

**June 2003**

**INTERNATIONAL GCSE**

**MARK SCHEME**

**MAXIMUM MARK: 60**

**SYLLABUS/COMPONENT: 0488/01**

**LITERATURE (SPANISH)  
Paper 1 (Open Books)**

Page 1	Mark Scheme	Syllabus	Paper
	IGCSE EXAMINATIONS – JUNE 2003	0488	1

**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 (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.

E.g.

- (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.

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- (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.

It is vital that Examiners notice and penalise rubric infringements. Not to do so unfairly advantages offending candidates and unfairly disadvantages other candidates who have obeyed the rubric. Please mark offending scripts prominently 'RI' for rubric infringement, and show the 'calculation' that has produced the mark you have awarded.

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### ***Carpentier***

- 1 The main effect in this passage ought to be quite unmissable, *viz.* the fact that all the splendour Ti Noel observes here is dominated by *blacks* – the despised slaves who now rule the roost. I do not think any answer that does not drive this point home can possibly pass! The other vital point is the sheer sumptuous detail of the description. Once these basics are got over, the quality of the answer will depend, as always, on the response to the *writing* – to how Carpentier builds up a picture so rich that the reader's mental eye, like Ti Noel's physical one is overwhelmed by the sheer abundance of colourful detail: precise description leads paradoxically to an *imprecise* impression of dazzled amazement. In the first half of the passage, Carpentier avoids giving any indication that any black people are concerned: it is as if Ti Noel is, at first, unable to see this vital detail because it is so far outside his experience and expectations. Once it does dawn on him, it is insisted on with remorseless, rhetorical repetition; the details in the first part are recapitulated and re-interpreted in the second with almost mathematical precision. Rich reward should be reaped by the observant candidate here.
  
- 2 This has certainly been my experience of the novel, and I presume that it is deliberate alienation on Carpentier's part: he wants to keep the reader's critical faculty permanently on the alert. As a result, I find the novel fascinating but indeed difficult to read; the reader can never relax and let the 'hero' guide him through as in so many 'traditional' novels. Some candidates may argue that Ti Noel does provide at least a consistent and recurrent viewpoint, whether one 'identifies' with him or not; or they may simply say that they do identify with him; or they may of course say that the failure to identify with any particular character does not *per se* make the novel difficult to read. This is a deliberately open question, and any adequately supported remarks should be accepted.
  
- 3 Carpentier's approach to characters, as just discussed, means that only a candidate who has read the novel attentively will be able to marshal enough evidence to answer this question. Although Christophe's rebellion is the core of the 'plot' (such as it is), Christophe himself, as a 'character' is not 'central' to the novel. Some obvious points are that he starts life as a humble cook with whom Ti Noel is vaguely acquainted and climbs by largely unexplained means through the bizarre world of the rebellion – where he demonstrates a tyrannical cruelty to equal that of any white slave-master – to a terrible and abject fall, leaving his wife and daughters to pursue a queer shadowy existence without him. A coherent answer conveying these points, with some support, will probably rate a mark of 12-14; any critical comment on how the reader's attitude to the 'emperor' and his family are manipulated through the writing will be heading towards a mark of 15+.

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## Cervantes

Note that while all set passages from the *Quijote* will be from the prescribed section and candidates are not expected to refer to material outside this section in their answers, they should be given full credit for any relevant observations that draw on the rest of the novel.

