

**MARK SCHEME FOR the November 2004 question paper**

**0488 Literature (Spanish)**

**0488/1**

Paper 1, Open Books, maximum raw mark 60

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were initially instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

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 discussion or correspondence in connection with this mark scheme.

CIE is publishing the mark schemes for the November 2004 question papers for most IGCSE and GCE Advanced (A) and Advanced Subsidiary (AS) Level syllabuses.

**Grade thresholds** taken for Component 1 of Syllabus 0488 (IGCSE Literature (Spanish)) in the November 2004 examination

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	50	35	18	12

The threshold (minimum mark) for B is set halfway between those for Grades A and C.

The threshold for D is set halfway between those for Grades C and E.

The threshold for G is set as many marks below the F threshold as the E threshold is above it.

Grade A\* does not exist at the level of an individual component.



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Answers will be marked according to the following general criteria.

- 18-20** Detailed, well-written, well-organised answer, completely relevant to question and showing sensitive personal response to book. For passage-based questions, detailed attention to words of passage.
- 15-17** Detailed answer, relevant to question and with personal response; may be a bit cut-and-dried. For passage-based questions, close attention to words but may be a few omissions/superficialities.
- 12-14** Competent answer, relevant but limited; signs of personal response, good knowledge of book. For passage-based questions, some attention to words but some significant omissions and/or misunderstandings.
- 9-11** Answer relevant to question but may show some misunderstanding and/or limitations; effort to communicate personal response and knowledge. Passage-based questions: significant omissions/misunderstandings, but some response comes over.
- 6-8** Attempt to answer question and some knowledge of book; limited, scrappy answer; clumsy expression. Passage-based questions: attempt to respond, but with severe limitations.
- 4-5** Short, scrappy answer; confused; signs that book has been read. Passage-based questions: has read the passage and conveyed one or two basic ideas about it.
- 2-3** Has read book and absorbed some very elementary ideas about it. Passage-based questions: may have glanced at the passage and written a few words.
- 0-1** Nothing to reward. Obvious non-reading of book, or total non-appreciation.

It is very helpful if Examiners comment on the scripts. This does not mean writing long essays, but simply ticking good points, noting a few observations in the margin (eg 'good point', 'irrelevant', 'excessive quotation', etc). A brief comment at the end of an essay (eg '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.

Beware of rubric infringements: usually failure to cover three books, or no starred question (easily missed). An answer that infringes the rubric scores one-fifth of the mark it would otherwise gain. This penalty is applied not to the lowest-scoring answer on the paper, but to the answer that is infringing the rubric.

Eg:

- (1) candidate answers a starred question on Lope de Vega and scores 12; an essay question on Lope de Vega and scores 15; an essay question on Rulfo and scores 12. The Rulfo question must stand, and so must the Lope de Vega starred question, because candidates are required to answer a starred question. Therefore the essay question on Lope de Vega is the one that must be penalised.
- (2) candidate answers two essay questions on Lope de Vega, scoring 13 and 14, and a starred question on Rulfo, scoring 10. The Rulfo answer must stand, because it is the required starred question. But either of the two Lope de Vega 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 Lope de Vega, Rulfo and Mistral, 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.

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- (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.

It is vital that Examiners notice and penalise rubric infringements. Not to do so unfairly advantages offending candidates and unfairly disadvantages other candidates who have obeyed the rubric. Please mark offending scripts prominently 'RI' for rubric infringement, and show the 'calculation' which has produced the mark you have awarded.

