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**LITERATURE (SPANISH)**

**0488/03**

Paper 3 Alternative to Coursework

**October/November 2018**

MARK SCHEME

Maximum Mark: 20

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<p><b>Published</b></p>
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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.

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This document consists of **7** 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	<i>A detailed, relevant and possibly perceptive personal response that engages both with text and task</i> <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	<i>A developed and relevant personal response that engages both with text and task</i> <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	<i>Begins to develop a relevant personal response that engages both with text and task</i> <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	<i>Attempts to communicate a basic personal response</i> <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	<i>Some evidence of a simple personal response</i> <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	<i>Limited attempt to respond</i> <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

Question	Answer	Marks
<b>Indicative Content</b>		
1	<p><b>Lea atentamente el siguiente fragmento extraído del cuento ‘Las cuatro y media’, escrito por el español José María Merino en 2005. Luego conteste la pregunta.</b></p> <p>The extract in question is rather contemporary and it is hoped the candidates will be in a position to understand the language of the passage almost in its entirety, therefore being able to gain a general understanding of the extract and convey an appropriate response to the quality of the writing. The questions are designed to help them do so. At the lower levels (up to 9 marks) we shall probably be expecting for evidence of a basic understanding, hopefully with a simple personal response. At the 5/6 level bands we should be looking for 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 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 some space. This material usually has been provided to them to contextualize 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 shall be 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 ‘unexpected’, 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><b>¿Hasta qué punto, y cómo, ha logrado el autor comunicarle intriga y suspenso a lo largo de este fragmento? En particular, debe considerar, en detalle, los siguientes aspectos:</b></p> <ul style="list-style-type: none"> <li>• <b>La manera como el autor establece la relación algo peculiar que existe entre el narrador y su protagonista.</b></li> </ul> <p>This story has two protagonists, the first is the writer who has been commissioned to contribute a short narrative for an anthology entitled: ‘<i>El cuarto cerrado</i>’. The second is the hero of his tale, an already retired professional thief by the name of Mariano who is a fictional carácter of his own invention. What makes their ‘relationship’ particularly unusual - if one can talk of a relationship between a writer and his fictional character - is the fact that whatever happens to Mariano really depends on what the writer of the story decides to do with the fictional character in the course of his story. However, at some point, the narrative gives the impression that each particular individual is acting on his own volition and that the events at the end of the story are dissociated from the writer’s control. An important element in the story which creates this impasse is the fact that the writer is running out of time. His deadline to submit his work is the following day and it is already four thirty in the morning – incidentally, this is the title of his short story - and he finds himself stuck, unable to continue: ‘<i>atrapado en la trama de un cuento que no consigo resolver</i>’. He is making interconnexions between himself and</p>	

Question	Answer	Marks
1	<p>the hero of his story: 'aquí estoy, un poco fastidiado ante la situación, mientras el ladrón profesional que he imaginado se encuentra atrapado en un lugar del que no puede salir, porque no se me ocurre la manera de sacarlo'. Here, it is evident that the writer blames himself for his lack of ideas to help resolve the thief's predicament.</p> <ul style="list-style-type: none"> <li>• <b>Hasta qué punto le ha inspirado el autor simpatía por Mariano.</b></li> </ul> <p>Mariano, an already retired professional thief, in his sixties, had accepted one last job, a robbery at a museum. But, Mariano's wife warns him when she realises about the difficulties involved in the job: '<i>Piénsatelo bien, Mariano, que ya tienes sesenta y cinco años y no estás para esos trotes</i>'. In spite of her advice, Mariano decides to carry out the robbery. However, he did not anticipate that just to enter the museum would cost him so much physical effort: '<i>La entrada le ha costado mucho esfuerzo y está jadeante y sudoroso. La sangre le repiquetea todavía en las sienes</i>'. So far, it is obvious that the 'job' has proved to be physically challenging for Mariano, even though he had managed to obtain quite easily all the objects he was commissioned to steal. At this point, Mariano could have left the museum in the same way he used to enter it. But, contrary to his original plans, he lets himself to be seduced by the jewellery section of the museum and decides to enter it. This gallery contains some attractive pieces that Mariano feels tempted to take. The temptation has been so great that he cannot control himself. In previous visits to the museum, while preparing for this 'job', he had observed how people went in and out of that gallery, and how the security guards operated the locks to allow entry and exit, but, after going in, he realises that, contrary to his expectations, he cannot open the locks as he expected and that he is trapped inside the gallery. Thus, Mariano, had not only encountered the challenges typical of an ordinary robbery which, on this occasion, have already put him through his paces, but, in addition, he is facing a much more serious complication, he is trapped inside the museum. Certainly, the level of stress associated with the demands of the initial job – after which Mariano was already exhausted – but also the unexpected circumstances of his entrapment, put an unsurmountable degree of stress in Mariano. It is a poignant reminder that when Mariano entered the counter/cabinet to hide, he felt; '<i>la estrechez del ámbito como un ataúd</i>'. The warning of his wife, in this way, became a prophecy of his demise. Various sentiments may arise in the mind of the candidate: a certain sympathy for an old man who have fallen into temptation and will end up paying dearly for his audacity. Or, perhaps, a total lack of sympathy because Mariano's actions are reproachable for their very nature – he is a dishonest man after all – and, in a certain way, he is the only one to blame for his predicament. Some candidates may question the ability of the narrator (writer) who has found it impossible to devise a way to help Mariano, etc. Some may suggest that it would have been better in the story to let Mariano be caught by the police rather than to let him die in such a horrible place (the cabinet-coffin), etc.</p>	