- 4 Remember that when a question has two parts, the candidate must attempt both, but does not have to maintain a rigorous balance; the answer should be assessed as a whole, and high marks given for any perceptive response to the words. Candidates have been known to amalgamate the two parts in their answers, while still answering both satisfactorily. However, here it is hoped that an adequate answer to **(a)** will support the candidate in answering **(b)**. The laughter largely comes, as so often, from the mismatch between Don Quijote's perception of the situation and the 'reality' as conveyed through Sancho and the other characters; an adequate answer should be able to demonstrate this by citing such obvious absurdities as the harmless ordinariness of the 'diabolical' Benedictines, and the absurd pillow-shield. However, a more perceptive candidate may notice that in this scene, Cervantes makes the humour more sophisticated, in that Don Quijote goes some way towards imposing his own view: Sancho half-accepts it (to the extent of plundering the Benedictine, at least), and the *vizcaíno* accepts the challenge to combat in due form. As for the interruption it is of course part of Cervantes' humorous narratological pretence at verisimilitude, but it also serves to keep the reader in (comic) suspense and increase his eagerness to know what happened next. Any more unexpected suggestions will of course be assessed on their merits.
  
- 5 This is a central theme which, I hope, all candidates will have considered. A very simplistic answer might suggest that all criticisms of Don Quijote should be discounted and that he is wholly admirable; equally, it would be possible (at a pinch) to argue that he is indeed crazy, self-deceiving and foolish and deserves all the criticism levelled at him. For a mark of 14+, I would expect the answer to make at least some attempt at synthesis. To access the higher grades a candidate will have to adduce some detailed and convincing evidence from the text. Sadly, I suspect that we will get quite a number of rambling answers that lack any precise references.
  
- 6 I do not think we have ever had an animal impersonation on the paper before, and it is slightly risky in that Rocinante's voice, *per se*, is never heard in the novel. However, I think Cervantes certainly gives us a pretty clear idea of what this poor 'ex-nag' thinks of his new life: grudging but resigned, he carries his master through many a ridiculous combat and suffers his (un)fair share of the injuries (while sharing Don Quijote's cartoon ability to recover from them). Of course, for high reward we shall be wanting both a convincing voice and an accurate idea of what the candidate's chosen episode would look like from Rocinante's point of view.

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### **García Márquez**

- 7 This task requires close reading. Nonetheless the signs are abundant from the beginning. Ángela's father is incapable of exercising authority over her or of giving her a positive model of the mature man: she cannot measure him against Bayardo, for example. Her mother is outwardly meek, but the '*rigor*' of her character is going to be demonstrated in the savage way she treats Ángela after the wedding fiasco. Her daughters are raised in a suffocatingly traditional atmosphere, felt to be excessive even in that highly traditional society: no wonder if Ángela rebels (as she obviously does, to lose her virginity). As to Ángela herself, there is a plain announcement that her future is uncertain: she is rather dim, a drifter who will easily drift into trouble, especially as Pura has made sure she has no knowledge of the world. Even without her guilty secret, how could she possibly match up to Bayardo's vivid personality? And how can Bayardo possibly learn enough of her, before the wedding, to be sure she'll make a good wife? His infatuation for her, said to be baffling at this point, remains so throughout. Even Santiago's opinion adumbrates the ultimately fatal connection between him and Angela: with awful irony, he is killed for allegedly seducing a girl he only notices in order to sneer at! All this, and more, should be accessible to the careful candidate; a good deal of it will be required for a mark of 14 or above.
- 8 The remark quoted in the question is a good example of the authorial irony that lies behind many narratorial statements in this book (it is of course an error to take the narrator as a reliable guide, though one cannot be too hard on the average IGCSE candidate for doing so). Having stated how different the characters are, the writing goes on, it seems to me, to muddle the differences as much as possible. (For a start, why did García Márquez decide to make them identical twins, if he wants us to focus on their differences? Why do they always act together and why is all their speech a kind of Tweedledum and Tweedledee act?). However, few candidates are likely to adopt this view, though if they can argue it effectively, all to the good. Most, having been told to look for the differences will do so. The passage from which the quotation is taken will provide a good starting point: beware of those who lift from it wholesale. For high reward the candidate must adduce much more wide-ranging evidence, and also respond to the second part of the questions. What is the importance of the differences? Do they make the two characters more vivid? Do they cast any light on the motivation of these unwilling murderers, and the way they react to accusations against them? Is one more likeable than the other? Etc.
- 9 It is not hard to guess what went on: for a start, we are told that the supposedly meek and mild Pura beat Angela black and blue (it was not Bayardo who did this, whatever some candidates might think). Pura should recall this and explain why she did it – venting her outraged feelings as the model wife and mother of supposedly model daughters! Also, she must have extracted the truth from Angela through rigorous questioning – remember that Bayardo explained nothing and behaved in his usual cryptic fashion. She will have no sympathy whatever for her daughter, indeed she subsequently sets out to effectively imprison her for life, as a punishment for blotting the family escutcheon. One thing she does not seem to have elicited is 'who it was' – the great, unanswered question of the novel. A good answer will probably cover these points and also convincingly suggest the narrow-minded, resolute, even sadistic personality of this supposed 'santa'.

