

**MARK SCHEME for the October/November 2010 question paper  
for the guidance of teachers**

**0488 LITERATURE (SPANISH)**

**0488/01**

Paper 1 (Set Texts – 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.

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|               |                                       |                 |
|---------------|---------------------------------------|-----------------|
| <b>Page 2</b> | <b>Mark Scheme: Teachers' version</b> | <b>Syllabus</b> |
|               | <b>IGCSE – October/November 2010</b>  | <b>0488</b>     |

Answers will be marked according to the following general criteria:

| <b>Band</b> | <b>Mark</b> |   |
|-------------|-------------|---|
| 1           | 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.                            |
| 2           | 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.                                |
| 3           | 12–14       | Competent answer, relevant but limited; signs of personal response, good knowledge of book. For passage-based, some attention to words but some significant omissions and/or misunderstandings.                                 |
| 4           | 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. |
| 5           | 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.  |
| 6           | 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.   |
| 7           | 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.   |
| 8           | 0–1         | Nothing to reward. Obvious non-reading of book, or total non-appreciation.  |

|        |                                |          |
|--------|--------------------------------|----------|
| Page 3 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

**Allende, *La Casa de los Espíritus***

- 1\* **Vuelva a leer una parte del capítulo II desde ‘Esteban se bajó de la carreta’ (página DeBolsillo) hasta ‘Nos quedamos’ (página 62). ¿Cómo consigue la autora en este pasaje comunicarnos el efecto que tiene en Esteban el hecho de descubrir la casa en tal estado de degradación?**

This moment marks a turning point in Esteban’s life and poses an enormous challenge for the protagonist. There is a wealth of detail here for candidates to appreciate the state of degradation and decay together with Esteban’s feelings of sadness and nostalgia. Candidates need to address both of these aspects before more than adequate reward can be given (9–11). The severe neglect is obvious even to the woodcutter who offers to wait to take Esteban straight back, clearly taking one look at the property and deeming it unliveable even by his humble standards. Esteban is devastated by the grief he feels at losing Rosa and the vision of the dilapidated state of the house causes him to try ‘Luchando contra la tristeza que empezaba a invadirle’. The fact that Esteban believes that ‘ese era un hoyo mucho peor que el de la mina’ gives the reader a clear picture of how severe the degradation is. For higher reward (12–14), we will be looking for close attention to detail and specific examples to support comments on both the physical state of the house and the effect it has on Esteban. Perceptive candidates might comment upon the significance of the memories that the house evokes of the privileged childhood Esteban fleetingly experienced until his father set about spending the family fortune leaving them destitute ‘Los muebles...los mismos de su niñez...pero más feos, lúgubres desvencijados’. The book lined shelves ‘con las páginas comidas por la humedad’ and the imported piano ‘con la pata rota y las teclas amarillas’ indicate that this was once the home of a cultured, wealthy family of respectable social standing and candidates may convey how being reminded of that fact is a particularly sore point with Esteban. Responses in the 15+ band may include comments of this type and go on to refer to how Esteban considers packing up and leaving but the sheer impossibility of the task ahead evokes a sense of resolve in him and he decides that this ‘trabajo titánico’ is exactly what he needs to ‘calmar la pena y la rabia de haber perdido a Rosa’. As he steps outside with a sense of purpose, his confident resolve is contrasted with the way the humble ‘zarrapastrosos campesinos’ cower in the presence of el patron, el amo. The few steps he takes towards them are met with ‘a leve movimiento de retroceso en el grupo’, thus setting in place the dynamics of their working relationship as Esteban embarks on a new stage of his life.

- 2 **Escoja y aprecie un episodio de la novela que demuestre cómo aprovecha Allende el contexto político de Chile para intensificar el interés de la novela.**

Although the country the novel is set in is never named, the historical and political facts together with Allende’s own personal background indicate that the unnamed Latin-American country is Chile. The story centres on the Trueba and García families and the destiny of both are marked by the political developments in the country. We are looking for candidates to select an episode that provides enough detail for them to convey how political events add depth to the plot and affect the destiny of the protagonists. There are many appropriate episodes throughout the novel and so candidates should not have any problem selecting one. We should not award marks merely for the quality of the episode chosen but for how the candidate uses the evidence in that episode to respond to the question. Some might select an episode that highlights the conflict between Esteban Trueba and Pedro Tercero García or refer to an episode from the start of the novel when the aggressiveness of political ambition causes the first tragedy that sets off a chain of events marking the destiny of Clara and Esteban. Candidates who merely tell us what happens in a particular episode without addressing any aspect of the question will probably score no higher than 6–8. Answers that do not clearly delineate the episode will not have access to the entire range of marks but we should reward attempts to show how the selected episode adds to the interest of the novel.

