



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/03

Paper 3 Alternative to Coursework

October/November 2021

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 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level 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 RM Assessor

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
MR	Error / Misinterpretation/Misunderstanding
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. E.g. 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	Assessing implications of punctual and/or more general points

Using annotations on RM Assessor

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 penalize themselves automatically, as the questions are central to the passage.</p>		
1	<p>Lea atentamente el siguiente cuento completo llamado <i>Continuidad de los parques</i>, escrito por el autor argentino Julio Cortázar y publicado en 1964. Luego conteste la pregunta:</p> <p>The extract in question is set in the 20th century and poses a few problems of linguistic comprehension. Thus, a short glossary has been included to facilitate better understanding. Hence, it is expected the candidates will be able to convey an appropriate response to the questions. 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. It is not unusual for candidates to quote from the question paper in a rather mechanical manner and for no other apparent purpose than to fill up space. This material has usually been provided to contextualize the extract and does not need to be mentioned again in the candidate's answer. 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. Candidates are expected to engage with the text and fully exploit its elements, particularly so if they are to be rewarded with a top band mark.</p>	

Question	Answer	Marks
1	<p>¿Hasta qué punto, y cómo, ha logrado el autor impactarlo/la a usted con lo que acontece en este relato. En particular, debe considerar, <u>en detalle</u>, los siguientes aspectos:</p> <ul style="list-style-type: none"> • la impresión que tiene el lector/la lectora de la persona inicialmente descrita en el relato y de sus acciones y pensamientos <p>From the initial information we learn that the main protagonist is a man who owns lands that he rents to sharecroppers. His business appears to be relatively significant as he engages the help of others (a lawyer, a butler) to deal with it. He travels around due to his business and lives in a large house (many rooms, large living room, studio, among others, a large park, a boulevard, etc.) Over the past few days he has been reading a novel but has been forced to interrupt his reading many times. Now, he is looking forward to continuing with his novel. He settles himself comfortably in his favourite high back armchair in the study, with his back intentionally facing the door so to minimize any chance of an interruption. He enjoys letting himself to get gradually immerse, in the plot of his novel, while allowing his surroundings to disappear, little by little, in the process. He enjoys reading and has been looking forward to this moment: to the comfort of his high back armchair and the feel of its velvety fabric and to having his cigarettes at hand. All in all, he is looking forward to a prolonged and absorbing reading experience. Savouring word by word, he becomes involved in the imagery, colour and action of the story he is reading...</p> <ul style="list-style-type: none"> • la trama de la novela que el protagonista está leyendo, y su importancia <p>The novel the protagonist is reading, tells the story of a man and a woman who are lovers and are plotting to get rid of the woman's husband. This is the last rendezvous of the couple in the well secluded cabin forest, just before the murder is about to take place. The first to enter the cabin is the woman, looking apprehensive, then, enters the man, who has been hit in the face by a branch, in his way to the cabin. Although the woman tries to be affectionate to him, kissing his wound, he rejects her advances, as he has not come this day to repeat their passionate and secretive amorous encounters. He has a knife under his shirt, a symbol that anticipates their desired freedom. Their anxious dialogue betrays the certainty of the events that are going to take place: this outcome had always been in the cards. Even the caresses of the woman that entangle the lover's body in an attempt, perhaps, to retain or even dissuade him, insinuate the detestable presence of another body between them that is necessary to destroy. Nothing had been forgotten, alibis, mishaps, possible errors. From that moment on, each minute had been meticulously organised. Today, they are, carefully, revising, for the last time, the details of their plan before its execution. Outside, it is starting to get dark.</p>	20

Question	Answer	Marks
1	<ul style="list-style-type: none"> el impacto del desenlace del cuento en el lector/la lectora y lo que hace que este sea particularmente original o inusual <p>Now the lovers are ready to carry out their plan. At the door of the cabin they go their separate ways. He gives a last glance to the woman who is running with her hair loose. He starts to run as well, but in the opposite direction, looking for the protection of the trees and bushes, until he can see, in the mist of dusk, the beginning of the boulevard leading to the house entrance. The dogs were not supposed to bark, and, as expected, did not do it. The butler was not supposed to be in the house, and, in fact, he was not. He climbed the porch steps and entered the house. He could hear in his ears the words of the woman: first, a blue living room; then, the gallery, then, a carpeted staircase. Upstairs, there are two doors, both rooms are empty. Next, is the studio's door and the knife is now at the ready in his hand. He can see the light through the large windows, the high back of a green velvet armchair and the head of a man sitting in the chair reading a book...</p> <p>The story suggests that what comes next is the murder of the protagonist at the hands of his wife's lover. The story also suggests that the protagonist has been reading an intriguing novel with a plot identical to his own life, and that the murder in the novel he is reading is, in fact, about his own murder. The novel's plot has merged with the real life of the protagonist. Word by word, absorbed by the sordid plans of the lovers in the story, the protagonist becomes enveloped by the images of the story and ends up becoming the victim of the murderous couple: his own wife and her lover.</p> <p>And, last but not least, a thought about the author's skill needs mentioning: the neat way in which he smoothly connects the events of the novel the protagonist is reading with real life, his own, without even a transition in between.</p> <p>The title of the story now makes sense, and acquires full significance: la 'continuidad de los parques', the park mentioned in the novel and the park of the protagonist house, and it is this 'continuity' that reflects in the way one story merges with the other. The author, quite skilfully, and without creating any seems, leads the reader from fiction to reality (second level of fiction of the tale). Moreover, he manages to engage the reader with a full and impacting tale within a very short narrative, which, again, gives account of his skilful/majestic writing style.</p> <p>Usted puede añadir cualquier otro comentario que le parezca pertinente.</p> <p>It is rare for candidates to follow up this suggestion and they should not be penalized 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>	

Question	Answer	Marks
1	<p>Some candidates may be inclined to offer alternative interpretations to the ending of the story. For example, some may consider that the lover probably did not manage to kill the protagonist as the author does not corroborate this fact. Some may argue other possible endings such as unexpected events preventing the lover from carrying out his plan, e.g. the unexpected return of the butler, the arrival of an unexpected visitor; the unexpected reaction of the protagonist that, miraculously, manages to defend himself from the attack, etc. The fact that the author does not explicitly mention that the killer manages to achieve his goal, can, justifiably, give room for other interpretations. Any, reasonable arguments will be acceptable, providing they are justified and fully explained.</p> <p>Some candidates may include here some of the points mentioned in the previous sections. This is fine if the candidate justifies his/her interpretation. Others may include some aspects but ignore others. This is the real band discriminator. Those who manage to interconnect most of 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>	