

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

**MARK SCHEME for the October/November 2009 question paper  
for the guidance of teachers**

<p><b>0488 LITERATURE (SPANISH)</b></p> <p><b>0488/01</b> Paper 1 (Open Books), maximum raw mark 60</p>
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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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Answers will be marked according to the following general criteria:

Band	Mark	
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.

It is very helpful if examiners comment on the scripts. This does not mean writing long essays, but simply ticking good points, noting a few observations in the margin (e.g. 'good point', 'irrelevant', 'excessive quotation', etc.). A brief comment at the end of an essay (e.g. 'rambling answer, shows some knowledge but misses point of question') is particularly helpful. If your team leader disagrees with the mark, s/he will find it helpful to have some idea of what was in your mind! **DON'T** forget to write your mark for each essay at the end of that essay, and to transfer all three marks to the front of the script, and total them.

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### RUBRIC INFRINGEMENTS

**Beware** of rubric infringements: usually failure to cover three books, or **NO STARRED QUESTIONS** (easily missed). An answer that infringes the rubric scores **one-fifth** of the mark it would otherwise gain. **THIS PENALTY IS APPLIED NOT TO THE LOWEST-SCORING ANSWER ON THE PAPER, BUT TO THE ANSWER THAT IS INFRINGING THE RUBRIC.**

E.g.:

- (1) candidate answers a starred question on Gallegos and scores 12; another essay question on Gallegos which scores 15; plus an essay question on Güiraldes which scores 12. The Güiraldes question must stand, and so must the Gallegos starred question, because candidates are **required** to answer a starred question. Therefore the unstarred essay question on Gallegos is the one that must be penalised.
- (2) candidate answers two essay questions on Gallegos scoring 13 and 14, and a starred question on Güiraldes, scoring 10. The Güiraldes answer must stand, because it is the required starred question. But **either** of the two Gallegos questions could be reckoned as the offender, and so it is right here to penalise the lower-scoring of the two essays.
- (3) candidate answers three essay questions, on Gallegos, Güiraldes and Storni, but no starred question. Here you simply penalise the lowest-scoring of the three answers.
- (4) candidate answers three essay questions *and* covers only two books. In theory, candidate has therefore incurred a double rubric infringement, but normally we would penalise only one answer. This is a rare occurrence; if you come across it, and feel uneasy about how to treat it, please contact the Principal Examiner.
- (5) candidate answers only two questions, on two different books, but not including a starred question. **THIS IS NOT A RUBRIC INFRINGEMENT.** We assume that the missing third question would have fulfilled the rubric. Both answers score their full mark.
- (6) candidate answers too many questions. **THIS IS NOT A RUBRIC INFRINGEMENT** – just unwise! Mark all the answers (they will normally be very short) and take the three answers that jointly produce the highest possible score while obeying the rubric. **CROSS OUT** the answers you have discounted.

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## PROSA

Gallegos, *Doña Bárbara*

- 1\* **Lea una parte del Capítulo X, Segunda Parte, desde 'Marisela se quedó junto palenque...' (página 338, Cátedra) hasta '...así quedó resuelta la dificultad' (página 340). ¿Cómo cree usted que este extracto revela la 'complicada simplicidad del espíritu' de Marisela?**

Not a difficult question so long as the candidate works methodically through the text – and realises that the two dialogues are imaginary! Answers that lack detailed reference to the text will, as always, be relegated to the lower regions (11–). If anything it's easier here to demonstrate the complication than the simplicity. The fact that M. can construct two complex imaginary scenarios, complete with appropriate voices and an accurate characterisation of Santos, speaks volumes for her intelligence (perhaps a bit too much for the character as hitherto presented to us?). So does her capacity for self-analysis, and her not unskilful coquetry based on the imagined intrigue with Palenque – which also demonstrates her new-found self-esteem, in that she clearly doesn't think that *pa quien es el pae...* applies to her any more – and the playful allusion to a possible innamorata of Santos in Caracas. The simplicity emerges chiefly from her innocent 'adoration' of Santos and her girlishly naïve belief that the man she adores must really love her. The author – never reluctant to spell things out – gives us a strong hint that she may be right there: in fact, she knows Santos's heart better than he knows it himself at this stage.

