



Cambridge IGCSE™

SPANISH LITERATURE

0488/03

Paper 3 Alternative to Coursework

October/November 2020

MARK SCHEME

Maximum Mark: 20

Published

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2020 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This document consists of **9** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Answers will be marked according to the following general criteria. Please tick each page of the script marked. Comments can also be added in a text box. Don't forget to write your mark for each essay at the end of that essay.

Band 8	20 19 18	Answers in this band have all the qualities of Band 7 work, with further insight, sensitivity, individuality or flair. They show complete and sustained engagement with both text and task.
Band 7	17 16 15	<p><i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows a clear and at times critical understanding of the text and its deeper meanings • responds in detail to the way the writer achieves her/his effects (sustaining a fully appropriate voice in an empathic task) • integrates carefully selected and relevant reference to the text
Band 6	14 13 12	<p><i>A developed and relevant personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows understanding of the text and some of its deeper implications • responds adequately to the way the writer achieves her/his effects (using suitable features of expression in an empathic task) • shows some thoroughness in selecting relevant references to the text
Band 5	11 10 9	<p><i>Begins to develop a relevant personal response that engages both with text and task</i></p> <ul style="list-style-type: none"> • shows some understanding of meaning • makes a little reference to the language of the text (beginning to assume a voice in an empathic task) • uses some supporting textual detail
Band 4	8 7 6	<p><i>Attempts to communicate a basic personal response</i></p> <ul style="list-style-type: none"> • makes some relevant comments • shows a basic understanding of surface meaning of the text (of character in an empathic task) • makes a little supporting reference to the text
Band 3	5 4 3	<p><i>Some evidence of a simple personal response</i></p> <ul style="list-style-type: none"> • makes a few straightforward comments • shows a few signs of understanding the surface meaning of the text (of character in an empathic task) • makes a little reference to the text
Band 2	2 1	<p><i>Limited attempt to respond</i></p> <ul style="list-style-type: none"> • shows some limited understanding of simple/literal meaning
Band 1	0	No answer / insufficient answer to meet the criteria for Band 2

Annotations to use in Scoris

Remember that when annotating, <u>less is more</u> . Schools can ask to see their marked scripts and no-one will remove any annotations before they are sent to schools. Therefore it is essential that any annotations are completely justifiable according to the mark scheme.	
Tick	Appropriate statement/ interpretation
Cross	Error / Misinterpretation
BOD	Benefit of the Doubt
Highlight	Red (to indicate quotes on the left hand margin) Blue (to highlight, inside the text, significant points in the response)
On-Page Comment	Use this if you want to type in an annotation in a certain place on the script.
Off-Page Comment	Use this if you want to make a comment off the script – a note to yourself or to the PE (rare)
^	Omission (to indicate when an expected comment or point is missing). Also if a key word in a sentence has been omitted rendering the statement confusing or incomplete
REP	Repetition
?	Unclear / Confusing / Lacking sense
NAR	Narrative (to indicate sections that are unnecessary or, paraphrasing, or, a simple transference of text or use of quote without due comment or explanation)
DEV	Development / Going beyond the immediate text / Reading between the lines / Critical understanding of deeper meanings
IR	Irrelevant. Comments that are not directly associated to the text / Comments that may be connected or derived from the text but end up becoming the main point of focus, forgetting the content of the extract or the relevant question
Vertical wavy line	Extendable vertical wavy line (for margin use). Can be used in different colours to indicate different things. Eg. On the left hand margin indicates a long piece of narrative or unnecessary material transferred from the text. Usually used to mark long and repetitive introductions that fail to add significant ideas
EVAL	Evaluation / Assessing implications of punctual and/or more general points of the material

Using annotations on Scoris

Remember that this is a literature not a language assessment: do not correct or comment on individual spelling and grammatical errors. (But you might comment if relevant at the end of the script, e.g. “Frequent errors obscure meaning.”)

These may be factual comments or comments on key features of the answer related to the mark scheme, e.g. well-developed/undeveloped, clear/unclear, insufficient /reference to text; needs to explain point; good ref to dramatic qualities; needs to expand; evidence?; detail; not answering question.

Be careful to distinguish between an unusual opinion and a factual error.

At the bottom of the script put a brief summary comment based on the mark scheme:
e.g. Competent answer with some evidence of personal appreciation; a couple of significant omissions

What not to write on scripts

Do not use more than one question mark

Do not use exclamation marks at all in a comment box.

Do not use capital letters to “shout”, e.g. NO.

Do not use any pejorative or disparaging emotive word or phrase- this includes: poor, bad, wrong, get on with it, so what? hardly! What? this is NOT the point, muddled, nonsense, shallow, etc.

Do not comment on handwriting or untidiness unless this interferes with the task of marking.

Do not comment on the centre as a whole or their teaching.

Do not focus on what the candidate has NOT written but rather on what s/he has written (though significant omissions having a bearing on the question might be mentioned).