### Borges

- 1 A good answer here requires close analysis of the narrative – both style and content – but the narrative is so dense that I do not think every sentence must be covered before we go up to the 18-20 band. It is in fact important to comment on the very density of the narrative: an enormous amount happens in this short passage. The style makes a vital contribution: note the use of the vivid historical present, and the short, hurried sentences. Comments on structure will also deserve credit: Borges starts by skimming over the events of several weeks, noting only essentials, and increases the detail as he approaches the fatal hour of midnight. The ending, a typically astonishing Borgesian reversal, should also be commented on. As for content, the ruthless determination and cunning of Otálora, his (apparently) Machiavellian intrigues, are contrasted with the (apparent) inertia and powerlessness of Bandeira until the latter rises to initiate the dramatic reversal of the situation. While the first paragraph includes only the essentials, it evokes a stream of exciting events and ironically hints that they may have transcendental importance ('el universo...'). The narrative of the 'final night' is skilfully paced, from the carousing at the beginning to the callous shooting at the end; and there are vivid cameos even within this economical narrative, as when the unfortunate woman is dragged out. With all this to go on, vague praise of the author's skill, and comments such as 'he makes us want to read on so as to know how it ends' or 'his narrative is easy to understand' should not be given any great credit.
- 2 The obvious answer would be 'to make his stories more convincing', and weaker candidates are likely to take that line; if supported by a reasonable amount of detail from the chosen story, such answers may be passable (up to a mark of 13). A more productive approach might be to consider the stories as belonging to the science fiction genre – more specifically, Borges adopts the style of nineteenth-century science fiction (Verne, Wells, Conan Doyle), which aimed at scientific pseudo-objectivity. Science fiction takes us into worlds where the rules of existence and perception are different from those we know; a sober style helps us to acclimatise to the new world by suggesting that it is in some way real and, in its own terms, 'normal'. As all good science fiction writers know, you can make a good story just by exploring the implications of the new rules (witness Isaac Asimov and his laws of robotics). Thus, the sobriety of Borges's style invites the reader to pay serious consideration to the *ideas* in the story: 'supposing such-and-such an impossible circumstance to be possible, what would be the logical consequences?' This makes each story into an intellectual feast. For the highest reward (19-20), perhaps there should be some awareness of the playful intentions behind the apparent sobriety: the more dry and 'factual' the presentation, the *more* obviously incredible the content becomes: the reader is being invited not to believe but to *disbelieve* – and then willingly suspend that disbelief and venture into this world which is almost aggressively unreal, where the laws of reality have been arbitrarily changed so that the reader can deduce and predict nothing for himself, but is entirely at the mercy of author and narrator. Any interesting comments on these or alternative lines should of course be rewarded; as usual, clear and detailed reference to the text is a prerequisite for a good mark.
- 3 We have made this an open question, but most candidates are surely likely to argue that the chief appeal of Borges's stories is to the mind, not to the heart. An adequate answer could be given which argues only the former case, so long as it is well supported. However, we always hope that questions of this kind, which suggest two alternatives, will induce the candidate to at least consider both sides, and only those who do so are likely to access marks of 15 and above. Demonstrating the cerebral side is easy; the only character who might touch the heart is, to me, Emma Zunz – and even she approaches her vengeance with more calculation than passion. This is likely to be by far the most popular choice for the second alternative, though a case might be made for (e.g.) Otto Dietrich zur Linde. A clever candidate might notice that while many of the characters are in situations (imprisonment, hopeless immortality, etc.) which might in themselves call for pity, the style of the narrative almost invariably repels it.

