

MARK SCHEME for the October/November 2007 question paper

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.

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 2007 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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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 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: 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.

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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PROSA

Anónimo, *Lazarillo de Tormes*

- 1* *Vuelva a leer el final del Tratado Séptimo a partir de 'Y así me casé con ella...' (página 131, Cátedra).*

¿Hasta qué punto lo dicho por el autor en este fragmento le ha convencido a usted de que Lázaro se encuentra verdaderamente 'en la cumbre de toda buena fortuna'? Justifique su respuesta refiriéndose detalladamente al pasaje.

This final Tratado – if it is final! – simply bristles with ironies, and no answer is likely to be 'passable' (12 or better) unless the candidate, egged on by the thumping hint in the question, has at least some notion of the irony. Alas, experience tends to show that some centres concentrate almost exclusively on the first three Tratados, leaving candidates with very little understanding of what happens after that – which ought to deter them from answering questions based on the later chapters, but doesn't always do so. We may therefore need to adjust our marking at the co-ordination and accept answers that assume that Lázaro is very well placed, if there is at least some tolerable reference to the passage. However (taking an optimistic line, at least to begin with), I would hope that a 12+ candidate would notice some of the many caveats which the narrative introduces: '*hasta agora no estoy arrepentido*' (which leaves Lázaro the option of regretting it later – compare the final words of the Tratado!); the rather circumstantial comments of the *malas lenguas*; the Arcipreste's suspicious eagerness to keep Lázaro well supplied and therefore happy, and Lázaro's wife conveniently close by; the way the wife protests too much. For a mark of 15 or above answers should also show awareness of the very suspicious naivety which Lázaro displays here. Can this canny, hard-bitten *pícaro* really be so easily taken in by the two rogues he is living with? Would he really, sincerely swear to his wife's virtue? It is really a classic case of 'let sleeping dogs lie', in both senses of that last word, and a good candidate should be able to read, and interpret, between the lines.

- 2 *¿Cuál de los dos primeros amos de Lázaro, el ciego o el clérigo, le parece a usted ser el peor y por qué? Argumente su respuesta.*

To many candidates this will be more familiar ground than Questions 1 and 3, so we are likely to get a large number of answers and a wide range. Candidates are, of course, free to decide which master they think the worse; the decision is far less important than the reasons and evidence given for it. Many are likely to note that the Lázaro-narrator seems to be more positive about the Ciego, who, mean and cruel as he is, does impart some useful survival lessons. It would also be possible, however, to argue that the Clérigo is less physically cruel and less malicious (if more hypocritical), and that his treatment greatly sharpens Lázaro's *ingenio*, even if this result is not intended by the Clérigo. There is plenty of detail in the text that could be used in support of either view. The best (14+) answers will pay attention to both figures, introducing a clear and sustained comparative element, and will be balanced, well reasoned and well illustrated. Weaker ones are likely to concentrate on one figure to the near or total exclusion of the other; we may have to allow such answers a mark of 12 or 13 if there is reasonable detail on the figure selected. Answers that are both one-sided and short on corroborative detail will occupy the lower brackets.

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- 3 *Dice Lázaro que después del 'milagro' que sucedió en la iglesia (Tratado Quinto), su amo y el alguacil 'llevaban ... risa y burla'. Escriba usted la conversación que pueda haber tenido lugar entre los dos 'burladores'.*

Last time we asked a question about this incident many candidates did not seem at all familiar with this part of the novel and completely failed to understand that the two rogues were in collusion to delude the public. It is hoped that centres took the ensuing Principal Examiner's report to heart, and that any candidates who attempt this question will know what they are dealing with, but we cannot be certain of this. I am afraid that with the best will in the world, we cannot let any answer score 12 or higher if the satirical force of the incident has plainly not been appreciated. Once the point has been grasped, however, a good candidate should be able to produce a lively pastiche in which the tricksters congratulate themselves on the success of their trick. The text, and the question, specifically call for '*risa y burla*', and the best answers will be those that convey this sense of mocking triumph.

