

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**

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, 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.

Please note that 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 do so. An integrated response may answer all the questions satisfactorily by implication, and may indeed flow better and avoid redundancy.

Although candidates 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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This is a difficult passage to write about unseen, chiefly owing to the double time scheme. Marking will certainly have to be generous. Hopefully the questions will guide candidates in expressing some appreciation even if they don't latch on to the meaning of the 'dos Martines'. For Band 3 we are likely to be looking for isolated signs of appreciation rather than a coherent response. Inspired, but wrong, guesses about meaning may be credited (with due caution) if they show an attempt to respond to the words.

Cómo el autor evoca la ciudad moderna de México

The keynote of the description is pollution, though the actual word is not used. Candidates who latch on to this keynote should be able to build on this understanding in order to express some appreciation of the author's rich imagery. If they don't latch on we shall just have to hope that they can express appreciation of more obvious details such as the 'bruma maloliente' and the 'luces multicolores'. Middle-range candidates may engage in a certain amount of decoding (e.g. the serpents are really motor vehicles), and though this in itself doesn't convey much literary appreciation it may be credited for understanding. The better candidates may refer to the overall tone of violence, and make some literary comments on at least one or two of the images. The very best may realise that the polluted 'future' city contrasts with the 'purity' of the valley the Martins are looking into, and that 'removemos las tripas y las vísceras' refers by implication to Aztec sacrifices, but I would not demand quite such sophistication even from a Band 1 candidate.

Cómo el pasaje apela a los distintos sentidos

Hopefully even candidates with an uncertain grasp of the passage may be able to convey something here. The sense of sight, with the vivid and violent images; the sense of smell, with the 'bruma maloliente', 'nata de gas', 'vientre flatulento'; touch, with the horrible physicality of the 'removemos las tripas'; hearing, with the sound of the (urban) tigers and wolves and the mysterious singing in the second paragraph. I can't detect appeals to the sense of taste, but if any candidate can, so much the better. Note that the question calls for specific examples; this is intended to help the candidate, but is also, as usual, an indication to the examiner that vague generalisations simply will not do.

Cómo el autor contrasta lo indígena con lo español

This is intended to help the candidate through paragraph 2. Hopefully even non-Mexicans will gather, from the context, that náhuatl is an indigenous language and that the swaying of the 'quetzal mantle' (native) contrasts with the swaying of the 'álamo sevillano' (Spanish), even if they pardonably don't know what a quetzal is. The paragraph evokes a native voice and a Spanish voice singing together. To me, the overall contrast is to the effect that the native (*india*) element is doomed to disappear (*tendremos ... que ir al lugar del misterio*) but will linger on in memory (*no acabarán mis cantos*). However, the fact that the two voices 'acaban por fundirse' suggests that both peoples together have gone to make up the Mexican people, and that both are horrified by the modern city, preferring the gentleness of orchards and rose trees. I would accept any response to this question that shows appreciation of the paragraph's elegiac tone.