|        |                                |          |
|--------|--------------------------------|----------|
| Page 4 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

- 3 **Al final del capítulo VII, Jaime Trueba está sentado con Amanda en la terraza. Jaime. ¿Qué está pensando? Conteste con la voz de Jaime Trueba**

Jaime's feelings towards Amanda are made clear in the novel and it should not be too difficult for candidates to imagine what he is thinking at this stage of the story. An awareness of context is required and candidates have an opportunity to display their knowledge of the novel and of this character. Jaime has performed surgery on Amanda and is helping her convalesce and among his thoughts might be how much he wishes Amanda were his girlfriend and also evidence of the anger he feels towards his brother's treatment of her. His naturally protective nature, especially towards Amanda after her traumatic experience, is probably uppermost in his mind, however candidates are free to take any line while remaining faithful to the character.

**Rodoreda, *La Plaza del Diamante***

- 4\* ***Vuelva a leer el final del capítulo 35 desde 'Cerré los ojos un poco' (página 186 Edhasa). Dé su apreciación de la manera en que Rodoreda comunica el extraordinario estado de ánimo de Natalia en ese momento.***

Emotional degradation and starvation have brought about Natalia/Colometa's state of mind in this passage and candidates should convey how the language and images created by the author, give the reader insight into her thoughts and feelings at this moment before scoring higher than 9–11. There is an abundance of evidence in this passage for candidates to support their answers and we should reward generously (12+) candidates who appreciate how the images created by the author enable the reader to share C/N's experiences. Some awareness of context is required here as it is important that candidates realise that Natalia/Colometa has just decided to kill her children and then herself, as her desperation and hunger bring about these hallucinations. This passage indicates the extent to which she is driven literally out of her mind with worry about what has happened to her family and candidates need to demonstrate this by looking closely at the words and structure of the passage. Candidates who give a detailed appreciation of the language and show how the author gives such vivid insight into N/C's state of mind at this moment, while communicating an awareness of the context of the passage, should be placed in the 15+ band.

- 5 **¿Por qué cree usted que Natalia/ Colometa se casa con Antoni?**

Candidates are free to conclude why N/C decides to marry Antoni but we are looking at the evidence they use in their answers to support their reasons. When Antoni offered her a job cleaning his house, he literally saved her life and that of her children. Perhaps he saw something in her eyes the day she went to buy the aguafuerte. He provided food and a steady income and enabled N/C to experience the security that comes from having a job and providing for her children. When Antoni proposes to her, she needs to consider the proposal and clearly she is thinking of her family's future. Candidates can demonstrate knowledge of N/C's character and an idea of situation, in order to present a considered personal response as to why she accepts his proposal. We shall be open to what they say and the conclusions they draw, provided they are clearly presented and support with evidence from the novel. Some allusion could also be made to the mental domination, hardship and loss of identity Natalia experienced during her marriage to Quimet and then contrast this with the relationship she believes that she will have with Antoni, a man of a completely different character. Candidates who do so using detailed evidence and a logically reasoned argument can achieve 12+. To gain marks above that we are looking for quality as well as detail and a logical presentation of the evidence. Some candidates might allude to events in the novel after the proposal to enforce their reasoning and this can be rewarded if used to support their reasons for N/C accepting the proposal. It takes her a long time to allow herself to release Colometa and become Natalia again, even though Antoni is kind and understanding and gives her everything she wants, he demands nothing from her in return.

|        |                                |          |
|--------|--------------------------------|----------|
| Page 5 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

Although the transformation is not immediate, her acceptance of Antoni's marriage proposal is a turning point in her life, not least because this time she is allowed to consider the proposal. It is not presented to her as a done deed. We are looking to reward candidates generously for identifying how this decision will change her life on a material level but more importantly how the marriage is a stepping-stone to her 'finding herself' again, freeing herself of the bonds Quimet created and leaving the past behind her for good. Insight of this type, together with a carefully reasoned argument should be placed in the 15+ band.