Esquivel, *Como agua para chocolate*

- 4* *Vuelva a leer el encuentro de Mamá Elena con los revolucionarios, desde 'Cuando los revolucionarios llegaron...' (página 80, Mondadori) hasta 'Es una lástima, una verdadera lástima' (página 83). Lo escrito por Esquivel en este pasaje ¿hasta qué punto cambia o confirma la opinión que usted tenía previamente de Mamá Elena?*

There is nothing in this passage to surprise a reader who has followed Mamá Elena so far, but it does shift the perspective. Hitherto we have seen mainly the tyrannical and merciless side of Mamá Elena, but we have also seen her to be a woman of indomitable will who is fiercely determined to protect her family with all its possessions, honour and traditions, good and bad. It is mainly this second, less repulsive side of Mamá Elena that is confirmed in the passage. She seems to be entirely fearless when confronting these lawless gun-toting rebels; both her words and her actions prove her quickness of thought; her steely will-power and '*autoridad materna*' (!) subdue the revolutionaries and win genuine admiration from their captain. She cannot – and from the beginning knows she cannot – save all her possessions, but she saves a good deal – enough for the family to survive. All this is surely intended to elicit admiration from the reader; but it all springs from exactly the same character traits that make her so harsh and tyrannical to Tita and others. We are brutally reminded of this by her last words to the captain, which even he finds 'moving'.

All of this is easy to demonstrate from the passage, and a 12+ mark should only be given if there is a considerable amount of appropriate reference; the more reference, the higher the mark, of course. Some reference to what Mamá Elena is like elsewhere in the book is required by the question, but long descriptions that do not relate to the passage will gain little credit. As for the opinion the candidate has or had of Mamá Elena, this is of course entirely a personal matter – but supporting evidence must be given.

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- 5 *¿Cómo aprovecha Esquivel la Revolución Mejjcana para intensificar el interés de la novela? No olvide referirse a detalles precisos.*

Previous candidates have shown a tendency to concentrate entirely on Tita's story, ignoring the strife-torn outside world which nevertheless impinges powerfully on that story. Only those who have adopted a wider, more open reading of the book will be able to answer this question satisfactorily, and it is to be hoped that only such candidates will choose it. Nevertheless, since it is likely to require some fast thinking and assembling of less familiar detail, we may need to be a little less demanding when marking. The Revolution, though usually kept in the background, is actually vital to the story, because it determines the isolation and self-sufficiency of Mamá Elena's ranch and hence her omnipotence within it, which shapes the whole story. Both Tita's culinary brilliance and her subordination to her mother are ultimately due to the same cause. Any coherent statement, with illustration, of this theme will probably be enough for at least a mark of 12; any lucid discussion of it will start to push the answer into a higher bracket. While the Revolution stays mostly in the background, there are two major incidents which memorably illustrate its direct irruption into the life of the household: the escape of Gertrudis and Mamá Elena's partially successful defiance of the raiding revolutionaries in the 'Mayo' chapter. Good candidates will undoubtedly include these incidents in their answers. Almost all candidates should be able to call at least the second to mind, since it marks a turning point in Tita's fortunes. Weakish candidates may base their answers entirely on one or both of these incidents, and may score up to 11, or even possibly 12, if some acceptable detail is given. We should get a feeling for the level of answer to be expected at the co-ordination.

- 6 *¿Cuál de las tres hijas de Mamá Elena le parece tener más éxito en la vida? Justifique su respuesta refiriéndose detalladamente a lo escrito por Esquivel.*

Thoughtful candidates ought to realise that in order to answer this, it is first necessary to define what you mean by success in life. Less thoughtful ones may not ask themselves the question, in which case we shall have to see what assumptions can be deduced from their answers. If success is measured by fame, wealth etc. then none of the three attains to it; if by power, then the answer, albeit hedged around with ironies, may have to be Rosaura, since she gains a husband, a household, and a daughter to enslave; if by happiness, arguably Tita in her final apotheosis; if by survival, then Gertrudis. Individual candidates may approach the question in entirely different ways and come up with different answers: this is one of the instances in which Examiners must be open to any suggestion that is clearly argued and backed by evidence. Ideally a 12+ answer should consider all three sisters; the more detailed the consideration, the higher the reward, so long as the arguments are convincing.