- 2 **¿Piensa usted que Gallegos termina por sugerirnos que la llanura ha cambiado más a Santos que él a la llanura? Dé sus razones.**

This doesn't set out to be a closed question and I don't think it is one, since the influence is plainly intended to be reciprocal and the interchange is pivotal to the novel. Candidates with a reasonable knowledge of the book ought to be able to point to a number of central episodes in which Santos' experience of the *llanura* makes him act in ways antithetical to his former character – though more thoughtful candidates may note that it isn't so much a change as the re-emergence of ancestral traits which his upbringing in 'civilisation' has masked. And, of course, the final outcome is not a reversion to barbarism but the attainment of a balance. Similarly, it is easy to find passages which demonstrate Santos's attempts to free the *llanura* from barbarism – both in reorganising its working life and in purging its inhabitants of corruption and uncouthness, the former being embodied chiefly in Bárbara and the latter in Marisela. But the essential nature of the *llanura* – the wildness and toughness that fascinate more than they repel – remains unchanged because Santos swiftly comes to realise that '*la barbarie tenía sus encantos*'. Any capable candidate ought to be able to produce comments on those lines; the higher grades will probably be determined by the balance of the essay and the inclusion of appropriate detail.

- 3 **¿Qué cree usted que haya de peligroso en Mister Danger tal y como lo presenta Gallegos?**

A good deal of this 'danger' is imaginary and resides in the vanity of the man himself, as is explained in Part 1 Chapter 13 (an essential reference for anyone attempting this question). The ease with which Santos punctures Mr D's bluster and outwits him demonstrates the hollowness of his pretence. However, his alliance with Bárbara, his utter ruthlessness and selfishness, his racist scorn for the locals and above all, the way he dupes and destroys Lorenzo B, and degrades Marisela, show how easy it is for a worthless Yankee adventurer – a type that certainly existed at the time – to establish himself amidst *la barbarie*. He is, in fact, a barbarian himself, and as such one of the elements that have to be overcome in course of Santos' reforming programme. In short, this question asks for a lot more than a character sketch – though marks will of course be awarded for any relevant evidence that emerges from such answers – and the best essays will not only offer a balanced assessment but also show Mr D's importance to the novel as a whole.

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### Güiraldes, *Don Segundo Sombra*

- 4\* **Lea una parte del Capítulo XV, desde 'Debió pasar algún tiempo' (página 195, Capítulo XV) hasta 'Nunca pensé que se pudiera tener tanto miedo junto' (página 197). ¿Cómo se las arregla Güiraldes en este pasaje para conmovernos y aterrarnos con la extraordinaria conducta de Don Sixto?**

Marks up to 11/12 could probably be obtained by selecting and briefly commenting on some of the most telling details, chiefly Sixto's imaginary knife fight with an invisible foe (terrifying), the fact that he is re-living the brutal snatching of his son, and the wise and gentle way in which Don Segundo soothes him (moving). For higher reward we would look for a sense of the structure of the passage: the crescendo of violence in Sixto's imaginary fight followed by the downward movement when he is calmed. These movements are both physical and literal, and also narratorial and dramatic. A Band 1/2 candidate should also notice the way that the narrator, as observer, creates a frame for this dramatic incident. The narrator's naïve terror and helplessness serve to focus and intensify the central scene and to direct the reader's reaction to it. The reader, too, is helpless, but may feel more pity and less terror than the narrator does! The narrator's fearful passivity contrasts vividly with Don Segundo's reaction and increases the narrator's, and our, admiration for him.