**6 Imagine que usted es la señora Enriqueta y es el día de la boda de Rita. ¿Cuáles son sus recuerdos de la época cuando Rita y su hermano eran pequeños? Conteste con la voz de la señora Enriqueta.**

During Rita's wedding, la señora Enriqueta remarks that 'si el Quimet la pudiese ver....' this could be a starting point for a trip along memory lane to when the children were small and their father alive. Candidates might have Enriqueta reflect back on the good times Quimet shared with his children, how he used to strap Toni onto the back of his motorbike and take him for rides as he did with Natalia when she was pregnant with Toni. There are moments she may remember such as when Toni would pretend to limp every time Quimet complained about the pain in his leg and how originally she thought Quimet was faking the pain and attention seeking when all along there was a huge worm growing inside him. She may recall that Toni was not too happy to have a sister at first and at one point, after the worm had been extracted, threw it at Rita. She could evoke the times when the children visited with their mother and also when she looked after the children and they stared at the 'cuadro de las langostas'. She might recall the occasions when the two children played with the pigeons and brought them into the house. She could feel sadness at the memory of the effect of the war on the family, an absent father who came to see them whenever he could but then sacrificed his life for the Republican cause. She may think that while she lost a business because of the war, these two children lost their father. She might consider the time Toni had to go to a children's home because Natalia could not feed them all. There are many episodes Enriqueta might recall. We are looking for candidates to communicate a detailed knowledge of the book and of key events interpreted through Enriqueta's eyes. She enjoyed a relatively close relationship to the family yet may not know all the intimate details such as Natalia's plan to kill herself and the children at the height of her hardship but she would certainly have sensed that the family hit upon hard times. Whatever line candidates take, we should reward responses that display a good knowledge of the novel and attempt to imitate la señora Enriqueta's voice in the situation given.

**Güiraldes, Don Segundo Sombra**

**7\* Vuelva a leer una parte del Capítulo IX, desde 'Como a pesar de la hora temprana' (página 140 Cátedra) hasta 'se calcó fuertemente sobre el llano' (página 142 Cátedra). ¿Cómo cree usted que Güiraldes aprovecha la tormenta en este pasaje para reflejar las emociones que experimenta Fabio?**

Candidates are required to examine in depth the way the author conveys the gradual shift in Fabio's feelings as the storm worsens in order to have access to the higher range of marks. Generalised or narrative responses will not achieve very high reward (9–11?), in order to achieve 12+ we are looking for responses that pick out key phrases such as 'fue más bien un goce aquel tamborineo fresco' that indicate his elation at being on his first ride out accompanying the 'tropa', 'el cerrado martilleo de las gotas' that reflects the physical discomfort and 'pronto estuve hecho sopa' that conveys an increasing sense of unease. Reward any appreciation of how the land around him also 'suffers' as the rain continues to drench everyone and everything. Candidates might comment on how the sense of security Fabio initially feels as part of a group 'colegimos que aquello era preludio de algo más serio', then gives way to a gradual feeling of insecurity as

|        |                                |          |
|--------|--------------------------------|----------|
| Page 6 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

his fear becomes more apparent 'Tiritaba continuamente...si fuera mujer desconsoladamente.' Perceptive candidates will appreciate details such as how the rain intensifies along with his suffering 'haciendo más duro el castigo' and that, as the rain worsens so he looks to his fellow gauchos for reassurance 'Acobardado miré a mis compañeros pensando en ellos un eco de mis tribulaciones. ¿Sufrirían?' The reassurance that he seeks is not reflected in their 'rostros indiferentes' 'No parecían más heridos que el campo mismo' as if the gauchos have learnt to take the punishment of whatever nature can hurl at them with the same indifference as the countryside. Fabio feels a sense of relief as 'la lluvia se desmenuzó' and he sees the end coming. His contentment personified by everything around him 'Los postes, los alambrados, los cardos lloraron de alegría'. Generously reward candidates who have attempted to convey this type of observation.

**8 Escoja y aprecie un episodio que demuestre cómo el autor crea una imagen particularmente viva de la vida de los gauchos. No olvide referirse detalladamente al episodio seleccionado.**

There is a wealth of material here for candidates. We are looking to place answers in the higher band if a suitable episode has been selected and clearly presented. Answers that do not clearly delineate the episode will not have access to the entire range of marks. Candidates who successfully select an episode and demonstrate how it creates an image that is 'particularmente viva' and fully appreciate the language should be placed in the 12+ band and will reach the 15+ band according to how much detail and how well the episode is exploited for relevant evidence. Those answers that merely refer to an episode in general terms without responding to the question will probably achieve no higher than 6–8. If the response relies heavily on narrative, then reward any knowledge of the text but such answers will probably score no higher than 11.