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Martín Gaité, *El cuarto de atrás*

- 7* *Vuelva a leer una parte del capítulo 4, desde 'El cementerio de coches estaba en las afueras...' (página 99, Destino libro) hasta 'Pero eso fue antes' (página 101). ¿Cómo se las arregla la autora en este pasaje para evocar el triste ambiente de la posguerra?*

Although this is a long, rich and complex passage, the key to an (at least) adequate answer is actually quite simple: so long as the candidate realises that the wrecked cars are being used to symbolise (or as synecdoche for) the destruction and waste of war, the answer should be on the right lines. Better candidates will also realise the importance of the money offered for the wrecked car, and of the reference to the uncle's death at the end; really good candidates should be able to show how these three themes are linked. Back on the more basic level, a list of relevant phrases relating to the theme of waste and destruction, plus a few comments, will probably take the candidate into the 9-11 bracket. If to this is added an awareness of the contrasts that are drawn between before and after the war – symbolised by the remembered former state of the Pontiac and its current state – we may be looking at work in the 12-14 band. More sensitivity to words – e.g. the way the author uses the '*cementerio de coches*' to suggest a real cemetery – will probably take the answer at least to 14, with the top two bands being kept for candidates who cover all three themes as detailed above. This may, however, be too ambitious, and we shall reconsider our standards at the co-ordination meeting.

This is a dense and detailed passage, and we should not require candidates to cover every detail before rewarding highly. However, the common fault of drastic selectiveness will of course be self-penalising.

- 8 *'Indicios contradictorios, pistas falsas, sorpresa final.' ¿Hasta qué punto piensa usted que estos comentarios constituyen una descripción satisfactoria de *El cuarto de atrás*? Argumente su respuesta.*

Although in context this description – that of a classic detective story – is not directly related to the novel itself – a fact which candidates may point out – we are plainly invited to make the link. There is a superabundance of '*indicios contradictorios*' and '*pistas falsas*' in what the narrator tells the stranger about her past life, or in what the narrator tells the reader about the stranger and herself, or in what 'Carola' tells us about 'Alejandro'. The '*sorpresa final*' may prove more elusive, but I think it may be found in the disappearance of the stranger (if he was ever there) and the unexpected appearance of the narrator's daughter (so she is not as solipsistic as we thought!). It would, in short, not be difficult to make a case in favour of finding this a *possible* description of the novel. Whether it is a *satisfactory* description is another matter: the narrator is not writing a 'straight' detective story, and the words quoted in the question, in context, actually remind us of the fact. Most candidates are likely to stop short at the first stage – demonstrating how the description fits the book – and provided they give sufficient evidence from the text we may go at least up to 17, and maybe even up to 18, on this basis. Candidates who go on to the second stage are likely to be in the top band anyway. Candidates who do not think that the description applies at all will of course be credited so long as they can make a case! Whatever the opinion offered, however, mere assertion will not do: there must be concrete reference to the text before anything but minimal reward is given. We shall make whatever allowance is necessary for the difficulty of tackling this demanding text, but experience with *Pedro Páramo* suggests that candidates and centres are quite capable of doing so.