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### **Puig**

- 10** The obvious starting point is that at this early stage, the reader knows little of the two men, and they know little of each other. We quickly learn that Molina is homosexual, and sensitive to criticism based on this although determined not to deny it or to appear ashamed of it. His turn for narrative, interest in human relationships, liking for luxury and boasted culture, mark him as a (would-be?) man of education and refinement; we can guess that he is older than Valentín and is already acquiring some ascendancy over him. Valentín is interested in the story but does not want to surrender to it (i.e. to Molina): he tries to appropriate the narrative, and to disguise his fascination under a 'mocking' tone. But he cannot keep up the pretence, and, young and inexperienced, falls into receptive passivity. Clearly the new cell-mates are fencing for position, suspicious of each other, not wanting to give too much away, and yet not actively hostile. Valentín is uneasy at sharing a cell with this known and unrepentant homosexual, but realises that it is Molina who will make the imprisonment either bearable or unbearable, so is willing to make concessions in order to keep Molina in a good mood and willing to continue his story, the one panacea against endless boredom. Molina is anxious to establish himself in a strong position *vis-à-vis* Valentín and not fall victim to any anti-homosexual prejudice he may have; but if Valentín is prepared to be friendly, Molina is more than ready to reciprocate. All this could be demonstrated from the conversation; other comments could of course be made. Detailed and precise reference to the text will be required for marks of 15 and above.
- 11** Weak candidates here are likely to generalise without making the detailed reference demanded by this question. Well-founded generalisation based on at least a basic knowledge of Valentín's character in the book may score a mark of up to 11, but certainly no higher. Naturally, the best answers will be those which select, and study in some detail, a narrative to which Valentín's reactions are revealing of his character and/or background – in which he identifies with, or recoils from, the situation and personality presented to him by the narrative.
- 12** The second part of the quote is likely to be easier to deal with than the first, since Molina continually says that he would prefer to be a woman, thinks that women are 'better' than men (although he likes 'bellos brutos'), talks of himself in the feminine gender, and shows 'womanly', 'ministering angel' qualities (along with frequent touches of 'female' pettiness and even spite). All this is easy to demonstrate (expect at least some chapter-and-verse for C+); but the best answers will also address the question of whether he is really 'poco hombre'. Much of the evidence in the book cuts both ways: he does 'collaborate' to some extent, he has none of Valentín's dedication to a cause larger than himself, he seems to have accepted the circumscribed world to which his homosexuality confined him before his arrest. But there is his resolve and 'heroic' (?) death at the end; and candidates may well ask, as Puig surely intends us to whether the very 'feminine' qualities Molina exhibits go to make a better kind of man than the brutal jailers – and political activists – we find all around him.