- 5 **¿Hasta qué punto ha conseguido Güiraldes mantener su interés en esta larga novela que en realidad no tiene 'historia'? Argumente su respuesta.**

This question of course assumes that the candidate's interest has been maintained. If it hasn't, they shouldn't really be answering it, but a negative answer can of course be accepted if there are some convincing supporting arguments and references. It could be argued that there is a story, or at least a connecting thread, in the narrator's life story: the book could be described as a Bildungsroman. To me, however, the narrator is not a particularly interesting character, and the main interest is in the vivid descriptions and the presentation of Don Segundo as model and teacher. I should say both these elements are essential. Don S. may be the titular hero but he does not always dominate the action and is quite often absent; on the other hand, the descriptions would be far less compelling if they were not articulated around the twin poles of learner-narrator and teacher-Don Segundo. Another approach might be to say that the book lives by its purple patches – particularly memorable events or descriptions, which may differ according to the individual reader's preferences. Yet another might be the gaucho philosophy that Don Segundo exemplifies and the narrator articulates, though to me this is not the essence of the book. We shall of course credit any coherent argument that provides adequate support. Do not over-credit answers that touch on a couple of early episodes, or trot out a prepared character sketch or summary of the novel, but do not demonstrate a sound grasp of the whole book.

- 6 **Usted es Don Segundo Sombra inmediatamente después de que el narrador haya perdido todo su dinero apostando (fin del Capítulo XX). ¿Qué está pensando?**

We hear Don Segundo speak quite often, and sometimes at length, especially when he is telling a story. Candidates will not, of course, need to reproduce his gaucho dialect in order to produce a convincing voice, but if anyone can do so we will of course be delighted! Readers also acquire a detailed knowledge of DS's philosophy and his fatherly concern for the narrator, and this should come out in the answer, as should his wry sense of humour. He is not, of course, opposed to betting and he is unlikely to be shocked at the narrator's rashness, which he made no attempt to deter. Rather he will consider that the young need to learn by experience and that you have to learn to accept disappointments and disasters: he will surely approve of the phlegmatic manner in which the narrator reacts, which accords with his own stoical outlook. To show sympathy would be insulting to someone who is doing his best to behave like a gaucho and a man; a humorously tolerant attitude is the best option (*el rebenque de sus bromas*). The narrator will recover and be none the worse – or so Segundo, with his total indifference to worldly wealth, is likely to think. Those are my ideas; any other suggestions that chime in with the character as Güiraldes presents him will of course be accepted. As usual, answers will not need to be long in order to score highly, so long as they strike the right note.

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**Martín Gaité, *El cuarto de atrás***

- 7\* **Lea un fragmento del Capítulo III, desde 'Por aquel tiempo, ya tenía...' (página 82, Desde... hasta '...aunque hablaran continuamente de la alegría' (página 84).  
Lo escrito por Martín Gaité en este pasaje ¿cómo le ha ayudado a comprender el aborrecimiento que siente la narradora por la actitud franquista hacia las mujeres?**

The truly brilliant thing about this passage, which I hope good (1/2, possibly; top 3?) candidates will pick up, is that the bulk of it obviously consists of direct quotations from Francoist propaganda; most of the time the narrator actually names her sources, as if implicitly challenging us to check on her accuracy. MG can count on the majority of her readers, especially female readers, in the Spain of the 1980s recoiling in horror and derision from the ideals peddled by this propaganda: she scarcely needs to include comment. If the reader is not personally repelled it is clear from the whole book that MG herself is the sort of woman to violently reject all such attempts to reduce her to a brainless 'perfect wife'; her success is demonstrated from what she is in the book. The point is driven home by some direct, almost academic, comment, e.g. *desprestigiar los conatos de feminismo*; and by stinging descriptions that highlight the unpleasantness and absurdity, e.g. *aquellos locales inhóspitos...* and the description of women piously doing physical exercises before an open window (shades of 1984!). The resistance to all this brainwashing becomes overt when MG exuberantly satirises the Falangist presentation of Isabel la Católica; even the least observant candidate ought to be capable of commenting on this, especially as it is one of the book's most important leitmotifs.