Question	Answer	Marks
1	<p>• <b>Hasta qué punto considera usted que el desenlace de la historia es satisfactorio.</b></p> <p>It is here when the imagination of the writer to find a way to help Mariano escape from the gallery becomes crucial: <i>‘El ladrón y yo comprendemos que hay que encontrar una solución antes de las nueve, la hora en que llega el personal del servicio del museo’</i>. Notice how the writer ‘involves’ Mariano in his predicament as a writer who has run out of ideas: <i>‘el ladrón y yo comprendemos’</i>. And, the only possible solution at this point is to find Mariano a hiding place. Fortunately, the gallery has a counter/cabinet that, in spite of being narrow, may still serve to accommodate Mariano lying down on the floor: <i>‘El ladrón decide esconderse en el angosto espacio bajo el mostrador, tras descubrir unas portezuelas. El ladrón penetra con dificultad, se tumba en el suelo, sintiendo la estrechez del ámbito como un ataúd, y se dispone a esperar, muy sofocado’</i>. Thus, Mariano (in cahoots with the writer or vice versa?) has no other option but to wait in hiding until the museum opens again at 9 o’clock. Unfortunately, we are told at the end of the story that by 9 o’clock, Mariano was already dead. He had suffered a heart attack in the middle of the night as became evident when the gallery was opened and Mariano did not come out of his hiding place. Various possible reactions are to be expected. Some candidates may feel disappointed at Mariano’s death. They would have liked to see Mariano walk out successfully from his adventure and, therefore, may find the ending somewhat frustrating. Others may find the ending quite satisfactory following the sentiment that <i>‘el que la hace la paga’</i> so to speak. Yet others, may look at the wider picture and focus both in the narrator-writer and his creation. They may comment on the fact that the narrator always intended for Mariano to die and, from that point of view, the story can only be considered satisfactory. But, one cannot help to think that Mariano, at some point, was ‘abandoned’ by his creator when the latter decided to go to sleep. Various possible approaches are expected here. The real discriminator will be the extent to which the author’s skill in intermingling his role as a writer and his fictional character can be discerned.</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 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 a substitute for the required response to the preceding ones.</p> <p>Some candidates may adopt a hard line of interpretation and question whether the ending of the story is believable. This is fine if the candidate justifies his interpretation. Others, more skeptical minds, may wonder whether there is really an interconnection between writer and thief. Fine as well, if there is a good justification to support such an opinion. Others may look at some aspects but ignore others. This is the real band discriminator. Those who manage to interconnect all the different components of the story as outlined in the sections above would be the ones allocated to the upper bands. This would be the case provided the story as such is interpreted</p>	

Question	Answer	Marks
1	<p>correctly from the point of view of the author.</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>	