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### Cervantes

- 4 There is a lot to say here, and candidates should not be ‘marked down’ for not saying it all – though obviously the more they say (with support from the passage) in appreciation of Cervantes’ art here, the better! The passage is both deliciously funny and full of insights into the two men’s characters. The comedy arises partly from the hilarious satire on the old romances (the very pertinent suggestion that the behaviour of a *caballero andante* would get him into trouble with the police in the real world; the unguent which can heal a man cut in half – with full instructions ...), but even more from the characters themselves. The interaction between Don Quijote’s imaginary world and Sancho Panza’s real one is particularly subtle and amusing here: Don Quijote’s account of the illusory medicine is so fascinating that Sancho Panza really believes it – but promptly subjects the belief to his earthy common sense and concludes that he could make a handsome profit out of it, a proposition to which Don Quijote gravely assents! Don Quijote’s credulousness and vanity are also amusing, but as always there is a tug of reluctant admiration at his serene belief in the consistency of his imaginary world, and the way he makes light of what may, in *caballería* terms, be a trifling wound, but is nonetheless a painful blow. Also perceptible are Sancho Panza’s devotion to his master and Don Quijote’s willingness to take Sancho Panza seriously, a tendency which goes far to account for the latter’s devotion. For an answer to score in the 12-14 band it should show at least some awareness of this dual aspect of comedy and character; further insights will of course take the candidate into the 15-17 or 18-20 band.
- 5 This could be adequately (up to 12+) answered purely on the candidate’s ideas of whether or not Don Quijote should be imagined as having a ‘doleful countenance’. A really good (17+) answer will, hopefully, also take account of what Don Quijote and Sancho Panza (and through them, Cervantes) actually tell us about the name. On the simpler level, since Don Quijote never succeeds objectively in his exploits – and often cannot even persuade himself subjectively that he has done so – he must very often wear a doleful countenance, and is frequently described as suffering intense humiliation, pain and discomfiture. (Examples should of course be given.) At the same time, he always recovers (sometimes with cartoon-character rapidity) from his reverses and reasserts his boundless optimism, so he is far from being always doleful. On the more subtle level, we are told that Don Quijote merely thinks of the sobriquet as being an incognito, like those assumed by his favourite romance heroes; he does not even think of the ‘triste figura’ as being his own, but intends to inscribe it on his shield! If anything, he thinks of the name as being *unsuited* to his true character and therefore an effective disguise. Sancho, on the other hand, takes it completely literally and thinks that Don Quijote looks pretty sad because he has lost a couple of teeth! As usual, the contrast in perceptions is comic, but as usual it overlies a profound truth: Don Quijote, living in his imaginary world and hopelessly out of touch with reality, which again and again punishes him for *being* out of touch, is indeed a ‘sad figure’ – one of the most moving in world literature.
- 6 Here we are looking explicitly for comedy, and the answers should be assessed on how well they do this. Two episodes set in inns have previously been set for passage-based questions, so candidates and teachers will hopefully be aware of their importance (they should be in any case). The keys to the comedy are: (1) Don Quijote invariably takes inns to be castles, since knights-errant always spend the night in a hospitable castle, and this fundamental misunderstanding engenders a rich variety of additional confusions; (2) inns naturally bring together a motley crowd of people among whom comic interaction is easy to set up. Choosing an appropriate episode ought not to be difficult (the chapter titles will point the way if nothing else does), but it is only to be expected that the common failing of insufficient attention to detail will be apparent in the weaker answers. Candidates always find it hard to analyse comedy – that is why we avoid using the word, preferring to talk about ‘making one laugh’ – and we shall probably have to give generous credit for any convincing explanation of what the candidate finds funny.

### Puig

- 7 Although there are notionally two questions here, in my mind they are inseparable and there is no need for candidates to try to answer them separately, though of course they can if they wish. This is a very dense passage and suggests a plethora of ideas, so we shall have to be very open-minded in the marking; what we do need, for a decent mark, is *some* ideas. ‘Personal response’, well supported, may carry the day here. A fairly simple but sound one is that this ending finally answers our question (the answer is of course hinted at on page 265) about why the book bears this particular title. But the main thing, I think, is the masterly way Puig draws the threads (!) together here to produce a satisfactory closure. There are plain reminiscences of the beginning of the book, when Molina told

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Valentín the story of the 'mujer pantera': now Valentín, is himself the storyteller, having in a way *become* Molina (and Molina him – by dying for Valentín's cause, whatever his motivation, which Valentín admits to be unfathomable). Accordingly, Valentín adapts Molina's narrative style, and the story he tells is of course their own – just as all the previous stories were given personal relevance by Molina or Valentín or both. Also, Valentín's evocation of Molina as the *mujer araña* encapsulates everything the book conveys to us about Molina – the bi-sexuality which both attracts and repels; the vulnerability combined with cunning and a hidden strength; the nurturing qualities symbolised, as ever, by food. We do not know exactly what happens to Valentín at the end ('un final enigmático'); he vanishes into a classic cinematic black-out. The story effectively becomes a film (and of course has been made into one); perhaps this gives both Valentín and Molina a kind of immortality.