- 8 **¿Cómo se las arregla la autora para hacer que las opiniones del desconocido sobre la literatura sean tan intrigantes?**

This is central to the book, but the data are quite difficult to gather together, so I would not expect a large number of answers. Those who do answer are likely to be either sophisticated readers who have risen to the complex challenges of the book – we have had a number of these in the past – or less able candidates who do not realise exactly what is being demanded. Note that they are not being asked merely to say what the Desconocido's opinions *are* – though some moderate credit may be given for that – but why they are interesting. The core of the answer is likely to be that the D's opinions contrast with, complement and highlight Carmen's and also provide an indirect running commentary on the novel itself; indeed, to a considerable extent his comments create the novel, as he criticises Carmen's ideas of genre and probes her memories for suitable data. This begins as soon as they meet (*¿A usted no le gusta la literatura de misterio?*) and ends only when they part (*Entiende usted mucho de literatura*), so there is plenty of evidence to go on. So much, in fact, that we should not expect a candidate to consider all of it before rewarding highly, if the essay is coherent and there is some firm but selective support.

- 9 **¿Qué elementos caracterizan la relación entre la narradora y el desconocido? Argumente su respuesta.**

Here again there is an enormous amount of evidence, but it is complex, contradictory and not easy to handle, so marking may have to be fairly generous. It is, however, a central issue that may have been discussed in class; this may be all to the good, but beware of slick pre-learned answers that do not demonstrate any personal engagement with the book. I should say that there are two notional relationships: one is the obvious and overt one of interviewer-interviewee, which the narrative returns to again and again since it is a major structuring device; the other is the covert and elusive one of lover-lover, which almost concretises at the end (*siento su pecho latiendo contra el mío*) but not quite. A further series of oppositions could be added: persecutor/victim, interrogator/prisoner, host/guest, protector/protégée, writer/critic, dreamer/dream, and so on in endless permutations. A good-to-average answer here will explore at least some of these possibilities. A really good one will bring out the complexity of the relationship and its centrality to the novel.

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**Martín-Santos, *Tiempo de silencio***

- 10** Lea parte del fragmento en que Doña Luisa consiente a albergar a Pedro, desde 'Doña Luisa, al percatarse de los hechos criminosos...' (página 235, Crítica) hasta '...de la bolsa genital del almizclero' (página 237).  
¿Cómo se las arregla el autor para crear una escena tan vívida y grotesca?

Here we are giving the candidate a heavy nudge: they need only demonstrate how the effect is attained, not explain what the effect is (since there's no doubt about it). Basically the scene is extremely simple: Dona L. first strokes Pedro's hand and then draws him into her arms. But, as everywhere in this novel, the simplicity is overlaid by rich physical and mental description. Pedro is deeply repelled by DL but desperate enough to accept her (s)mothering protection without demur. DL is attracted, rather than horrified, by Pedro's 'demoniac' criminality, though this reaction is inspired more by calculation than by genuine sympathy: she'll be able to blackmail him later into performing illegal abortions on her girls. At the same time, DL, who lives by prostitution and therefore by hypocrisy, is aware of the value of symbolic gesture and perhaps really likes to think of herself as motherly and compassionate. On this framework the author hangs his usual dizzyingly complex, but coherent, verbal tapestry, which candidates may explore at will to detect the vividness (e.g. the detailed description of DL's black-swathed arm with the sinisterly glittering rings on the hand) and repulsiveness (the cumulatively nauseating sensual and sexual imagery at the end of the passage). As usual with Martin-S, no candidate will be able to comment on all the available detail, but the selection and the quality of the comments will constitute the required discriminators.

- 11** Es evidente que Pedro se considera una persona superior a las demás. ¿Hasta qué punto, y cómo, cree usted que el autor nos anima a creer en tal superioridad? Argumente su respuesta.