**9 ¿Cómo se las arregla Güiraldes para que la relación entre Fabio y su 'padrino' sea tan fascinante? No olvide referirse detalladamente al texto.**

We are not looking for a dual character study here but are aiming to reward candidates who examine how the dynamics of this relationship make it so fascinating and intensify the interest of the plot. Candidates who cite examples that support a more than superficial appreciation of the nature of this relationship, should be placed in the 9–11 band, depending on the quality of the argument put forward. There are plenty of examples at hand to illustrate how exciting this relationship is and how much each character means to the other. Reward at the 12+ level will be dependent on how much evidence is given in order to prove how fascinating this relationship is, from both characters' points of view and how their relationship lends depth and interest to the plot. The discriminator beyond that will be in the detail provided. From the first moment they cross each other's path there is a sense of excitement and mystery and although it is Fabio who initially watches DSS's back the relationship develops into that of father and son. Although when they meet up for the second time DSS treats him with indifference, it becomes evident that he respects Fabio and eventually cares deeply for him like a son. DSS must also appreciate the opportunity to pass on some of his skills as, being a gaucho, he is unlikely to settle down and start a family. The skills he has, the admiration and respect that he inspires in others, tend to give him hero like status that intensifies the novel's interest, as we are as impressed as Fabio by what DSS can do. Fabio himself calls DSS 'padrino' and, through his relationship with him, he finally receives the influence of a father figure that his own father gave him on only a few isolated occasions. The father/son relationship provides many exciting episodes that candidates can refer to; he guides him when breaking in horses, he tells him a story with a moral after he has lost his money, he bandages him up when he breaks his collarbone, so well that the healer leaves the bandages as they are and compliments whoever did such a good job. He returns the initial favour and prevents Fabio from having a fight with Pedro Barrales and most significantly, reassures him that he is a gaucho in spirit despite the trappings of wealth he inherits right at the end. Fabio says

|        |                                |          |
|--------|--------------------------------|----------|
| Page 7 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

he is like an idea of a man, a shadow, a silhouette for whom he has blind admiration... would for a hero and the parting of the two at the end of the novel is so poignant that we... for Fabio who 'se desangra' as DSS exits from his life. Candidates need not include all the... mentioned above but will be rewarded for the quality and variety of their evidence.

### Martín-Santos, *Tiempo de Silencio*

- 10\* **Vuelva a leer la parte del libro que empieza con 'Todo esto habían mirado Pedro y Amador, un tanto atónitos,..' (página 133 Seix Barral) hasta '-¡Don Pedro! ¡Don Pedro! ¡El certificado!...' (página 135 Seix Barral) ¿Cómo aprovecha Martín-Santos lo dicho y lo hecho por los personajes para crear tensión dramática en este pasaje?**

Candidates will be rewarded for the detailed appreciation of how the author builds up and maintains the tension in this passage through the emotions and actions of the protagonists. There is a great deal of material in the passage that can be used to support responses and reward will be decided according to the detail and relevance of the evidence used. Pedro is astonished by the situation he finds himself in. The room is filled with mourners and the grief-laden moans of the mother calling out to her dead daughter. There is a sudden silence that falls upon the chabola as Ricarda is taken outside. The guilt Muecas must surely be feeling is indicated by the fact that he could not look Pedro in the face or offer any platitudes such as 'Usted hizo lo que pudo', as he knows no one could do anything to save his daughter or his grand child. The lemon drink that Pedro imbibes 'con ansia', brings back bittersweet memories of the previous occasion when Pedro met Florita. While Muecas is unable to look at Pedro, the younger daughter looks straight at her father. Her look is accusatory and she holds her stomach 'para protegerlo de todo mal' perhaps fearing a similar fate. Despite the fact that Pedro can do no more for Florita, he remains in the 'chabola'. He asks who did the abortion and the prayers suddenly stop. Sensing that the situation is about to take an even greater turn for the worse, the men leave. Muecas lies so blatantly that the daughter screams out his guilt receiving a severe beating for doing so. The build up in tension is so palpable that in the end Pedro has to leave the claustrophobic scene of the tragedy while Amador calls after him in desperation for the certificate he needs to make the death legitimate. Attention to detail and an interpretation of the way tension is built up and maintained should be fully rewarded and answers that competently demonstrate this should be placed in the 12+ category.

