



# Cambridge IGCSE™

---

LITERATURE (SPANISH)

0488/33

Paper 3 Alternative to Coursework

May/June 2022

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 May/June 2022 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 **8** 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.

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"> <li>• shows a clear and at times critical understanding of the text and its deeper meanings</li> <li>• responds in detail to the way the writer achieves her/his effects (sustaining a fully appropriate voice in an empathic task)</li> <li>• integrates carefully selected and relevant reference to the text</li> </ul>
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"> <li>• shows understanding of the text and some of its deeper implications</li> <li>• responds adequately to the way the writer achieves her/his/their effects (using suitable features of expression in an empathic task)</li> <li>• shows some thoroughness in selecting relevant references to the text</li> </ul>
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"> <li>• shows some understanding of meaning</li> <li>• makes a little reference to the language of the text (beginning to assume a voice in an empathic task)</li> <li>• uses some supporting textual detail</li> </ul>
Band 4	8 7 6	<p><i>Attempts to communicate a basic personal response</i></p> <ul style="list-style-type: none"> <li>• makes some relevant comments</li> <li>• shows a basic understanding of surface meaning of the text (of character in an empathic task)</li> <li>• makes a little supporting reference to the text</li> </ul>
Band 3	5 4 3	<p><i>Some evidence of a simple personal response</i></p> <ul style="list-style-type: none"> <li>• makes a few straightforward comments</li> <li>• shows a few signs of understanding the surface meaning of the text (of character in an empathic task)</li> <li>• makes a little reference to the text</li> </ul>
Band 2	2 1	<p><i>Limited attempt to respond</i></p> <ul style="list-style-type: none"> <li>• shows some limited understanding of simple/literal meaning</li> </ul>
Band 1	0	No answer / insufficient answer to meet the criteria for Band 2

**Annotations**

Tick	Appropriate statement/ interpretation
Cross	Error / Misinterpretation
BOD	Benefit of the Doubt
Highlight	<b>Red</b> (to indicate quotes on the left hand margin) <b>Blue</b> (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. 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**

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.

Question	Answer	Marks
<p><b>Indicative Content</b></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><b><i>Lea atentamente el siguiente episodio de la novela ‘De Paso’, escrita por el español Paco Ignacio Talbo II y publicada en 1964. Luego, conteste la pregunta:</i></b></p> <p>The extract in question is set in the first part of the 20<sup>th</sup> century in Mexico and, due to the inclusion of some regional linguistic items, a glossary has been provided. 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. As we go up to the 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 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><b><i>¿Hasta qué punto ha logrado el autor impactarlo/la a usted con lo que acontece en este relato. ¿Cómo lo consigue? En particular, debe considerar, en detalle, los siguientes aspectos:</i></b></p> <ul style="list-style-type: none"> <li> <p><b><i>Lo que le sugiere el comportamiento del patrón de la Cantabria</i></b></p> <p>From the initial information we learn that the man who initiates the conversation in the story is the boss of a company called La Cantabria. He is addressing another man called Tomás who is known for being a paid assassin. The conversation is very direct and there is no chance of any misunderstanding. The boss is directly asking Tomás if he is interested in earning one thousand ‘pesos’. Tomás immediately understands that he is being asked to kill somebody and immediately enquires as to who he should kill for that money. Usually, one would not expect the owner of a company to engage in this sort of transaction, at least not directly. Instead, here, the request is coarse, brutal and unequivocally criminal. Set in the wider context, we understand that many factory owners are against the activities of the unions and their strikes. This man in particular has reached his limits and is determined to eliminate the union’s leader, the anarchist Sebastián San Vicente. This is also indicative of the degree of confrontation between the factory owners and their workers during those unsettled times in Mexico.</p> </li> <li> <p><b><i>Lo que refleja de sus personalidades la conversación entre San Vicente y Tomás</i></b></p> <p>Tomás goes immediately to the tavern to have a few drinks and to think about his new assignment. It is evident that he is rather astute and has an entrepreneurial mind as he is already thinking about how this new job could open up more opportunities for him to make extra money, such as negotiating with other factory owners, the ‘amarillos’, the archbishop and the press. We learn that he does not consider himself to be stupid and that, in doing this, he could take the opportunity to maximise his earnings.</p> <p>However, while deep in thought, San Vicente – his target – appears in the tavern and goes directly to sit in front of him at his table. San Vicente does not beat around the bush and tells him that he knows he has been hired to kill him. Tomás, aware of San Vicente’s reputation, readily admits to it. San Vicente asks Tomás to give him the money he received and Tomás hands it over. Tomás is aware that San Vicente would not take the money for himself but, instead, most likely, for the union’s cause. San Vicente offers to tell him how he found out, but Tomás has already realised that the boss from the Cantabria himself disclosed the arrangement in the hope that if Tomás did not kill San Vicente, San Vicente would kill Tomás and end up in jail.</p> </li> </ul>	

Question	Answer	Marks
1	<p>The interesting thing here is to observe the behaviour of both men. San Vicente confronts Tomás without hesitation. Knowing that San Vicente ought to have a way of defending himself – maybe with a pistol – Tomás responds as well in an open manner. San Vicente goes directly to the heart of the matter and asks for the money, which is the incentive for Tomás to kill San Vicente and without which there is no longer a reason to kill him. San Vicente offers to disclose his sources, but Tomás has already guessed who the traitor is. Both men, in their own way, act very openly with each other, and although Tomás is a ‘professional’ assassin, he by no means lacks basic principles. He does not react to San Vicente, but he will react to the actions of the two-faced boss.</p> <ul style="list-style-type: none"> <li>• <b><i>Su opinión como lector/a del desenlace de la historia</i></b></li> </ul> <p>Tomás, having guessed that it was ‘<i>el patrón de La Cantabria</i>’ himself who betrayed him, goes back to find him and kills him. This certainly brings to an end Tomás’s dream of having a tannery. By the end he is living in the frontier and in hiding as he could be arrested by the authorities for murdering the factory owner. Ultimately, his need for revenge got the better of him as he ends up much worse off than he started.</p> <p><b><i>Usted puede añadir cualquier otro comentario que le parezca pertinente.</i></b></p> <p>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 mark – 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 offer alternative interpretations to the ending of the story. They may suggest that the unions and union leaders also flouted the law and their actions were equally criminal; that San Vicente was comparable to Tomás and that there was no proof he would give the money to the unions instead of keeping it for himself. Any reasonable arguments will be acceptable, provided they are justified and fully explained. Candidates need to be consistent and avoid flagrant contradictions or uncommitted/unexplained statements. Ideas should be clearly stated, well argued and convincing to be awarded the marks.</p>	