resentment. This new portrayal of the Andean man gives us a completely different feeling. Features that before were perceived as negative are now reverted as positive attributes. The real Andean Indian is seen as wise, proud but not resentful or vindictive. In actual fact, he is a man with the right attributes for a better future.

**Cómo nos indica el poeta que el indio andino tiene un significado especial para él.**

Chocano then identifies himself completely with the Andean Indian as he tells us that Indian blood runs through his own veins. Chocano himself is also an Indian and, because of that blood, he knows that if God asked him what his preferences were, i.e. if a cross or a laurel; a thorn or a flower; a kiss that would soothe his anxiety or bile to crown his song instead, he himself would answer hesitantly, like the Indian does: Who knows, sir, who knows!

**Usted puede añadir cualquier otro comentario que le parezca pertinente.**

It is rare for candidates to follow up this suggestion and they should not be penalised if they do not. However, any interesting interpretations should of course be taken into account in the overall reward, – provided these do not distort or contradict the main line of the poem and candidates do not end up either contradicting themselves or avoiding committing themselves to a line of interpretation. Generous reward should be considered although this section alone should not be a substitute for the required response to the preceding ones.

Candidates may elaborate within the suggested lines or follow alternative interpretations. The only requirement here is to be consistent and avoid flagrant contradictions or non-committal or unexplained statements. Ideas should be clearly stated, well-argued and convincing to be given the marks.