- 8 There seems little reason to doubt that Molina is sincere when, at the end of the work, he speaks these words. Perhaps two people kept together for so long, in such stressful conditions, are bound to end by either hating or loving each other (compare *Huis clos!*). A mere assertion of this kind, however, will not earn high marks. For a low to average mark there must be some demonstration of how Molina shows his feelings for Valentín – his tender care of him when he is ill, for example, and the degree to which he reveals his true self and the sorrows and stresses of his previous life to him. For an answer to be awarded a mark of 12 or more it should, I think, do something to trace the evolution of the relationship from the initial cautious fencing to the final emotional commitment: the affection was not spontaneous but emerged from a long and often painful process of negotiation, seasoned by forbearance and the recognition of the importance of solidarity in the face of adversity.
- 9 Of course, to answer this candidates will have to be aware that Molina knows all about the plot to weaken Valentín's resistance by making him ill. He will therefore be full of apprehension, knowing he is in for an unpleasant time (though the poison certainly won't kill him). Will he feel some generous relief that Valentín didn't have to eat the stuff? Perhaps, though he tried hard to ensure that Valentín *did* eat it – to avoid arousing Valentín's suspicions, as he later tells the Director. He doesn't want to lose Valentín's goodwill, and must be shamed by the irony of Valentín's kind insistence on his eating the larger portion; but he is also very anxious not to lose the Director's favour, which may procure his release. All in all his thoughts will be in a turmoil; good candidates should be able to produce an answer that is both lively and sympathetic.

### Rulfo

- 10 A case could be made for seeing *Pedro Páramo* as an extended ghost story, and this is a classic passage. The 'echoes' of which the town is full are from the dead, and they are pervasive: there's no escaping them ('encerrados ... o debajo de las paredes'). Damiana thinks they may eventually cease, but if so it seems to be the least unpleasant ones that stop ('la alegría cansa'). As in all the best ghost stories, the terror builds up gradually. The ghostly visions that Damiana describes to Juan get steadily more alarming: first it is 'echo' of a cheerful event, a fiesta; then howling dogs (token of grief and despair) and rustling leaves (token of coming winter); then a phantom funeral (according to folklore in many countries, anyone who sees one will die him/herself within the year, and this is surely implied here; in any case it is alarming to meet a sister who died years ago). After these descriptions Damiana's advice to Juan not to be scared rings very hollow – and becomes much more so at the end of the passage, when it becomes obvious that Damiana herself is a ghost or an 'echo'. Juan is left in fearful solitude. Careful analysis is needed to show how Rulfo builds up the scary atmosphere in this passage.
- 11 There is no denying that Rulfo's narrative method makes the story exceedingly difficult to follow. Quite a number of candidates offering *El reino de este mundo* were clearly flummoxed by the narration, and this is likely to occur again unless teachers really work on the text with their candidates. Here, at least, candidates are being invited to state and discuss the difficulties, but in a positive way: what does Rulfo achieve? He intends to make the reader *work*, instead of passively receiving what the author gives him. Individual readers/candidates may find this stimulating or exhausting, or both. Rulfo also creates a complex world in which nothing and nobody is certain – not even who is alive and who is dead. The elimination of traditional narrative means the elimination of traditional certainties. We are *meant* to be confused and disoriented: this may be alarming or fascinating or, again, both. Rulfo is suggesting that conventional attitudes towards the passage of time, the formation of character, the interaction of individuals, etc. may be a self-indulgent invention designed to shield us, both in narrative and in real life, from the true chaos of experience. Is all this too sophisticated for our candidates? For some of them, certainly; but if they are to do the book at all, one hopes that they will at least have been challenged to think about how it works. If they can just convey that they are confused, but interested,

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this will be an acceptable start. Some awareness of the time-shifts will probably take them up to the 12-14 band. Above all, there must be precise examples of how the narrative works. Nothing that merely generalises should score above 12.

Note that the question refers to 'la historia de *Pedro Páramo*', i.e. the whole book. However, I think we shall have to accept answers which focus on Pedro Páramo the character. The problems will be much the same, since Rulfo presents character in the same oblique way as he presents everything else. If this problem arises we will discuss it at the co-ordination meeting.