Question	Answer	Marks
<p>Indicative Content</p> <p>The detailed questions are intended to help the candidate respond. Candidates are required to answer them, but need not do so in a rigid sequence; some of the answers may be implicit in the essay, although it is expected that candidates will be able to spell out their views and interpretations with sufficient clarity. There is no prescribed application of marks to each question and the response should be marked holistically. Candidates who do not answer the prescribed questions will penalise themselves automatically, as the questions are central to the passage.</p>		
1	<p>Lea atentamente el siguiente fragmento extraído de la novela ‘Don Segundo Sombra’ escrita por el argentino Ricardo Güiraldes y publicada en 1926. Luego conteste la pregunta:</p> <p>The extract in question has two main characteristics. It is set in the early part of the twentieth century and uses the local dialect of the rural people (the gauchos) from the Argentinian Pampa, therefore, a glossary has been provided to help comprehension. It is therefore hoped the candidates will be in a position to understand the language of the passage almost in its entirety, to gain a general understanding of the extract, and to convey an appropriate response to the quality of the writing. At the lower levels (up to 9 marks) we are looking for evidence of basic understanding, with a simple personal response. At the 5/6 level bands we expect a clear, if not sophisticated and more complex, answer to each of the questions and a successful attempt to support ideas from the passage. Be aware of inert, mechanical quoting or simple paraphrasing that adds little to the interpretation or leaves the task of interpreting and/or inferring to the examiner. As we go up to 7/8 level bands we are looking for an in-depth analysis and close attention to detail; an ability to read between the lines, with appropriate support from the passage; a motivated personal response; good use of the imagination and a direct, clear focus on the questions throughout. Although some candidates may find the theme of the story rather unfamiliar, they still should be able to engage with it and fully exploit its elements, particularly so if they are to be rewarded with a top band mark.</p> <p>¿Hasta qué punto, y cómo, ha logrado el autor impactarlo(a) a usted como lector/a con lo que acontece en este episodio? En particular, debe considerar, <u>en detalle</u>, los siguientes aspectos:</p> <ul style="list-style-type: none"> el comportamiento del tape Burgos ante la llegada de Don Segundo Sombra al bar y lo que el diálogo que se entabla entre ambos personajes le sugiere a usted <p>The extract suggests that ‘tape Burgos’ (tB), known for being ‘cuchillero y buscapleitos’ had been dropping offensive hints to Don Segundo Sombra (DSS), who, although very aware of the offensive comments, has chosen not to pay attention to them (given his peaceful character). However, the insistency of these remarks finally gives him no other option but to respond. Nevertheless, he remains calm and does not appear to feel in the least annoyed or aggressive. On the contrary, and, in a manner that could even be regarded as friendly, he asked tB if he was trying to provoke him.</p>	

Question	Answer	Marks
1	<p>The others in the bar notice immediately the irony behind such a calm and controlled reaction from DSS and, even tB seems, initially, disconcerted. However, he soon recovers and responds more directly to DSS: ‘...creiba que estaba hablando con sordos...’. DSS responds in an even more unexpected and disconcerting manner telling tB that he (DSS) is a very busy person and that if he wants to fight with him, he must give him at least three days’ notice. Tape Burgos – used to provoking immediate reactions to his threats – finds the situation difficult to handle. Evidently, DSS’s response is not only disconcerting but, sardonic. The people in the bar are aware that tB is not being taken seriously by DSS and, although this causes them to laugh, at the same time, makes them aware – considering how well they know tB – that the situation can turn seriously dangerous at any minute.</p> <p>The narrator makes it clear that DSS’s attitude of trivialising tB’s provocation is both a sign of carelessness as well as of self-control and courage: ‘el hombre de pocas palabras que inspira en la pampa una admiración interrogante’. After having failed in his attempt to provoke a fight tB pays for his drinks while continuing to make threats and, finally, leaves the tavern. In this section of the extract it becomes evident that tB is a loud-mouthed troublemaker. He does not know DSS, has not met DSS before, but he resents his reputation of being strong and courageous and the respect and admiration he inspires. He may have thought that if he confronted DSS and won the fight he would have gained respect and admiration from others or, even, inspire more fear, to which he is accustomed. On the contrary, DSS is a peaceful man, with self-control and confidence and little inclination to fight for the sake of it. DSS does not allow others to provoke or intimidate him and has the necessary mental power to neutralise his enemies.</p> <ul style="list-style-type: none"> • la emboscada fuera de la taberna, la inesperada reacción de Don Segundo Sombra y cómo esto refuerza la impresión que estos dos hombres le dan a usted <p>The narrator tells us that he follows tB to find out what he is doing outside. Locals know tB to be a treacherous troublemaker. This is confirmed when the narrator sees tB looking for cover in the shadows to wait for the opportunity to attack DSS when he leaves the bar. Others, including the bar owner, Don Pedro, are also afraid that something serious could happen to him.</p> <p>The narrator, apparently addressing Don Pedro, warns DSS of the imminent danger: ‘Cuídese’, he tells him, at the door.</p> <p>As expected the thug jumps on DSS with a knife in his hand attempting to stab him directly in his heart. The narrator sees the blade: ‘cortar la noche como un fogonazo’, but the agility of DSS allows him to dodge the blade and tB’s knife ends up crashing against the brick wall, breaking into pieces. At this point, tB, already disarmed, steps back and awaits – resigned – for the attack from DSS: ‘el encontronazo decisivo’.</p> <p>DSS has in his hand a small blade, but he puts his knife away. He bends down and picks up the pieces of tB’s broken knife and hands them to him, saying: ‘Tome, amigo, y hágala componer, que así tal vez no le sirva ni pa carniar borregos’.</p>	