We are not, of course, looking for a straightforward character sketch, assuming that anything straightforward could come out of this novel. To me, the whole book is a steady and merciless undercutting of Pedro's assumed superiority (which may be taken as a given, though some demonstration of it may be useful in order to show how it is eroded). He comes over from the beginning as a pretty poor sort of scientist – admittedly hampered by lack of means – and is progressively revealed as a coward and a phoney who attempts to fit in with a series of more-or-less prestigious scenarios and only succeeds in looking either irrelevant or incompetent. As the Florita disaster catches up with him he goes through a progressive *descente aux enfers* in which he becomes more and more helpless and dependent on the dubious goodwill of his acquaintances – one could scarcely call any of them friends, except perhaps Amador. On the other hand, this bitterly satirical and deeply pessimistic novel does not present us with any counter-models whose excellences highlight Pedro's deficiencies. As a man with ambition, some education and an intermittent sense of decency, he is arguably superior, at least to dregs like Muecas – but that isn't saying much, especially as Pedro's mouse scheme had a lot to do with making Muecas what he is. He is admired by Dorita and her mother, but their standards are not high. If Pedro is the best that the Spanish intelligentsia can produce, M-S seems to be saying, then there is something very, very wrong. Candidates may select from the vast amount of data available in order to construct an argument. I would be startled by any essay that set out to demonstrate that Pedro really is 'superior', but any well-supported argument may be accepted unless it is plainly doing violence to the text.

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- 12 Explore un pasaje en que Martín-Santos juega con el lenguaje de una manera que considere particularmente emocionante.

The key word here is *emocionante*. Unless a candidate really has found M-S's use of language exciting the essay is unlikely to be convincing. Beware of answers that are plainly a re-hash of a class essay on a passage previously set. Not that such passages are barred, of course, but we want the candidate to produce a convincing personal response to them. We have not specified the length of the passage and it is difficult to isolate passages from a narrative flow that is deliberately unbroken, so we will have to go along with whatever the candidate may choose. Some candidates will doubtless fail to state precisely what passage they are using and will leave this to the reader to deduce. If it is very difficult to deduce it will probably mean that the candidate's comments lack the necessary precision.

## TEATRO

### Arrabal, *El cementerio de automóviles*

- 13\* Lea el final de la obra a partir de 'MILOS – Que pasen muy buena noche los señores' (página 144, Cátedra).

¿Cómo se las arregla el autor para crear un final tan intensamente dramático?

Again we have assumed that the ending is dramatically effective. If anyone insists on arguing that it isn't, however, we would presumably be open to reasoned persuasion! Most candidates will presumably recognise the blasphemous, and at this stage very detailed, parody of the *Via Dolorosa* described in the long stage direction; a good candidate may observe that since the original event was highly dramatic, the drama maybe loaned to the parody – though the parody is deliberately stripped of the transcendental meaning of the original. There is also a contrast between birth – 'the baby sleeping *'como un angelito'* – and death – Emanu going to meet his fate. Dila's St Veronica act again resonates with the original and will be visually highly effective, though the passionate kiss they exchange undercuts any vestigial religious meaning. Candidates who insist on seeing Emanu as a genuine saint and martyr may interpret this differently, and may also find Emanu's final repetition of his rewards-of-virtue speech moving and noble; it is at least dramatically satisfying as the final echo of this leitmotif – and the most ironical one, since Emanu is patently not enjoying the rewards of virtue at this moment. The co-option of Milos in the role of Simon of Cyrene is a brilliant stroke in that he – unlike Dila, already part of the re-enactment – has always refused to get involved, except in his own little bullying schemes. The giggles from the *coches* and the voyeuristic binoculars take up another leitmotif and also re-enact the mocking indifference of the onlookers at the Crucifixion. The final reversion to what, in Arrabal's world, passes for normality provides a shocking and effective contrast and demonstrates what has been hinted at throughout the play – that these events have been played out before and will continue to be repeated eternally, rather as in *Huis clos*: the most meaningful act in human history has been reduced to meaninglessness. It may not be a nice idea, but it's certainly put over effectively. If all these elements are considered, the answer will certainly be a Band 1; lesser coverage will produce lesser reward in proportion. Any distortion caused by what I consider to be a perversely favourable view of Emanu will have to be considered on its merits.



