

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the October/November 2007 question paper

0488 LITERATURE (SPANISH)

0488/03

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

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

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, paying close attention to author's use of language. Shows appreciation of structure and near-total comprehension of poem; has no significant omissions and conveys a sensitive personal response.
- 15–17 Detailed answer, paying close attention to author's use of language. Understands or convincingly interprets all essentials of poem; 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 poem 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 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 poem, but candidate has at least read it and tried to respond.
- 2–3 Scrawls a few lines; has attempted to read poem, but clearly does not understand it.
- 0–1 Nothing to reward.

Please note that although the candidate is invited to answer the questions on the paper, and the overwhelming majority will do so, *this is not obligatory* and there is no notional allocation of marks to any particular question. The vast majority of candidates will probably use the questions as guidance. Note, however, that they are not obliged to deal with them separately and must not be penalised in any way if they do not so. An integrated response may answer all the questions satisfactorily by implication, and may indeed flow better and avoid redundancy.

Although they are not obliged to make any further comments, and must not be penalised if they do not, any that are made will of course be fully credited.

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The poem is not a difficult one to understand (I hope), and radical misunderstandings are to be rare, especially with the questions as guidance. However, we do meet with quite a number of very ill-prepared candidates in this examination, and with answers falling in the 0–8 range we may find ourselves hunting for signs of basic comprehension. Hopefully the extra questions will make such total inability to grapple with the poem rarer than it has been in previous years. Any really zany interpretations will of course be treated strictly on their merits, if any. No technical knowledge of football will be assumed and no such knowledge is likely to contribute to a good answer!

1 Dé su apreciación de cómo el poeta le ha comunicado su pasión por el fútbol. Puede considerar los siguientes aspectos:

- **las imágenes que emplea el poeta para describir la pelota, y el efecto logrado**

If this does not make candidates focus on the language, probable nothing will. (The latter alternative is, alas, more probable when dealing with really weak candidates.) Even fairly limited candidates should be capable of noting that at the beginning the ball is personified: personification is one of the literary techniques that they really seem to have taken on board. Laughing and singing are patently human characteristics, indicating that the ball is enjoying 'life'; but a candidate will need to be a little more alert to appreciate its immediate mutation into an insect (fat, brown, round, buzzing – presumably a bee?). When, exactly, does the ball laugh, sing, buzz and fly? The question is worth asking, though I would keep an open mind on the answers. In the third stanza the ball seems to be humanised, dancing this time (dancing a *'jota'*: why a *'jota'*?) instead of (or as well as?) singing; its humanity is particularised by turning it into an acrobat, or at least an acrobatic dancer. In the fourth stanza there is a comparable oscillation between human and non-human as the ball becomes – or creates – a rainbow, an epileptic (ask the question!) and a piece of lace, or is it a lace-maker's bobbin? Finally and triumphantly, the ball, as it bounces, becomes a rocket, a star, a drum, an electrical gadget... Even tracing these exuberant metaphors and observing how rapidly they follow one another will be worth considerable reward; commenting intelligently on the effects thus produced is likely to make that reward substantial. Candidates who are drastically selective, as so many are (alas), will limit their own reward.

- **cómo describe a los aficionados**

They are not individuals but a crowd, a sort of swarm (*'treinta mil caras'*), particularised (why?) only in that some are said to be women. The crowd is colourful (*'sombriilla de colores'*), *en fête* (*'ríen'*, *'la fiesta popular'*) attentive and enthusiastic (*'todos callan... un grito'*, note the simple but effective contrast). This much is by way of direct description and most candidates should be able to make at least some comment on it. Alert candidates may note that the entire crowd seems to be on 'our' side, with a common *'adversario'*. Only the better (B–A?) candidates are likely to notice that the entire game is described as the crowd sees it: the patterns made on the field by the players and the ball, the emotion felt as play goes on (particularly the tension and engagement in the *'ay'* as a manoeuvre falters and the repeated *'se la lleva'* as an adversary gets the ball). If this is done it will certainly deserve a substantial reward.

- **cómo evoca los rápidos movimientos de los jugadores**

Another very strong nudge. Surely even weak candidates should be able to notice, and hopefully comment on, striking vocabulary such as *'zig-zaguea'*, *'pies que hacen encajes'*, *'surge el back'*, *'eléctrica impulsión'* etc. to evoke the speed and skill of the players.

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- **cómo aprovecha el ritmo y la rima para dar más vida al poema.**

'*Dar vida*' is a favourite expression with many candidates, so here's hoping they can use it effectively when it is actually invited. In talking about the effects of sound and rhythm there is always a strong subjective element, and I would be disinclined to reject any suggestion that has the slightest possible justification from the text. Shifts in line-length, repetition, rhyme (the rhyme is in fact quite regular, though not too insistent owing to the differences in the lengths of lines and stanzas), anaphora, hendiadys, all play their part. Note as always, however, that the mere tying on of technical lit. crit. labels does nothing to convey real appreciation and should not be given much credit.

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

Here the candidates of course have *carte blanche* and any personal comment will be welcome, except irrelevant expressions of enthusiasm – or the reverse – for the game of football in general. Two extras that occur to me are the use of 'exotic' football vocabulary ('*back*', '*golquiper*', '*opsay*') and the effective use of the present tense and of exclamations to give an effect of immediacy. These are only suggestions, of course, and are neither prescriptive nor exhaustive.