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- 9 *La narradora dice que su conversación con el desconocido 'le sienta bien'. ¿Qué aspectos de la conversación apoyan tal afirmación? Dé ejemplos.*

This is a tricky question in one way (how does the narrator demonstrate that the conversation suits her?), but in another way it is easy because almost any stage in the conversation, once the initial fencing is over, will confirm the proposition. The stranger's questioning is never hostile, never critical and never too insistent. He never attempts to make the narrator uncomfortable or catch her out in inconsistency or untruthfulness. While he seldom flatters her to her face, his very persistence, and the way he finds (or affects to find) interest in everything she tells him, however trivial, is subtly flattering. For someone whose sense of identity is plainly fragile, the way he helps her re-create herself by reviewing her past is obviously comforting. There are also numerous suggestions, which become more insistent towards the end of the novel, that the encounter has erotic, or at least emotional (but not threatening), overtones. Again, to a professional novelist, an encounter which is, as it were, self-novelising must be an enriching experience: the stranger's questioning, his very presence, and her reactions to him and his questions are 'becoming' the novel we have even as they occur. And to someone who seems to a considerable degree solipsistic, the fact that the whole encounter has a strong sense of unreality prevents the stranger's presence, as a real, existing human being, from becoming too oppressive: if the narrator closes her eyes she can make the stranger cease to exist, like the tree in the quad.

Any or all of these possibilities will earn the candidate credit if backed by detail from the novel. A mere outline, without precise references (which are demanded in the question) will of course earn only modest reward. As usual in this type of question, we shall be completely open to ideas and approaches not mentioned above, so long as the candidate puts up a convincing argument in their favour, with adequate support from the text.

Gallegos, *Doña Bárbara*

- 10* *Vuelva a leer la descripción del incendio en la segunda parte, capítulo VIII, desde 'Ideas rudimentarias...'* (página 316, *Cátedra*) hasta '*torbellinos de cenizas*' (página 318).

- (a) *¿Cómo evoca Gallegos la ferocidad del incendio en este pasaje?*
 (b) *¿Qué reacción le provoca a usted el contraste que establece el autor aquí entre 'la llanura' y 'la civilización'?*

(a) The relevant material is concentrated in two paragraphs that are short enough to enable a capable candidate to do a really close analysis. Really thorough, perceptive, close analysis, showing e.g. a clear appreciation of the sustained battle imagery, will be needed to earn the highest marks. Some credit will, of course, be given to candidates who merely pick out some of the more striking vocabulary items, but do not over-reward those who quote extensively but do not comment.

(b) There is in fact a twofold presentation of the '*llanura*' here: we have the landscape itself, endowed with personality, as so often in the novel; and we have the inhabitants. The latter are 'barbarous' on two counts: their 'primitive' agricultural practices, and their malice in deliberately raising fire on Altamira land. Both presentations are contrasted with Luzardo's reasoned, controlled, scientific approach. As usual, the author clearly intends us to prefer Luzardo's ideas to the local '*ideas rudimentarias*'. On the other hand, it seems that Luzardo's methods have backfired (!) in that he has unintentionally created an ideal environment for the conflagration. Nature is stronger than either 'civilised' or 'barbaric' man, and this message is powerfully conveyed by the final sentences of the extract, something which any capable (14+) candidate ought to realise. Candidates are, of course, entirely free to express dissenting opinions, so long as they justify them from the passage. Some, for example, may find Luzardo rather smug and rigid in his attitudes here. Remember that little credit can be given to generalisations: all comments must be based on the extract.

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- 11 *¿Hasta qué punto lo escrito por Gallegos le ha convencido a usted que Marisela, como persona, se parece a Doña Bárbara? Argumente su respuesta.*