- 11 **¿Qué impresión de las divisiones clasistas en la novela le ha dado Martín Santos a través de las experiencias de Pedro?**

The author presents the different classes that existed in Madrid at that time through Pedro's experiences and reinforces the idea through the spaces in which the events of his life take place. By night we accompany Pedro to a brothel and other sordid nightspots in the city and by day to the shantytowns. Narrative passages are laden with social commentary about the city Pedro lives in and society's treatment of the less fortunate that cross his path. Candidates need to illustrate how this social divide is made apparent through Pedro's encounters and refer to episodes that clearly highlight the existence of the different classes within society when considering the 12+ category. The ignorance, illiteracy and immoral behaviour among the lower classes is clearly and graphically illustrated by the tragedy that takes place in Muecas' chabola and candidates may use this as a starting point from which to draw their conclusions. Candidates need to show an awareness of how the people who interact with the main character are representative of each of the social classes. Perceptive candidates may delve a little deeper and conclude that while there is thinly veiled criticism of the lower classes who are assigned roles such as an abusive, incestuous father and in the case of Cartucho, a murderer, there is also criticism and parody of the middle and upper classes. The landlady is manipulative and has no qualms in marrying off her granddaughter to Pedro regardless of how Dorita and Pedro feel about the idea. While in the

|        |                                |          |
|--------|--------------------------------|----------|
| Page 8 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

case of Cartucho, we are given some insight as to the reason for his behaviour (the product of a failing society that marginalises the less fortunate), the landlady has no real qualities whatsoever. The Bourgeoisie are ridiculed and painted as superficial as perceived through the 'apple' lecture and following 'tertulia'. Insight of this type, if examined in detail, should be generously rewarded. In order to save Pedro, Matías uses his social connections yet no help is offered, merely advice that someone of his social standing should not get involved in such a sordid affair. In the end, help comes from Ricarda, a woman who occupies one of the lowest ends of the social scale and who has been portrayed as uneducated, illiterate and incapable of reasoned thought. Candidates need not include all the above-cited evidence to score 15+ but in order to achieve a score higher than 9–11, responses should show an awareness of the existence of different social classes citing relevant references and an appreciation of the way in which they are represented in the novel.

**12 Usted es Ricarda, mujer de El Muecas. Explique por qué decidió romper su silencio habitual para explicar lo que pasó en la chabola y denunciar a su marido. Conteste con la voz de Ricarda.**

Ricarda is introduced at the beginning by el Muecas in the following way 'ésta es mi señora y la pobre no sabe tratar...es analfabeta.' as if she is too lowly even to merit a name. She does not react to this description of herself by protesting or even showing offence, leading the reader to believe she is completely dominated by her husband and has long since accepted her lot, as is indeed the case. Therefore why does she suddenly, after years of submissive tolerance, denounce her husband? We are looking for candidates to convey how, in the appropriate voice, this poor, uneducated woman came about making such a life saving decision. It is important that candidates imply some sense of instinct as the reason for her actions as she is clearly drawn as a character incapable of reasoned thought. Is it her maternal instinct to protect her remaining daughter from a similar fate at the hands of her husband that compels her to act in this way, or is she merely pushed beyond her extremely high pain threshold by her daughter's death and her subsequent treatment when she is pulled out of the ground and taken for autopsy? Whereas the pain she feels 'no es dolor verdadero dolor como el que puede sentir quien sea persona' because 'no tiene la facultad de sentir', the depth of the pain she must feel at having lost a daughter must be unbearable. It could be her distress at the treatment of the child she felt would be protected by the priests blessing during her wedding, that causes some unconscious part of herself to tell the truth and speak out for the first time in her life. Whatever angle the candidate takes there should be some appreciation of how this is not a conscious decision she has thought through, carefully weighing up the consequences of her actions nor is it because she is aware of the fact that it is the right thing to do, as 'no puede pensar...no puede leer...no sabe alternar' it is the result of her natural instinct. For a response to score higher than 9–11, we are looking for some indication of familiarity with this character's background together with the explanation being delivered in an appropriate style. Reward fully details that indicate an awareness of context, a good knowledge of the text and an appreciation of how this character is drawn.

**Martínez de la Rosa, *La Conjuración de Venecia***

**13\* Vuelva a leer una parte del Acto III, escena III (desde 'Pedro Morosini –Pero ¿qué es lo que quieres de mí?...' (página 91 Orbis) hasta '(...Juan Morosini permanece sobrecogido y confuso).' (página 94 Orbis) ¿Cómo maneja Martínez de la Rosa el diálogo y las acotaciones en este fragmento para demostrarnos la relación entre los dos hermanos?**