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### Castellanos

- 13** The question assumes that the candidate will find this scene moving, or at least realise that that is the author's intention; I don't think we are steam-rolling the candidate here, but of course if any candidate rejects the proposition s/he is at liberty to say so (with supporting arguments), or of course, to choose another question. The proposition being once accepted, it can be abundantly documented from everything Lupita says and does. Hopefully, candidates will realise how the Criada's disillusioned, but not wholly unsympathetic comments throw Lupita's misery into relief and universalise here experience. This is a straightforward passage-based question, and we should demand a fair amount of detailed reference before going above a mark of 12+.
- 14** I hope that candidates will have considered the importance of the *peluquería* scenes in giving a coherent (if at times surrealistic) framework to the play and suggesting that women are easily manipulated and exploited, their whole life being not so much a dream as a fantasy under a hair-dryer! However, because the scenes are scattered through the play, a certain amount of search-and-select will be necessary in order to answer the question, and I should be inclined to reward all relevant detail. Characterisation is of course important. Arguably it is in the *peluquería* that we meet the real Lupita, if there is any such person. The sales rep is an amusing example of inferior male humanity: not stupid like Cortés or cruel like Lupita's lover, but limited and easily outwitted by a 'strong' woman such as the Dueña. All of this is established through an abundance of lively and amusing dialogue on which candidates can draw for illustration. The other source of humour and intrigue is of course the 'magic' hair-dryer itself, and the way in which this most prosaic of artefacts is used to draw us into a fantasy world. Again, there are abundant examples. Candidates need not cover every detail for high reward, so long as the answer is coherent and well illustrated.
- 15** The task is (I hope) in keeping with the kind of fantasy Castellanos continually gives us – the unexpected juxtaposition which brings out important elements of the female condition in an amusing way. Each of the women mentioned has a distinctive voice in the play, but they have obvious common characteristics: intelligence, ironical humour, a disillusioned but benevolent attitude towards their men (poor creatures). Together, they will doubtless compare notes about their experiences and come to an agreement of what men – and women – really are and should be, both apart and separately. Of course, if a candidate gets them to disagree convincingly this is fine! In any case, I hope that some lively and amusing answers will be elicited, showing an appreciation of the author's style and content.



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**Lope de Vega**

- 16 (a)** This is a popular scene with students, and the first question ought to be an easy one to answer: the sounds and comments offstage create the scene for us in words; supplementary detail is provided by Alonso and Tello's comments; and the whole is brought to focus by the strained attention of Rodrigo and Fernando, whose reactions we can see. There is really no excuse for not providing detailed textual support here, and no purely descriptive answer is likely to reach a mark of 12.
- (b)** This requires a little more thought, but again can be easily documented from the text. Rodrigo, while bitterly acknowledging that Alonso has all the talents, also feels that he, unfairly, has all the luck: Alonso, a rank outsider, has got the girl and the adulation, and Rodrigo has been sidelined. Egged on by Fernando, he is now progressing from resentful grumbles to actual threats: '*que la ha de errar os prometo*'. Almost everything he says can be cited to indicate his dangerous state of mind.
- 17** The difficulty here will be selecting from the mass of material, since the power of love is central to the play. Clear organisation is essential: the better candidates should realise that the power of love works in many and contrasting ways. It inspires Alonso to great deeds and matures him; it turns Inés from a shy girl into a determined and resourceful woman, but it also drives Rodrigo to murderous rage and leads Alonso to his death and Inés to incarceration in a convent. Bonuses to any candidate who also attempts to analyse how, according to the play, this power works: is it a supernatural force, as Inés's first words suggest? Is it an instrument of fate, as Alonso feels when he imagines it conducting him to his death even at his first sight of Inés? Does it need magical incantations to sustain it? Etc.
- 18** Tello's voice, with its rueful, self-denigrating keynote, is clear throughout the play, and adequate candidates ought to be able to make it recognisable. His comments both before and after Fabia's expedition show how little he relishes it, and the expression of his reluctance should give candidates the chance for some lively and humorous writing.