- 12 Padre Rentería is one of the more graspable characters in the book, which is why he has been selected here. We know that he is a weak man, hating Pedro Páramo for his sinful presumption and ruthlessness (especially on Ana's account) but unable to stand up to him, conscience-stricken and resentful as a result. He seems to see Susana's dying moments as a way of getting back at Pedro Páramo by striking at someone whom Pedro Páramo loves but who inspires less terror in him (Rentería) than Pedro Páramo or Miguel. Hence the mental torture to which he subjects Susana through his images of death and hell, and his failure (he hasn't the courage to make it an outright refusal) to give her extreme unction. We subsequently learn that he has taken to the hills with the revolutionaries, presumably to escape Pedro Páramo's wrath. What exactly we presume him to be thinking as he leaves the death chamber depends on how we judge his capacity for self-deception: he may be able to persuade himself that he acted correctly, since even after his exhortations, Susana 'refused' to confess, and he has been told off before for being too generous with sacraments to the undeserving. Or perhaps he will feel guilty at thus avenging himself on the weak. He will certainly be in a hurry to get away from Pedro Páramo, and will fear his wrath. Any plausible suggestions the candidate includes should be accepted.

### **Cabal**

- 13 By this stage in the play, the presence of the ring off-stage has been firmly fixed in the audience's minds: the whole play hinges on Kid's appearance or non-appearance on it for the title-fight. We are agog to know whether he will win, but this basic interest is greatly reinforced by the presence of Mateos, who is desperately anxious for Kid *not* to win. A good answer will bring out, above all, the contrast between Kid's physical struggle offstage and Mateos's mental struggle on stage: as Kid triumphs, Mateos slumps in defeat. Kid's ascending curve is mirrored in reverse by Mateos's descending one; the exactness of the parallel is brought out in the stage directions. The effect is highly dramatic; the situation itself, so carefully set up by the author, is full of tension and ominous implications, but a lot of the effect will depend on the actor playing Mateos. His frantic instructions to Marcel at the beginning of the passage screw up the tension: will Marcel really dope the unsuspecting Kid? We follow the progress of the fight from the 'noises off', but every indication that Kid is winning is turned upside-down by the mounting panic and despair of Mateos which is visible before our eyes. Mateos is almost out of his mind: the formerly self-assured and decisive boss frantically searches for a pen which is in his mouth all the time, and betrays his sickening anxiety when he throws it against the wall. He has lost control over his fate at the very moment when Kid has assumed control over his. The parallel between Mateos's desperation and Kid's triumph culminates in the twofold count-down offstage: the dispensation for Marcel which Mateos is trying to write is already superseded, and Mateos knows it. As Kid's victory is announced offstage, Mateos acknowledges his own defeat by tearing the letter up. His final remark to Marina has something almost heroic about it: he always said Kid would be a champion, he has brought Kid to where he is now, the longed-for triumph has turned to dust and ashes, but he can still acknowledge it as a triumph.
- 14 I hope no candidate will be foolish enough to answer 'not at all' (if this is the truth the candidate should have chosen another question). But there is certainly room for an answer on the lines of 'boxing doesn't interest me *per se*, but I have been drawn into Cabal's presentation of it'. In point of fact, the play contains remarkably little about the technicalities of boxing, except for a few images and the presence of the punch-bag; it would not make a lot of difference if some other individual (not team!) sport were involved. The fighting itself doesn't come into focus until the final scene, and as we don't actually see the fight we certainly aren't involved in the technicalities: what matters is the build-up to Kid's triumph. Note also that there is little or any glamour involved: the whole get-up is seedy, as can be seen from the detailed stage directions at the beginning of the play. What matters is the world which Cabal creates *around* the boxing ring, and the human passions and interactions which it engenders: the physical and mental strain it imposes on Kid, his dread of failure, his desperate attempts to escape from the loneliness of the (would-be) champion; the betting and intrigue; the bullying commitment of Mateos; Marcel's anxious professionalism; the comic denseness of Sony,

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always on the fringe. A good answer will have to focus on these aspects. The question is a central one, so hopefully teachers will have discussed it to some extent in class.

