



## Cambridge IGCSE™

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LITERATURE (SPANISH)

0488/31

Paper 3 Alternative to Coursework

May/June 2020

MARK SCHEME

Maximum Mark: 20

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**Published**

Students did not sit exam papers in the June 2020 series due to the Covid-19 global pandemic.

This mark scheme is published to support teachers and students and should be read together with the question paper. It shows the requirements of the exam. The answer column of the mark scheme shows the proposed basis on which Examiners would award marks for this exam. Where appropriate, this column also provides the most likely acceptable alternative responses expected from students. Examiners usually review the mark scheme after they have seen student responses and update the mark scheme if appropriate. In the June series, Examiners were unable to consider the acceptability of alternative responses, as there were no student responses to consider.

Mark schemes should usually be read together with the Principal Examiner Report for Teachers. However, because students did not sit exam papers, there is no Principal Examiner Report for Teachers for the June 2020 series.

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

Cambridge International is publishing the mark schemes for the June 2020 series for most Cambridge IGCSE™ and Cambridge International A & AS Level components, and some Cambridge O Level components.

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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. 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"> <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 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 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	<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	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	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><b>Indicative Content</b> 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>Lea atentamente el siguiente fragmento extraído de la novela <i>Doña Bárbara</i>, escrita por el venezolano Rómulo Gallegos y publicada en 1929. Luego, conteste la pregunta:</b></p> <p>The extract in question, uses a number of terms typical of the rural ‘faenas’ of the Venezuelan countryside, therefore, a glossary has been introduced to facilitate comprehension. It is 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 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 transfer wording/paragraphs from the question paper to their essays in a rather mechanical manner and for no other apparent purpose than to fill up space. This material usually has been provided to them to contextualise the extract and does not need to be mentioned again in the body of the candidate's essay. 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 should still 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>	20

Question	Answer	Marks
1	<p><b>¿Hasta qué punto, y cómo, ha logrado el autor impactarle a usted como lector/a con lo que acontece en este episodio? En particular, debe considerar, <u>en detalle</u>, los siguientes aspectos:</b></p> <ul style="list-style-type: none"> <li><b>el propósito de Antonio Sandoval al llevar a Santos Luzardo a conocer ciertos rincones apartados de su hacienda</b></li> </ul> <p>The passage opens with AS and SL already on top of the sand dunes. It is dark. Antonio has given a sharp shout to wake up the cattle so that Santos can become aware of the enormous number of wild herds in front of his eyes. The ‘orejanos’ are in their thousands. These are wild herds of cattle that have never been approached by men: ‘más de siete años...que no entran los caballos en este paño...’. Furthermore, AS emphasises these quantities of cattle are nothing compared to the ‘cimarroneras’ that are further beyond, all of them, at their indisputable disposal. These herds are within the confines of Santos’ hacienda but are wild animals still in need of domestication and, particularly, in need of being branded with SL’s label. AS wants to persuade SL of the need to take advantage of this opportunity, because in these lands, the first to mark the animals becomes their owner, a point further emphasised later on in the passage. Likewise, AS brings about the idea of re-initiating the ‘cheese making’ mills which he sees both as an additional source of income, but also, as a means to pacify the cattle: ‘amansamiento del ganado’. According to him the cattle herds are so wild that many horses (‘bestias’) get injured and even die because of them. SL saw, immediately, the economic advantage of re-opening the cheese mills but, more importantly, the social benefit of pacifying the countryside. This last idea will be further explored later in the extract.</p> <ul style="list-style-type: none"> <li><b>Los métodos tradicionales usados por los llaneros para incrementar sus rebaños y por qué éstos los prefieren</b></li> </ul> <p>‘Hoy cachilapiamos unos cincuenta orejanos en una sola pasadita de lazo’ AS tells SL, the following day.</p> <p>In the Venezuelan Savannah there are no enclosures and anybody can hunt with a lasso (‘cazar al lazo’) the unbranded cattle, which is precisely what AS has just done. The herds wander freely and their ownership is determined by their capture with a lasso by the cowboys. This happens in concerted ‘vaquerías’ among neighbours who attempt to capture as many head of cattle as possible, in order to brand them. Or, if outside the ‘rodeos’, whenever and wherever they find wandering cattle. This is an acceptable practice of the countryside and is considered ‘derecho natural de brazo armado de lazo’. This rather ‘primitive’ method of acquiring cattle is not far from the idea of stealing cattle or animals in general (‘abigeato’) and this is the reason why ‘cachilapiar’ is for the ‘llaneros’ their favourite sport.</p>	

Question	Answer	Marks
1	<p>• <b>las diferencias de opinión entre Santos Luzardo y Antonio Sandoval acerca de la captura del ganado.</b></p> <p>But SL has a different view of the system. According to him ‘cachilapiar’, in the first place, goes against the very idea of raising livestock, because it destroys the motivation behind it. To know that somebody else could come and take away your animals is not particularly encouraging. For SL this problem can be solved overnight with the legal obligation imposed by the government on all livestock owners to enclose their lands.</p> <p>In reply, AS explains his way of reasoning by saying that to implement enclosures it would be necessary to change the very ‘nature, soul or way of thinking’ of the ‘llanero’: ‘El llanero no acepta la cerca. Quiere su sabana abierta como se la ha dado Dios, y la quiere precisamente para eso: para cachilapiar cuanto bicho le caiga en el lazo’. According to AS, without free lands and without ‘cachilapiar’, the ‘llanero’ would die of sadness. The ‘llanero’ is happy when he can say: ‘hoy cachilapié tantas reses’. It does not matter to him if his neighbour is saying the same thing because the ‘llanero’ always believes that his animals are safe and that the animals that his neighbour has captured belong to somebody else. But for Santos Luzardo, with his modern, more rational way of thinking, to implement the enclosures would bring ‘civilización’ to the countryside. The enclosure would mean the law triumphing over brute force. It is important to mention that the notion of ‘enclosures’ as opposed to ‘open land’ is at the very heart of the debate about private vs communal property in the ‘llanura’.</p> <p><b>Usted puede añadir cualquier otro comentario que le parezca pertinente.</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 reward, provided these do not distort or contradict the main story line and candidates do not end up either contradicting themselves or failing to adopt a clear line of interpretation. If additional and reasonable ideas are offered, generous reward should be considered although, this section alone, should not be a substitute for the required response to the preceding ones.</p> <p>Some candidates may adopt a hard line of interpretation and question whether ‘cachilapiar’ should at all be permitted. This is fine if the candidate justifies their interpretation. Some may consider whether it is at all possible to implement ‘enclosures’ in such a vast and uncontrolled territory. 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 highest marks.</p>	