Character-based questions are always popular, but to earn a decent reward candidates must progress beyond the character sketch – or in this case, beyond juxtaposed character sketches of the two women, though we may have to go up to the 9-11 band on that basis. The comparison/contrast evoked in the question is pretty central to the book. As I read it, Marisela, once civilised by Luzardo, is Barbara as she was meant to be before her traumatic experiences made her into something of a monster. Both are strong-minded, independent, intelligent, energetic, determined, self-centred, and passionate; both hunger for love; both are capable of recognising and desiring the highest (Luzardo!) when they see it. The fact that both focus their desires on Luzardo inevitably makes them bitter rivals, and it is notable that Marisela is quite capable of standing up to Doña Bárbara in this department. The main difference between them is that Marisela, despite her difficult and deprived upbringing, retains the innocence which was so brutally stripped from her mother. Hence she has no need to compensate by casting off her womanly gentleness and wielding power over men; and she can, and rather brutally does, claim moral superiority over her mother. The end of the novel, when Bárbara finally acknowledges that superiority and gives her blessing to Marisela's happiness, is essential to an understanding of the relationship: Doña Bárbara surrenders to her second and more fortunate self. There is plenty to go on here. The best answers will, as ever, be marked by relevance, a clear sense of structure, good use of detail from the whole book (not just one or two passages which the candidate happens to know!), and a well-supported personal response.

- 12 *Usted es Doña Bárbara mirando a Santos Luzardo cuando captura al toro (capítulo IV, Segunda Parte). ¿Qué está pensando?*

The key to this is the narrator's comment that at this point Doña Bárbara '*era solamente una mujer que le había visto ejecutar una proeza a un hombre interesante*'. A good answer will convey a sense of excitement and immediacy at the actual event, remembering that Doña Bárbara will be appraising it as an expert (but the candidate should not lift word for word from the text – watch out for this and do not over-reward it). We should also perceive the sensual excitement which it inspires in Doña Bárbara, who now sees Luzardo not as a rival, an intellectual, and an outsider, but as a man who is outstanding among the kind of men she understands: a man whom she can admire, but also feel is within her reach. If the candidate can convey a change in Doña Bárbara from mingled fascination (with Santos Luzardo) and calculation (of how to do down Altamira) to whole-hearted admiration and desire, so much the better. Note that an answer to an imaginative question does not need to be long to score highly, so long as the sentiments and the voice are appropriate and authentic.

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TEATRO

Arrabal, *El cementerio de los automóviles*

- 13* *Vuelva a leer una parte del Acto Segundo, desde la acotación 'Agitación en el interior del "coche 3" (página 127, Cátedra) hasta 'VOZ DE HOMBRE: Sí, se lo prometo' (página 129). El nacimiento de un bebé es normalmente considerado como un hecho feliz. ¿Cómo se las arregla Arrabal aquí para descartar tal expectativa, y por qué cree usted que lo hace?*

It ought not to be difficult to bring out the intense negativity of the whole experience, from the disapproving comments at the beginning – a pregnancy is something that can be and ought to be avoided – via Dila's intense distaste for the whole event to the indifference and mockery with which the inhabitants of the other cars react to the far-from-joyful occurrence and the (presumed) parents' apologetic attitude. Alert candidates will probably draw attention to the contrasting note of '*alegría*' introduced by the (presumed) father – but this joy seems to be solely due to the fact that the child is a boy and therefore easier to deal with. For a mark of 9-11 or above, candidates ought to be able to cope with this part of the task; the discriminator is likely to be the second part, where the candidate is required to relate this negativity to the bitter tone of the play overall: in this ruined world, a birth is not a token of hope for the future, since there is no hope, but merely another sign of mental and physical bankruptcy. Candidates who are alert to the scandalous Christian parody in the text may also see this as Arrabal's version of the birth of Christ: this baby is certainly born to unknown parents in a poor, obscure location, but there is no indication that he has come to save the world. This is my interpretation; any other will, of course, be acceptable if convincingly backed up from the extract and the play as a whole.