Candidates who appreciate in detail how this passage gives an insight into what has made Pedro the man he is and who convey an understanding of the contrasting gentleness of his brother Juan, should be placed in the 12–14 band, if relevant references support the observations. Some appreciation as to the effect on the audience will also gain reward. The audience at this stage is

|        |                                |          |
|--------|--------------------------------|----------|
| Page 9 | Mark Scheme: Teachers' version | Syllabus |
|        | IGCSE – October/November 2010  | 0488     |

aware of how powerful and influential this man is in Venice, however here the audience is shocked by news of the suffering Pedro went through having lost his family and understands the complexity that permeated his character to create the ruthless and ambitious man they see before them. The audience becomes aware of the closeness the brothers shared before the tragedy. The dedication and care Juan gave his brother shortly after, 'daba gracias a Dios, y le pedía que se hiciera feliz, aunque fuese a costa de mi vida', are still evident, clearly in the words of Juan and subtly in the actions of Pedro when Juan reminds him of their fraternal bond '(Pedro Morosini baja los ojos)'. Juan is portrayed as a man capable of great love both for his brother and his daughter. There is a striking contrast in the difference of character the two brothers have, one capable of selfless love, the other ruthless and heartless. Yet there is a degree of honesty and openness between the two brothers. It is probably atypical for men of this epoch to be so open about their feelings and show such candour and this will also have an effect on the audience. Juan's willingness to save Rugiero even though he married his daughter without consent, demonstrates his capacity for forgiveness. This is contrasted acutely with Pedro's callous piece of advice not to tell Laura that Rugiero will be put to death so she does not have to cry twice. Reward generously those responses that manage to convey an appreciation of the dynamics of this relationship and make full use of the evidence in the extract.

**14 ¿Cómo se aprovecha el autor del marco de la conjuración de Venecia para intensificar el interés dramático de la obra?**

Although clearly from the title candidates are aware that the *conjuración* is the focal point of the play, we are hoping candidates will think about how the plot is made more dynamic and dramatic by the planning, implementation and the tragic consequences of the *conjuración's* failure. From the opening scene, the clandestine nature of the meeting with its passwords and disguises, all add to the dramatic tension as well as inform the audience of the details of the plan. Mafei's urgent desire to act immediately gives pace to the scene. There is a heightened sense of mystery and danger as, when Rugiero finally makes his entrance, he explains that he may have been followed thus lending suspense to the scene and creating awareness that beyond the palace walls, spies are everywhere. Later in the play, the author uses the setting of the Carnival, thus allowing the masks to disguise plotter and spies alike while they mingle in the crowd. Reward generously any attempt to appreciate how the jovial nature of the carnival scenes, the traditional music and dance entertain the audience yet create a dramatic contrast to the machinations and scheming as the plotters position themselves. The brevity of the scenes at the Carnival also lends pace and builds up the tension before the plotters act. Candidates may consider how the *conjuración* marks the destiny of the main characters. Due to his involvement in the plot, Rugiero is separated forever from his beloved Laura. When all the plotters are captured, the audience is aghast at the repercussions for all those involved. Also reward insight into how the author uses the severity of the punishments meted out at the end to horrify the audience and, at the same time, intensify the dramatic twist of father and son being brought together, yet separated forever because of the *conjuración*. We are looking for perceptive and well-considered responses that demonstrate a detailed knowledge of the play together with well-selected examples to support the answer to the question. We are looking to place in the 12+ band those responses that show detailed knowledge of the play and a variety of examples to support their observations.

**15 Imagine que usted es Matilde. El Tribunal ha pronunciado la pena de muerte para Rugiero y al despedirse para siempre de su marido, Laura acaba de caer en sus brazos. ¿Cuáles son sus pensamientos? Conteste con la voz de Matilde.**

Although Matilde only appears at length in Act III Scene I, this gives the candidate plenty of insight into the nature of the relationship Matilde has with Laura. Although she is her carer, the two have formed a strong bond and Matilde clearly has maternal instincts towards Laura, while Laura has always looked to Matilde as a confidante and a substitute mother since her real mother

|         |                                |          |
|---------|--------------------------------|----------|
| Page 10 | Mark Scheme: Teachers' version | Syllabus |
|         | IGCSE – October/November 2010  | 0488     |

died. We are therefore looking for candidates to communicate the intense distress expressed by Matilde as she holds a (dying?) Laura in her arms and suffers, as Laura does, the same fate as Rugiero.