Question	Answer	Marks
1	<p>Here DSS's irony is striking. The sheep are docile animals, and tB's knife is initially 'largo y grande' suited to deal with more aggressive beasts. It is also clear that DSS addresses the man as 'amigo' indicating his lack of dislike or even annoyance towards him.</p> <p>DSS readies himself to continue on his way but tB follows him and tells him: '¡Oiga, paisano... Yo vi'a hacer componer este facón pa cuando usted me necesite'. With this phrase tB indicates to DSS that he is under his unconditional command. He has surrendered to DSS by offering him his services whenever he needed them.</p> <p>At this point in the extract, DSS's actions are particularly calm. At no point does he lose self-control or becomes angry or violent, even though it would had been perfectly justifiable to counter-attack tB after his hostile and treacherous behaviour. Instead, DSS chooses to forgive the affront. DSS's actions definitely teach tB a lesson: a completely different way to act in life. His previous attitude has changed and he is - perhaps for the first time in his life – grateful for the opportunity given to him by DSS to continue living.</p> <ul style="list-style-type: none"> • cómo interpreta usted el cambio de actitud del tape Burgos al final del episodio y lo que lo motiva. <p>A number of points need to be considered to answer this question:</p> <ul style="list-style-type: none"> • The confrontation between tB and DSS is exclusively instigated by tB. At every opportunity DSS attempts to 'dissuade' or 'neutralise' the provocation. • TB's initial motivation appears to be sheer envy of DSS's fame of being a courageous and righteous man who is admired by everybody. TB probably thinks that murdering DSS will inspire more respect for and/or fear of him. • DSS attempts to dissuade tB in the bar, arouse/ignite his desire to cause DSS harm, because he feels he has lost face in front of the people in the bar. • TB is treacherous and hides in the shadows in order to attack DSS. He does not challenge DSS in an open manner, 'de hombre a hombre', which is the way these confrontations are supposed to take place. He ambushes DSS. This is not a face-to-face fight, it is an attack. • DSS has the necessary skills to avoid the attack and in the process tB's weapon breaks. 	

Question	Answer	Marks
1	<ul style="list-style-type: none"> • Unarmed, tB awaits the inevitable: that DSS will return the attack and kill him ('encontronazo decisivo') as most men in his position, particularly tB, would have done. Historically speaking, such were the rules of the game in those times. We are talking about life in the 'pampas', long ago. People used to solve their conflicts with the use of weapons and force. And men were used to responding to challenges by fighting back. Very few attempted to avoid confrontations and to do so was not considered a brave or even honourable action. Human life was not considered particularly valuable. • But DSS puts his small knife away ('cuchillita') and, instead of responding to the attack, picks up the broken 'facón' and returns it to his assailant, without causing him a scratch and, particularly, without any gesture of anger, violence or resentment. • At this point tB must think that he was a very fortunate man. He must be aware that DSS has forgiven him and spared his life ('le ha perdonado la vida') in spite of his murderous intentions and that, for such a tremendous act of kindness, DSS is deserving of his unconditional submission. That is the only form of retribution possible. TB's final attitude shows that he repents for what he had done and that he recognises the superior values of DSS, who, in spite of everything, avoids an unnecessary confrontation and has the nobility of character to forgive and spare the life of his enemy. <p>All of the highlighted points in this mark scheme are relevant discriminators. Not all of them need to be included in the responses, however, the more points included the higher the overall mark would be.</p> <p>Usted puede añadir cualquier otro comentario que le parezca pertinente. It is rare for candidates to follow up this suggestion and they should not be penalised if they do not. However, any interesting comments should of course be taken into account in the overall reward, provided these do not distort or contradict the main story line and candidates do not end up either, contradicting themselves or, not adopting a clear line of interpretation. If additional and reasonable ideas are offered, generous reward should be considered although this section alone should not be substitute for the required response to the preceding ones.</p> <p>Some candidates may include here some of the points mentioned in the previous section. This is fine if the candidate justifies his/her interpretation. Others may include some aspects but ignored others. This is the real band discriminator. Those who manage to interconnect most the different components of the story as outlined above would be the ones allocated to the upper bands.</p> <p>Candidates may elaborate within these lines or follow alternative interpretations. The only requirement here is to be consistent and avoid flagrant contradictions or uncommitted/unexplained statements. Ideas should be clearly stated, well argued and convincing to be given the marks.</p>	