- 14 *Hacia el final del Acto Primero (página 101, Cátedra) el autor nos advierte que 'hasta el fin de este acto la acción que se desarrolla en bastidores deberá ser el contrapunto de la acción que se desarrolla en escena'. Con referencia detallada a este fragmento de la obra, muestre los efectos dramáticos que el autor logra crear con este 'contrapunto'.*

An effort of imagination will be needed here, particularly from candidates (doubtless the vast majority) who have never seen the play on stage and who may be unfamiliar with theatrical conventions. Fortunately, the stage directions provide frequent reminders of what is allegedly going on offstage: chiefly the urgency of a pursuit that is drawing remorselessly closer. Against this menacing background, the conduct of Teosido and Lasca appears first comprehensible (Teosido runs till he drops – but then he was running 'competitively' before), then incomprehensible (the tender words and the long embrace/kiss). The two of them appear quite unaffected by the action offstage and behind them, just as Milos does when he appears, and also the inhabitants of the cars. When Emanu and his fellow-quarries appear, the offstage action seems about to burst on stage and take over, but it never quite does, although at the very end of the act, the intervention of a visible Dila puts an end (at least temporarily) to the invisible pursuit. Moreover, Emanu, Dila etc. take no more notice of the foreground characters than the latter do of them. The audience is continually being challenged to 'make sense' of what is going on, without being given the necessary coherent evidence. This is particularly the case because the 'main' action seems to be the offstage one, whereas the foreground action appears to be both unimportant and irrelevant. The audience is also uncertain whether what is taking place is meant to be funny (as when Emanu & Co. hide but leave their instruments sticking up, or when Milos treats Teosido like a client at a top hotel), or frightening and tragic (the frantic attempts to escape the invisible menace of the police). Altogether this is a difficult question, and I would be inclined to give marks for any comment, even a purely descriptive one, if it shows a real attempt to understand and respond to what is going on.

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- 15 *¿Hasta qué punto piensa usted que Emanu es digno de admiración? Justifique su respuesta refiriéndose detalladamente a lo que escribe Arrabal.*

Teachers will surely have discussed Emanu in some detail, perhaps drawing on the Cátedra introduction – though not too slavishly, I hope. By the end of the play it is (blasphemously) clear that he represents what Camus would call 'the only Christ we deserve', and to that extent he is, presumably, admirable. His efforts to entertain the poor, his occasional high-flown sentiments, and the admiration expressed for him by Dila (about the only sympathetic character in the play?) all tend to present him as admirable, and so, perhaps, may his sufferings, although he is so entirely passive in these sufferings that it is difficult to point to something positively admirable in his reaction. Unlike the real Christ, he does his best to escape his 'passion' and it does not have anything about it that could easily be construed as redemptive. Moreover, his noble remarks are so interspersed by coarse and brutal sentiments that it is hard to accept any of them as unequivocally admirable. A wholesale refutation of the proposition, if fully backed up with detail from the text, will probably rate at least a mark of 14 and quite likely 15. I should like to reserve the 17-20 range for those who realise that the crux of the matter is not whether Emanu is 'admirable' in terms of straightforward human decency as normally construed in respectable society (!), but rather what the author considers to be admirable *in the world of the play*. And that world is, precisely, a savage satirical challenge to ordinary bourgeois concepts of goodness. How far this idea will have got over to candidates – as something they understand and appreciate, not merely an idea to be repeated – remains to be seen.

Moratin, *El sí de las niñas*

- 16* *Vuelva a leer a una parte de la Escena IV del Primer Acto, desde 'DOÑA IRENE: Conmigo usa de más franqueza...' hasta el fin ('pero le aseguro a usted que...'). ¿Cómo maneja Moratín el diálogo en este fragmento para mostrarnos de una manera divertida el contraste entre el carácter de Don Diego y el de Doña Irene?*