**Tirso de Molina, *El Burlador de Sevilla***

- 16\* Vuelva a leer una parte de la Jornada tercera desde '(Entran dos enlutados con sillas)' (página 253 Cátedra) hasta '(..y sale Catalinón, arrastrando.)' (página 255) ¿Cómo se las arregla el dramaturgo para crear un ambiente terrorífico en este pasaje?**

It is very important that candidates appreciate how this passage works on the stage, as many of the techniques employed to create the atmosphere are visual. The stage is now a cemetery and two eerie figures appear dressed in mourning clothes. It is clear from the outset that death pervades the atmosphere and we are looking to reward responses that identify exactly how this atmosphere is created through the words spoken by the characters, the stage setting and other dramatic effects. There is a musical accompaniment and candidates may reflect upon the style of music being played as well as look at the words of the song that speaks of retribution, hell and punishment. When the plates of food are brought on stage, the audience must share the disgust felt by the guests themselves when faced with plates of vipers and scorpions followed by nails as a main course. Close attention to the words spoken by Don Gonzalo, here a supernatural presence, will also serve to illustrate how a sense of doom and foreboding is created. DG assumes control of the situation and places DJ in the position of victim for the first time, an unnerving situation for both our burlador and the audience. The audience is sure to sense DJ's (feigned?) bravado 'Comeré/ Si me dieses áspid a áspid/ Cuantos el infierno tiene' as DJ senses he may be out of his depth. The audience has been waiting for this moment and candidates should appreciate the tension in the air as the audience waits aghast for the final act of retribution. Morally he has to be punished yet the supernatural manner in which his punishment is delivered is unexpected and horrific. DJ's affirmation of not feeling afraid is immediately followed by an exclamation of pain. The rapid change in delivery by the actor will startle the audience as his arrogant tone switches to a cry of pain that echoes around the theatre. '¿Eso dices? Yo temor?/¡Qué me abraso! No me abrases/con tu fuego'. True to his character he uses his sword when there is no other way out. The audience sees him fighting and swiping the air with his dagger, constantly missing his target and then finally in desperation, he tries appealing for clemency that is immediately denied to him. Suspense and terror is maintained right to the end of the passage culminating in the sepulchre sinking 'con mucho ruido', one can imagine the scraping and grinding like nails down a black board unnerving the audience yet C crawls out having survived, another unexpected turn in this tense pace filled extract. Although candidates need not include everything mentioned in order to achieve 15+, responses that show a detailed, imaginative appreciation of the way the atmosphere is built up should be placed in the 12–14 band. Reward after that, will be by quality of evidence and attention to the detail of the passage.

- 17 ¿Hasta qué punto el autor consigue entretener y escandalizar al público con la forma en que Don Juan elude continuamente las consecuencias de su falta de honradez? No olvide referirse detalladamente al texto.**

We are asking candidates here to look at DJ's dishonourable behaviour and appreciate the effect his continuous impunity has on the audience. This will require the candidate to display a good knowledge of the play yet not produce a narration of it. While we will reward evidence of this knowledge, responses that rely too heavily on narrative will probably score around the 9–11 band. The best answers will be those that consider how each consecutive 'burla' entertains the audience visually, creates a dynamic pace that captivates the audience's attention, but then delve a little deeper and demonstrate how the increasingly scandalous behaviour of DJ shocks the audience. We are looking for some appreciation of the build up of outrage and scandal the

|         |                                |          |
|---------|--------------------------------|----------|
| Page 11 | Mark Scheme: Teachers' version | Syllabus |
|         | IGCSE – October/November 2010  | 0488     |

audience will experience as DJ moves from one deceit to another, preying on weak and affronting men regardless of class and constantly eluding punishment. Candidates have a range of material from which to take their evidence. From the outset DJ tricks Isabel and the audience into thinking he is someone else and the fact that the opening scene takes place in a lady's bedchamber in the palace adds to the shock element. With each consecutive 'burla' we see increasingly outrageous behaviour; lies in the form of false promises of marriage, arrogance as he moves from one victim to the other always confident he will make a smooth getaway and callous treatment of those around him. Insightful candidates may also show an awareness of the historical context and convey an idea of what was considered honourable behaviour for a gentleman at that time, thus emphasising how outrageous DJ's behaviour would have been to a contemporary audience at that time. Responses will achieve 12+, if there is an attempt to illustrate observations of this kind with relevant evidence. For access to the higher band (15+), we are looking for a coherent argument that is well thought out and supported by precise examples from the text, while never losing sight of the question.