- 15 It is important for the candidate to understand the situation. Mateos is doing a bunk because he is terrified of Achúcarro's revenge – and with good reason, as is already amply clear and as is terribly proved at the end of the play. Marina is aware of the situation but doesn't fully realise the danger, and she will be riotously happy because she has finally got what she wanted (though why she wants it so much is a question a feminist might be tempted to ask!). Probably she will go on about how happy she is and will be, in a future well equipped with supermirafioris and other luxuries, and will dwell on how pleased she is that Kid has won his fight. On the other hand, she is no fool and will understand Mateos' anxiety. Mateos may bear with her but will not be inclined to join in her raptures; he will be more concerned with getting away before the thugs catch up with him. But he is not without feeling for Marina ('tú eres lo único aprovechable que he encontrado en esta perra vida'), and may have some kind words for her. There are many possibilities here, and any convincing approach, grounded in the text, will be fully rewarded.

### Lope de Vega

- 16 The usual caution applies here: both parts of the question must be tackled for an adequate mark, but the answers should be marked holistically. Candidates may have more to say on one question than the other. It is even permissible (though not desirable) for candidates to run both questions together.

Careful, methodical analysis is needed for a 12+ mark here. Tello's speech is carefully constructed for maximum effect. At the beginning (after the conventional salutation) he immediately seeks to stir indignation by mentioning the supreme (to a king) offence of treason, and pity by invoking the 'caballero anciano' (Don Alonso's father – audience will of course realise this, and the king is apparently meant to do so too). He then reminds the king, who we know is careful of his dignity (in public at least), that it is his chief duty to do justice. Tello then passes to an elaborate narrative which stresses Don Alonso's virtues and the savagery of his enemies: 'los toros, menos fieros que fueron sus enemigos' does both, and also reminds the king of Don Alonso's exploits, which he has just witnessed. Tello stresses the sinister darkness of the fatal night, again evoking the dreaded crime of 'traición'. He makes his narrative compelling by leading up to the identification of the men he met by the 'bloody' light of the moon, and by referring to divine justice he indirectly reminds the king that it is his task to execute that justice here on earth. The climax, describing Don Alonso's death, mingles emotion – both Tello's own and that of Don Alonso's parents – with a reminder of what a loss Don Alonso will be to the community. Note that Tello does not in the speech identify the criminals nor specify what punishment is appropriate, but there can be only one punishment for treason, and his speech is designed to convince, both by emotion and by logic, that the king is dealing with treason of the worst kind, so that once the perpetrators are identified, their doom will be sealed. Not all the above points are 'required' for a mark in the 18-20 band, and of course others may be made. The point is that a good answer will pay careful attention to detail.

Up to this point, Tello has retained his role as the play's humorist, endlessly exhibiting his earthy, unheroic nature as befits a conventional 'servant'. At times, however, his speeches assume an unexpected gravity, as when he advises Don Alonso against trusting to Fabia's *conjureros*. Those moments can be taken to foreshadow the present speech, although here he speaks with a solidity and authority which we have not had from him before. Again, although Tello provides so much of the comic relief, we were never made to feel that he was a man of straw. There was never any doubt of his devotion to Don Alonso, and nobody knew more of Don Alonso's feelings and actions: as in many plays of this period, the manservant is also a trusted confidant and friend. Moreover, despite his perpetual alternation between boastfulness and comic self-denigration, Tello has shown himself to be no coward, but a man of sense and resource: therefore it is not incongruous that he should assume such an authoritative role as the avenger of his beloved master. That is how I see it; other arguments could be devised. The best ones will show awareness of both what Tello says (and how he says it) in this speech and how the candidate sees him in the play as a whole.

- 17 As always with this type of question, the best approach will be thesis-antithesis-synthesis. I have said this many times in Principal Examiner's reports, but it does not seem to be getting through to all centres. It is important to note that if two views are proposed, it is because two views are, in the setter's eyes, tenable. A good answer will almost certainly be one which examines both possibilities, though it is possible to score at least up to a 15/16, and maybe higher, with a very detailed and convincing exposition of one of them. In the present case, as I see it, the one develops into the other.