The key to high marks here is the word '*divertida*'. Unfortunately, experience shows that the majority of candidates are likely to ignore it and simply delineate the differences in character, hopefully with support from the dialogue. We cannot therefore demand detailed exposition of the humour before awarding marks up to (probably) 15 or even 17. Mere character description and generalisation, unattached to the extract, will as usual earn only modest reward, say up to the 9-11 band. A really detailed, moderately insightful, well-supported contrasting of the characters may have to be given a 17+. However, any sign that the candidate appreciates Moratín's comic technique should be generously rewarded. Consistent exposition of it will certainly be worth a mark in the top band. Even candidates in the 12-14 band, however, ought to be capable of noticing at least the way that Doña Irene monopolises the conversation! More insightful candidates ought to notice that her chatter, while copious, is not random: she repeatedly heads off any remark from Don Diego that threatens to turn the discussion in an undesirable direction. Don Diego is aware she is doing this, and his much briefer remarks are all attempts to steer her back to his own preoccupation, viz. Doña Francisca's real views. This emerges most amusingly in the way that Doña Irene attempts to pass off her own views as those of her daughter, and the way Don Diego catches her out. Candidates may also note the amusingly tolerant, but shrewd and pointed, way Don Diego attempts to extract the grains of sense from Doña Irene's not wholly senseless chatter, and the contrast between their attitudes to matrimony that emerges as clearly from Don Diego's few words as from Doña Irene's many.

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- 17 *Dé su apreciación de cómo Moratín aprovecha la ironía dramática (el público sabe cosas que los personajes en la escena no saben) para aumentar el suspense de la obra. Debe citar ejemplos precisos.*

To actually use the term 'dramatic irony' at this level may seem rash, but it will be noted that the question does supply a definition. Some teachers may have gone into the question with their classes, since it is such an important part of the play's effect. Unless characters are unfamiliar with the story – and no decently prepared candidate ought to be that – they are likely at least to know how much comic and dramatic confusion arises from the fact that Don Carlos/Felix does not know that his rival is also his uncle, and that Don Diego does not, until late in the play, even know that he has a rival; Doña Irene is, of course, equally unaware of the fact. Candidates who do not make these basic facts clear are unlikely to score at all highly. Those who have grasped them are then faced with the task of linking them to the key word in the question, viz. 'suspense'. The audience is in 'suspense' because they want Doña Francisca to marry Don Carlos (and this being a comedy, it is most unlikely to have any other *denouement*), but can't see how the obstacles to this union can be overcome, especially as the protagonists are unaware of the nature of the obstacles. The dramatic irony is almost constant, and as a result, almost every remark made by the protagonists after the first, expository scenes means something different to the audience than it does to those on stage. To take an obvious example, when Don Carlos vows to defy his rival, we know that he is vowing to outface his beloved benefactor, who is *in loco parentis* to him, but Don Carlos doesn't and Doña Francisca doesn't. We are therefore agog to find out what will happen when Don Carlos is actually faced with Don Diego. The question demands precise exposition of this sort, and we should not reward highly unless we get it. A clear exposition of how the basic misunderstandings structure the plot will probably be worth a mark in the 12-14 band. More confused, imprecise answers will as usual be judged on whatever incidental merits they may possess.

- 18 *Usted es Don Carlos (subiendo la escalera) justo antes de encontrar a Paquita en la escena VII del Acto Segundo (la que empieza '¡Paquita! ¡Vida mía!'). ¿Qué está pensando?*

This should be a fairly easy impersonation for candidates who are able to catch the tone of Don Carlos's gentlemanly, genuinely enamoured but rather diffident voice. He is – or thinks he is – determined to rescue Paquita from her unloved suitor, and must have been touched and flattered by her letter; he appears to have no doubts about her affection, though she does have doubts about him which he will probably not anticipate. He will be in a fever of eagerness to see Doña Francisca, joy at the thought of her love, and probably uncertainty about how exactly she will receive him and what he ought to do. He has no idea of challenging the unknown rival to a duel or even eloping with Doña Francisca; his idea is rather to present himself as a suitor in an entirely orthodox way, backed by his uncle's prestige and money. He has no idea that his rival is his uncle, or that his uncle is on the spot; a good candidate ought to be able to extract some dramatic irony from this situation. I think that we can afford to be fairly demanding, in terms of voice and authentic detail, before rewarding highly on this one, but no doubt the sample scripts will tell.