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### ***Bécquer***

- 19** Basically, the answer should be very obvious: Bécquer cites a series of things which are certain to endure, and then asserts that poetry will endure as long as they do. Candidates who don't get that far are unlikely to score higher than a mark of 6/7. A passable answer will certainly pay some attention to the incremental repetition and the assertive, exclamatory tone. For a mark of 15+ there will need to be detailed attention to the individual propositions (which are typically romantic: candidates may say this, but certainly don't have to, as there are other and probably better ways of conveying understanding and appreciation), and a convincing attempt to show how Bécquer seeks to persuade the reader that those propositions are unanswerable.
- 20** A more challenging task, though there is plenty of material for it in the collection. Candidates may decide to appreciate two poems which celebrate the unreal or immaterial, or they may (though it is less likely) contrast a poem with a concrete frame of reference with a more 'unreal' one. Little credit should be given to candidates who have plainly chosen the shortest poems they can find, or two that just happen to occur on the same page.
- 21** A similar question has been asked on the English Literature paper and has been fairly well answered by those who understand what 'imagery' is. For a mark of 12 or above, the candidate must tackle particular poems and images in detail. This is not an excuse for just running over one's favourite poems!

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### **Spanish American Modernista Poets**

- 22** To answer this question well the candidate will need to explore at least some of the imagery in detail. This section of the poem is long and intricate, and I would not expect a full account of it before awarding high marks. The rich and exotic vocabulary (*madrigalizaré, ideales bayaderas*), the learned allusions and the general elevation of the tone (*más bella que la luna, pupilas llenas de visiones, visión suprema, fatal, universal*) all contribute to the effect.
- 23/24** As always the key to success in these tasks is appropriate (and not lazy!) selection and consistent focus on the key feature – pleasure of sadness, dramatic effect. The whole selection is open to the candidate, so there should be plenty of choice. (Note that as with previous anthologies the choice of a poem outside the prescribed selection should be treated as a rubric infringement. Please endorse the script accordingly.)



**June 2003**

**INTERNATIONAL GCSE**

**MARK SCHEME**

**MAXIMUM MARK: 20**

**SYLLABUS/COMPONENT: 0488/03**

**LITERATURE (SPANISH)  
Paper 3 (Unseen)**

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

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

The charm of the poem lies in the contrast between the extreme simplicity of its presentation and the vast imaginative possibilities it suggests. It is economical, wasting no time on scene-setting or explanations, and this very economy stimulates the reader's imagination. Who is the speaker of the first line? It is an immediate invitation for the reader to assume the role himself – the role of the person who responds to mystery and longs for adventure. The setting (by the sea, endless source of mystery) and the time of year (the magical turning point of summer) prepare us for marvels. Conde Arnaldos is presented with bare simplicity as a hunter, but the fact that he is going hawking establishes him as a leisured aristocrat. He is obviously alone, as people who encounter adventures traditionally are. The ship is obviously supernatural and epitomises the luxury and beauty of fairyland. It appears to have only one crew member, and he has supernatural powers to calm the elements and summon wild creatures to him by music – a sort of sea-going Orpheus. Naturally, Arnaldos would like to have this magic for himself, but he can get it only if he abandons everything on land – everything that is certain, everything that he knows – and entrusts himself to the mysterious ship: a classic summons to adventure ('adventure' = that which comes to you). The ending is open: we will never know whether Arnaldos accepted the invitation or not, and we are left to decide whether we would have done in his place.

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It is unlikely that many candidates will completely misunderstand the poem; the quality of their response is likely to depend on how close they can get to the detail of the poet's writing, showing how a few small details are used to build up a fascinating and suggestive picture. Searching for 'figuras literarias' is not likely to be very helpful. Some candidates will doubtless try to derive some of the poem's enchantment from the author's use of rhythm and assonance; such comments are often very subjective, but should be credited according to how far the candidate's argument convinces the examiner!



**Grade thresholds** taken for Syllabus 0488 (Literature (Spanish)) in the June 2003 examination.

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	51	35	18	12
Component 2	40	36	26	16	11
Component 3	20	16	11	6	4

The threshold (minimum mark) for B is set halfway between those for Grades A and C.  
The threshold (minimum mark) for D is set halfway between those for Grades C and E.  
The threshold (minimum mark) for G is set as many marks below the F threshold as the E threshold is above it.

Grade A\* does not exist at the level of an individual component.