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**14 ¿Cómo se las arregla Arrabal para que el terror provocado por los guardias intensifique el efecto dramático?**

The guardias never appear, of course, but this only makes them more fearful, though the fear is mostly created by the characters' visible reactions to the invisible threat lurking in the wings. It grows steadily more concrete from Tope's initial warning *estamos expuestos a que al menor día nos metan en la cárcel* to the arrest and passion of Emanu. Any candidate with a reasonable knowledge of the play ought to be able to demonstrate this. Good candidates may note that some of the stage action provoked by fear of the guardias is comic rather than tragic, as when Emanu and Tope run *tocando casi las rodillas con la barbilla*, when they try with transparent lack of success to hide, and perhaps when Dila distracts the police with some unseen, but easily imaginable, sexual exhibition. Weaker candidates will probably describe the role of the guardias in the play without explaining how they contribute to the drama; such answers should receive only modest reward – low Band 3 at most?

**15 ¿Qué emociones le transmite el autor a través de la relación entre Emanu y Dila? Refiérase detalladamente al texto.**

If there is a relationship in the play that is truly touching it has to be this one. However, it is by no means intended to be a sentimental exhibition of pure love: the author heads that off by introducing crude sexual overtones, and by the way Emanu's apparent naivety and inexperience are undercut by the repeated reminders that it has all happened before. Those who insist on regarding Emanu as a paragon of virtue may see it in a very rosy light indeed, and we may have to accept answers on these lines so long as they are supported and coherently argued. We cannot, in any case, dictate what emotions the individual candidate may feel; not even the author does that, though I think he has a good try.

**Tirso de Molina, *El burlador de Sevilla***

**16\* Lea una parte de la Jornada Primera, desde 'DON PEDRO: Tu padre desde Castilla / A Nápoles te envió' (página 172, Cátedra (2005); página 144, Cátedra (2007)) hasta 'viene, gran señor, con ella' (página 177 (2005); página 147 (2007)).**

**En su opinión, ¿qué efecto dramático crea el autor con la fuga de Don Juan seguida por la narración de la misma hecha por Don Pedro?**

The extreme simplicity of DJ's escape contrasts, obviously, with DP's highly circumstantial and completely mendacious account of it. The king's short speech acts as fulcrum between the two scenes and ironises both by its highly relevant complaint that kings have to trust their ears and not their eyes: he certainly can't trust his ears where the DJ clan is concerned! The audience's reaction to these scenes, and the nature of their enjoyment, is likely to be complex. The central theme of defiance of moral and legal rules comes out vividly at this early stage in the play. Which is more shocking, DJ's gaily insouciant escape from justified punishment or DP's willingness to connive at it, with only the weak promise of arranging a marriage with Isabela to offset his treachery? We are certainly meant to be shocked, but the contrast between the visible truth and the lie is also amusing. As silent spectators the audience are, in fact, forced to connive at DJ's and DP's outrageous plotting: the audience can't intervene to tell the king what really happened. (Except that it didn't 'really' happen, since this is only a play.) At the same time, DP's account is so vivid that we might almost be led to doubt the evidence of our own eyes; and we can scarcely blame the king for accepting it, however regrettable this may be in terms of letting villains get away with their crimes. (This is the first of a series of implied criticisms of royal impotence that crop up throughout the play.) The scene rings a whole gamut of keynotes for the play that is to come, and tells the audience 'Prepare to be shocked, but you're going to enjoy it.' That is my interpretation; any other may serve the candidate's, so long as it is sufficiently detailed and anchored in the actual words. Beware of generalised moralising and of candidates who pay no attention to dramatic effect. This is a play, not a novel or a treatise on ethics.