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POESÍA

Poemas de Octavio Paz

- 19* *Vuelva a leer Jardín (página 94, Libertad bajo palabra, Cátedra) Dé su apreciación de cómo Paz construye progresivamente el 'jardín'.*

The poem is certainly an exercise in 'painting with words', and this is what the candidate ought to be concentrating on. At the same time, this is obviously not a straightforward description, and attempts to appreciate metaphors – especially in the final verse – and to read deeper significance into the poem should by no means be discounted. What we do not want is a decode which practically ignores the 'surface' description and talks only in terms of messages. This is likely to be the most significant discriminator. For candidates who do concentrate on the word-painting, the secondary discriminator is likely to be the key words '*construye progresivamente*'. From the background that is, as it were, washed in in the first verse, via the defining walls, the vegetation, the creation of scale (*'pequeño ... inmenso'*) and the final insertion of a figure – or transformation of the garden into a figure, that of the beloved – the progression is clear without being unsubtle. Any successful attempt to discern this progression, with attention to language, should be generously rewarded.

- 20 *Escoja uno o dos de los siguientes poemas y dé su apreciación de la manera en que Paz aprovecha la repetición para enriquecer el efecto poético: El pájaro, Los viejos, Nocturno*

There is little to be said about this task that has not been said many times before. The key discriminator will be attention to the task as set, i.e. concentration on repetition and its effects (mere noting of repetitions will not score highly, but it will at least be relevant). Beware, as usual, of candidates who have chosen the poem(s) purely because they happen to recognise them, but have little to say about them. Examiners should use their professional discretion when weighing up the merits of one-poem answers that are detailed, and two-poem answers that are less so but cumulatively offer a satisfactory response. There is of course no reward *per se* for doing two poems rather than one. Needless to say, the one-poem answer that is merely the product of laziness is unlikely to impress.

- 21 *Escoja uno de los siguientes poemas y aprecie la manera en que Paz entremezcla la belleza de la naturaleza y la de la mujer amada: Primavera y muchacha, Escrito con tinta verde, Refranes*

This is a less straightforward task and may need to be marked more generously. While sustained concentration on the exact question set will guarantee high marks, candidates who offer a more generalised interpretation of their chosen poem may say quite worthwhile things, even if it's by default, and may end up with a decent mark – though needless to say, such marks will not be merely given away!

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César Vallejo, *Los heraldos negros* (selección)

- 22*** *Vuelva a leer el poema 'Los heraldos negros' (página 51, Cátedra). ¿Cómo se las arregla Vallejo para crear una impresión de violencia contenida en este poema?*

This is a very precise task and one which may prove challenging to many candidates, who are likely to fall back on their prepared decode. If this turns out to be a widespread response we shall have to go along with it and reward what marks we can, even if the relevance to the question is coincidental. Discriminating further among those who actually attempt the task as set, the less successful may well turn out to be those who pay attention to 'violencia' but not to 'contenida'. Anyone who can put the two words together and relate them appreciatively to the poem's language is likely to be heading in the direction of mark in the top band!

- 23** *Escoja **uno** de los siguientes poemas y explique cómo comunica Vallejo en él la ira y el resentimiento. La copa negra, Impía, Avestruz*

The remarks on **Question 20** above apply here *mutatis mutandis*.

- 24** *¿Qué impresión de la persona amada le ha dado el poeta en **dos** de los poemas siguientes? Setiembre, El poeta a su amada, Yeso*

Here again there is nothing to be said which has not been said under **Question 20**.

As a blanket reminder on the poetry, we are still spasmodically struggling with some candidates' tendency to interpret all poems in terms of the poet's biography. Our reports and comments – and marks – do seem to be making an impact here, but if any centres are still taking this approach, please inform the Principal Examiner so that attention can once again be drawn to the matter in the report to centres.

Similarly, if candidates are still being led to believe that they can answer satisfactorily by tying on a few lit. crit. labels ('this line is an example of synaesthesia', full stop), please mention this in your report.