

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

**0488 Literature (Spanish)**

**0488/3**

Paper 3, Unseen, maximum raw mark 20

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 3 of Syllabus 0488 (IGCSE Literature (Spanish)) in the November 2004 examination

|             | maximum mark available | minimum mark required for grade: |    |   |   |
|-------------|------------------------|----------------------------------|----|---|---|
|             |                        | A                                | C  | E | F |
| Component 3 | 20                     | 16                               | 12 | 6 | 4 |

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.



| Page 1 | Mark Scheme                          | Syllabus | Paper |
|--------|--------------------------------------|----------|-------|
|        | LITERATURE (SPANISH) – NOVEMBER 2004 | 0488     | 3     |

**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 the poem 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 it.
- 2-3** Scrawls a few lines; has attempted to read poem, but clearly doesn't understand it.
- 0-1** Nothing to reward.

The poem is a fairly long but accessible one. As usual with long poems, some selection is permissible and indeed desirable, but beware candidates who comment on only a very few lines and convey no appreciation of the poem as a whole.

- (a)** The poet actually spells this out for us in the penultimate verse ('el mundo de los siete pozos:/la human cabeza'). Hopefully all candidate will grasp this point, and most of them (up to a mark in the 6-8 band) should realise that the 'siete pozos' are the eyes, ears, nostrils and mouth. Edging a little up the scale of understanding (9-12), moderately competent candidate should be able to suggest reasons for the use of the words 'pozo' and 'mundo', which is where the question becomes really interesting. Basically, if the head is the 'world' (microcosm? in past years some candidates have demonstrated understanding of this concept), the orifices are pits or wells which allow access to the depths of that world, but also allow things to come out of it. Candidates receiving marks in the top two bands should be able to discriminate between the different kinds of pozos – the eyes seas, the ears tubes, the nostrils doors, the mouth a crater – and perhaps suggest reasons why the poet chose these particular images.
- (b)** As usual, while we generally expect candidates to answer the two parts separately, they could conceivably be run together, or even answered in reverse order – it will not matter in the marking, which should as always be holistic. Obviously an adequate response here will examine some of the images in detail; I would not expect every one to be commented on in the time available! Weak candidates are likely to list and over-quote, and we shall as usual have to pick out and reward anything they say that is relevant – even identifying a few of the images is a start. If the effect of even a few of the images is convincingly appreciated, we are probably dealing with a mark of at least 13. An answer which can convey appreciation of the overall effect of this cumulation of images will be heading for a mark in the top two bands. To me the overall effect is that of defamiliarisation: that most inescapably familiar object, a living head, is deconstructed in a welter of rich imagery, and thereby re-created in a radically new form, but without losing contact with the true function of each of the organs described. This may sound like a sophisticated idea, but the better candidates may be perceptibly thinking along these lines. Quite different impressions are, of course, possible and will be assessed on their individual merits.