**18 Usted es Tisbea. Imagine que tiene que explicarle a Anfriso por qué se dejó engañar por Don Juan. Conteste con la voz de Tisbea.**

It will be interesting to see how candidates explain Tisbea's behaviour. We are looking for an authentic voice and there is ample evidence for candidates to get some measure of her character and produce an imaginative response as to why she behaved in this way. Everything she initially boasted about has been turned on its head as she gave her honour up from its protective glass case and was made to look a fool. Perhaps there might be some indication as to the shame and embarrassment she might feel when faced with Anfriso. Some candidates may recall that the first impression we have of this fisherwoman is that she is haughty and proud and uses her looks to her advantage. She is immune to the attentions of even the most handsome fisherman such as Anfriso, as her arrogance possibly leads her to believe she deserves something better (a nobleman perhaps?) It will be interesting to see how candidates interpret her volte face, is she indeed another innocent victim or did she go along with the 'courtship' because she believed she had snared herself a good husband? Whatever the case, how honest will she be with Anfriso? When DJ is in Tisbea's arms, she is instantly attracted to him and she may use this argument to explain her behaviour to Anfriso. She may try alluding to Anfriso's own attraction to her for him to understand how infatuation can make people act recklessly. She may wish to explain how DJ's persuasive character and skill as a liar easily convinced her he was telling the truth. Some of the anger she feels at being the victim of deception may be apparent as we know 'Yo soy la que hacía siempre/de los hombres burla tanta,/que siempre las que hacen burla/vienen a quedar burladas'. She may also accept her part in the whole thing as a punishment for arrogantly leading the men who love her on and keeping them at a distance. Whatever line candidates take, we are looking to reward evidence of knowledge of the character and an imaginative response that explains the way she behaved. This is a good opportunity for candidates to look through a victim's eyes and imagine how it feels to be deceived by DJ and live with the consequences.

**Miguel Hernández, Poesía**

**19\* Vuelva a leer el poema Flor del arroyo (página 73 Castalia). Dé su apreciación de la manera en que Hernández aprovecha el lenguaje para embellecer la sencilla historia de una gitana.**

The key word here is 'embellecer' and we are looking to reward appreciation of how the story is embellished by the language. Candidates who merely tell us the story with no attempt to look at the detail will not score too highly (6–8?). Any attempts to appreciate how a vivid picture of the gypsy is painted 'Mostrando un gallardo talle/de venusina escultura' ..'los ojos fascinadores' together with an awareness of how the rhythm and rhyme of the language enriches the account

|         |                                |          |
|---------|--------------------------------|----------|
| Page 12 | Mark Scheme: Teachers' version | Syllabus |
|         | IGCSE – October/November 2010  | 0488     |

'mientras el cuerpo serrano/arqueaba y retorció,/el porvenir le leía/en los trazos de... should be generously rewarded (12+?). Likewise we should reward examples of how the language dramatises the events 'Se acordó un día de quererla/ y al otro...ni de su nombre... creates pathos 'el desamor lloró luego' and 'su dolor disimulando'. Candidates who give relevant, detailed personal response to the question and look closely at the words of the poem are likely to be placed in the 15+ band.

- 20 **Dé su apreciación de cómo el poeta explota los fenómenos naturales para crear una impresión impactante en uno de los siguientes poemas; NIEBLA-Dios y poema, INVIERNO- puro, DIARIO DE JUNIO-interrumpido.**

See general notes

- 21 **Vuelva a leer el poema "EL TREN DE LOS HERIDOS". Aprecie la manera en que el poeta desarrolla y elabora la imagen del tren a lo largo del poema.**

See general notes

### Storni, *Poesía*

- 22\* **Vuelva a leer Morir sobre los campos (página 25). ¿Hasta qué punto y cómo, ha logrado Storni conmoverle a usted en este poema? No olvide referirse al lenguaje detalladamente.**

Detailed appreciation of the extent to which the language moves them and how this is achieved, must come across clearly in the response before we can consider placing answers above the 9–11 band. Reward generously any attempts that candidates make to connect with the poem and convey a personal response. Answers scoring higher than 11+ will look closely at the language of the poem and communicate a detailed appreciation the words, in particular those words or lines that emphasise themes such as pain, death and suffering. The dying wishes of the poet 'Que no venga mi madre a besarme las manos' cannot fail to move the reader and images such as '...mi cuerpo enfermo/como un pájaro helado que aún no palpita yermo' create a tender and vivid image of a frail, delicate state. The finality of death 'Moriré en la verdad' and the sadness it causes in others 'el llanto de la madre que despide al muriente' also tugs at one's heartstrings. The more sophisticated the appreciation and detailed the response, the higher the reward.

- 23 **¿Cómo se las arregla la poetisa para dar una impresión vívida y original de la ciudad en uno de los siguientes poemas: Buenos Aires, Selva de mi ciudad, Hombres de la ciudad?**

See general notes

- 24 **Escoja uno de los siguientes poemas y examine cómo Storni expresa sus sentimientos de una manera apasionante: El cisne enfermo, Piedra miserable, Golondrinas.**

See general notes