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- 17 ¿Hasta qué punto cree usted que el autor presenta a Don Juan como 'criminal' y a las mujeres como 'víctimas'? Argumente su respuesta.

We may get some simplistic answers saying that the author is doing just that and nothing else. They may score up to high Band 3 or even Band 2 if well supported. However, a thoughtful candidate ought to realise that few of DJ's victims are unwilling – he isn't a rapist – and that, while not insistently presented as stupid, some of them are rather easily duped. The stately Isabela, for example, 'adventures her honour' in a way that would surely be considered precipitate even if it were with the right man. On the other hand, none of the women is a lady of easy virtue: they either believe DJ's promises of marriage, or are deceived by him while being committed to holy matrimony with someone else. Araminta, in particular, only yields reluctantly when she is convinced that there is no other course open to her. And in a world where a woman's fortunes depend entirely on her saleability in whatever marriage market she is qualified for by her social status, there is no doubt that DJ's abandoned victims are ruined. So my verdict – certainly in Isabela's and Tisbea's cases – would be 'victim, but with a degree of contributory negligence'. Moreover, the entirely mercenary attitude that Octavio, in particular, takes towards marriage may incline some women to respond favourably to DJ's protestations of love and admiration, however insincere. Candidates may judge all this differently, of course. Good answers will certainly not lump the women together, since the author has taken care to distinguish among them. A thoughtful candidate may note that if the women are victims, it is not only of DJ but also of a social and legal system that insists on their conserving their 'honour' while failing to remove DJ, i.e. without according them the protection that would enable them to do what society demands.

- 18 Usted es Don Octavio inmediatamente antes de su aparición ante el rey de Castilla (principio de la Jornada Segunda). ¿Qué está pensando?

Octavio appears to accept the King's offer of a substitute wife with extraordinary readiness, considering how thoroughly he's been duped. The candidate may develop the response entirely along those lines; it will certainly have to include that response. In addition, however, it would be appropriate for Octavio to remember, with some embarrassment and anger, his humiliation at DJ's hands, which not only deprived him of an advantageous bride but also under-mined his own reputation. There may also be some resentment against the king of Naples, who handled the whole affair with such ineptitude; perhaps Octavio will contrast him with the king of Spain, who is behaving so satisfactorily at the moment. A neat irony could be achieved by having Octavio congratulate himself at having triumphed over the supposedly exiled DJ, a few moments before that gentleman appears!

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## POESÍA

### *Poemas de Octavio Paz*

- 19\* Lea una parte de *Los viejos*, desde el principio (página 160, *Libertad bajo palabra, Cátedra*) hasta 'indefensa ternura hundida en las bodegas' (página 161). ¿Por qué cree usted que el poeta dice que los viejos son 'hermosos' a pesar del patetismo existente en la descripción que hace de ellos? Conteste refiriéndose detalladamente al lenguaje del poema.

This is a challenging question in that the description of the *viejos* is certainly not conventionally beautiful. Any candidate who has chosen this poem simply because it is a starred question is likely to be in difficulties, but as the other two questions give ample scope, hopefully we will not have many non-starters. As I see it, the *viejos* can be seen as beautiful because they typify the stark dignity of the human condition, solitary between life and death in a world reduced to its basic elements (*aguas ... desierto ... sol ... noche ... hierros, sal, carbones*, etc.). They are victims – of disease, of exile, of war – and yet they have survived – *torres aún en pie*. And/or they are beautiful because the poet defiantly calls them so, deliberately subverting, if not reversing, conventional ideas of beauty. That is my approach, but any approach can be accepted that demonstrates a genuine response to the text and keeps the question in mind.