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At the beginning Inés does come over as ‘ingenua e inocente’: she is a sheltered young girl, in love for the first time, and cannot account for the confusion of her own feelings; she leans on other people – Leonor and Fabia – for advice and tends to go where she is pushed. On the other hand, even at the beginning, once she has seen Don Alonso she knows what she wants, and as the play progresses she does show herself willing to try anything to get it, even to deceiving an indulgent father and treating the still-inoffensive Rodrigo with brutal indifference. By the third act her love has become more mature and her determination has hardened, making her less dependent on other people and able to match Don Alonso himself in devotion and resolution. We do not, however, get the impression of a ruthless schemer: the play makes it clear throughout that Don Alonso is her true soul-mate, so in seeking him she is fulfilling her destiny. As with Juliet, the fascination lies in her progress towards true womanhood, so tragically broken off at the end.

- 18 This is likely to turn into a real weepie, and this is perfectly acceptable so long as the voices and characters of Don Pedro and Doña Inés are recognisable. Don Pedro is the kindest of fathers and will be heartbroken, both for Doña Inés’s sake and at the prospect of losing her – though, NB, we know that he was not formerly opposed to Doña Inés entering a convent if that was what she truly wanted, since he has Leonor to console him, a fact which may emerge here (though Leonor also has been brutally deprived of her lover). Doña Inés will be sternly resolved to go through with her decision, but naturally full of fond and tragic memories of her lover, whose virtues Don Pedro has previously been most ready to praise. She is unlikely to indulge in any high-flown religious sentiments, since for her the convent is not a vocation but a refuge (as for Isabel in *El alcalde de Zalamea*). She may also exult in the punishment of Rodrigo and Fernando, which she so passionately demanded, but this should not be overdone – I do not think she is the sort to harbour pointless resentment. What will not earn high marks is a display of sentiment which does not hark back to the precise circumstances of the play.

### **Brotherston**

- 19 This question is a gift for a candidate with a good eye for detail. There is little in the poem that is not intended to be menacing, from the ‘oscura región desolada’ to the ‘vapores de sangre’. Details need to be adduced and interpreted. The effect is reinforced by the repetitions, and by the deliberate mystification: we may (but do not have to) know who Lok is, but who is the Pastor? who the red-haired warrior? What is Lok singing about?... Candidates who do not have a good eye for detail may at least comment on some of the latter effects.
- 20 We are now introducing something that has been running for some years in the English exam, i.e. prescribing poems to prevent candidates choosing unsuitable ones on which to base their answer. Unfortunately we are now finding that candidates are choosing unsuitable questions just because they happen to know one of the poems specified. By the time the November exam comes through we shall have had experience of how it worked in the Spanish in June.
- 21 Here we return to the traditional format, except that we specify Darío. Note that the candidate is allowed to choose a section from a longer poem. Experience suggests that some may choose very short sections – but they will only penalise themselves thereby, as they did when choosing Bécquer four-liners, a practice which we never managed to eliminate despite repeated complaints in the principal examiner’s report.

### **Mistral**

- 22 This is a long poem, and some selection of detail is permissible; however, it should not be so drastic as to lose the thread of how the poem develops. The basic idea, which needs to be conveyed in some form, is that the bread acts as a memory-trigger (very like Proust’s *madeleine* – candidates are unlikely to make the comparison, but it is an interesting one). This piece of bread represents, or by extension becomes, every piece of bread the speaker has ever eaten: it encapsulates her memories. The enchantment actually *depends* on the bread being ‘corriente’: it occurs throughout her life and so evokes it. Candidates who don’t grasp this are unlikely to produce convincing answers, though of course everything they say will be considered on its merits. Once the main point has been conveyed, the mark will depend on how far, and how convincingly, the candidate interprets the detail of the poem. The actual details are not probed here because it would take too long; let the candidates do the work!
- 23 As in question 20 above, we are introducing the restricted selection here, so beware of candidates who choose one of the poems just because they know it. For a decent mark there must be an attempt

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to address the precise question asked. Naturally, merely listing examples of rhyme and rhythm will not impress: we are looking for an appreciation of effects in context.

**24** Traditional criteria apply here.