- 20 Dé su apreciación de cómo Paz crea un ambiente de tristeza en *uno* de los siguientes poemas:

*Nocturno* (página 119, *Libertad bajo palabra, Cátedra*)

*Adiós a la casa* (páginas 137–139)

*El desconocido* (desde 'Noche, dulce fiera' hasta 'como un águila roja en el desierto') (página 171)

We have set many questions of this type before and examiners will know what to look for. Be careful not to over-reward very short answers that do not pay attention to more than a fraction of the text, even if a certain insight is shown.

- 21 Dé su apreciación de la manera en que Paz hace poesía describiendo el proceso mismo de hacer poesía en *uno* de los siguientes poemas:

*Palabra* (páginas 92–93, *Libertad bajo palabra, Cátedra*)

*Escrito con tinta verde* (página 189)

*Semillas para un himno* ('Infrecuentes, pero también inmerecidas') (páginas 210–212)

A less straightforward question than no. 20, but any candidate who has studied the poems carefully should have some notion of how Paz approaches this kind of poetic navel-gazing. He is fascinated by the elusiveness and infinite potential of words, particularly words disposed to create metaphors, contrasts, and verbal and aural patterns. Basically we are dealing with the ability of poetic language to 'mean' in ways beyond the literal. Any answer on those lines should earn some reward in proportion to its detail and sensitivity. Only minimal reward can be given to attempts to decode 'what the poet is trying to say', because Paz has done his best to make it undecodable.

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### Storni, *Poesías*

- 22\* Lea *Dibujos animados II* ('Una mística flor, técnica y fría') (página 148, *Poesía*, Editores Mexicanos Unidos). ¿Cómo utiliza Storni el lenguaje en este poema para provocar intriga e inquietud ante los dibujos animados?

This is a precise question and high-scoring (Band 1/2) answers will have to be equally precise; decodes and patchy appreciation of isolated phrases cannot be allowed to rise beyond (probably) mid-Band 3. Storni is clearly out to astonish us by finding depths of meaning beyond what is often considered a superficial entertainment for children. She turns these animated drawings into an 'intriguing' metaphor of the history of the human imagination (starts with cave art, ends with Mickey Mouse? surely playing on the fact that cave art and cartoons both feature a lot of animals), and the way imagination can give life to the impossible (*un árbol que camina*). She goes on to make the far more 'disquieting' suggestion that human beings are themselves cartoons in a paper world, the creation and amusement of some higher being as inconceivable and inaccessible to us as we are to two-dimensional carton characters. Some element of decoding may be pardonable, even necessary, here, but the focus should always be on the skilful use of language.

- 23 Dé su apreciación del personaje imaginario que crea Storni en *uno* de los siguientes poemas:

*Fiero amor* (páginas 81–82, *Poesía*, Editores Mexicanos Unidos)

*Piedra miserable* (página 84)

*El siglo XX* (página 103)

I have deliberately refrained from using the tired term *yo poético* or suggesting that the poet is presenting herself in these poems, but if the candidate talks in those terms that is fine – so long as no extraneous autobiographical details are dragged in. In each of these poems Storni creates a character and a mood with great deftness in a very small space; answers will be credited according to the extent that they demonstrate how this is achieved.

- 24 Aprecie la osadía con que Storni juega con el lenguaje en *uno* de los siguientes poemas:

*El sueño* (página 21, *Poesía*, Editores Mexicanos Unidos)

*Tú me quieres blanca* (páginas 59–60)

*Van pasando mujeres* (páginas 99–100)

Although the poems selected exhibit daring use of language very conspicuously, the question does ask rather a lot of candidates whose knowledge of poetic language is likely to be limited. Some attempt to interpret and apply *osadía* is certainly required: the question must not (except for minimal reward) be used as an excuse to trot out a prepared essay on a poem the candidate happens to know. We may, however, have to be generous in rewarding appropriate responses even if they are highly selective. If the candidate plainly appreciates examples of 'daring' language, they may merit some reward even if they cannot explain convincingly where the 'daringness' lies.