

# Cambridge IGCSE™

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**LITERATURE (SPANISH)****0488/03**

Paper 3 Alternative to Coursework

**October/November 2024****MARK SCHEME**Maximum Mark: 20

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**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 2024 series for most Cambridge IGCSE, Cambridge International A and 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 descriptions 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.

## **GENERAL MARKING PRINCIPLES**

The General Descriptors guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with standardisation scripts and discussed during the examiners' coordination meeting, as well as the question-specific notes.

Because of the nature of the subject, these notes are for general guidance; they are not designed as prescriptions of required content and must not be treated as such. The syllabus aims at encouraging candidates to make some personal response to their reading. This means that, while we may have legitimate expectations as to the ground most answers may occupy, we must be prepared to meet candidates on their chosen ground.

Hence, we must at all times tease out what the candidate is trying to say to us. We must recognise that it is possible for a candidate whose technical command of Spanish is limited, but whose language still manages to communicate understanding, to receive high marks. Nor should we reward fluency and display of literary terms if we feel that there is little evidence of such understanding. Remember that we are looking for response to literature, not demonstration of language skills.

It is vital that we constantly remind ourselves that this is unseen work and we should not be overcritical of an occasional false note or misunderstanding. We are marking the quality of the process of engaging with literature, and not merely assessing the accuracy or otherwise of the conclusions reached.

Regular reference to the standardisation scripts discussed during coordination will be crucial to maintaining the standard throughout the marking process.

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.

## **USE OF BAND DESCRIPTORS**

The Descriptors are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical' of work in the band.

First place the script within a Band, and then, having balanced its different qualities and their relationship to the Assessment Objectives and the three strands within each Band, decide whether you place it at the top, in the middle or at the bottom of that Band.

Place a tick on every page to show you have not missed a page.

In writing comments on the script, use the annotations available from RM Assessor.

**GENERAL CRITERIA FOR MARKING**

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

**Annotations to use in RM Assessor**

Tick	Correct answer / point / statement
Cross	Wrong answer / point/ statement
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) <b>Green</b> (inability to read/poor handwriting)
On Page Comment	Use this if you want to type in an annotation in a certain place on the script.
Caret (^)	Omission (to indicate when an expected point or comment/ explanation is missing)
NAR	Narrative (to indicate paraphrasing or sections that are unnecessary or, a simple transfer of text without due comment or explanation)
REP	Repetition
?	Unclear
DEV	Development
NUT	No use of text / no quotes
NOM	Quote or statement not explained / Opinion not given
IR	Irrelevant
Vertical wavy line	Extendable vertical wavy line (for margin use). Can be used in different colours to indicate different things.
W1	Why? / Unexplained or confusing explanation

**Using annotations in 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

Question	Answer	Marks
1	<p><b>¿Cómo logra el autor impactarlo/la a usted con los sentimientos que se manifiestan en esta escena? En particular, debe considerar, en detalle, los siguientes aspectos:</b></p> <ul style="list-style-type: none"> <li>• las inquietudes de la Madre</li> <li>• la necesidad que siente el Novio de tranquilizarla</li> <li>• la actitud de la Vecina</li> </ul> <p><b>Usted puede añadir cualquier otro comentario que le parezca pertinente.</b></p> <p><b>Las inquietudes de la Madre</b></p> <p>Conversation with Novio</p> <ul style="list-style-type: none"> <li>• Mother hasn't met the girlfriend and doesn't know much about her (ie, length of relationship, where she lives...)</li> <li>• Mother fears being left alone <i>Es que me quedo sola</i></li> <li>• Mother conflicted – dare not go to live with son as has to 'guard' graves of husband and eldest son – <i>no puedo dejar solos a tu padre y a tu hermano</i> as cannot contemplate idea that one of the Félix family is buried next to them</li> <li>• Mother wishes she had known the girlfriend's mother (more detail in conversation with Vecina)</li> <li>• Mother wants to do what Novio wants, according to tradition, and to maintain reputation of family by taking suitable gifts to future daughter in law – doesn't want to let him down</li> <li>• Mother hopes for grandchildren so she doesn't feel so lonely – specifically girls so she can spend time with them and not worry – <i>Que yo quiero bordar y hacer encaje y estar tranquila</i> – implications being that boys are likely to be at risk of feud/other dangers etc. Fear of danger being carried through generations</li> <li>• Mother not convinced she will accept her – something is not quite right</li> </ul> <p>Conversation with Vecina</p> <ul style="list-style-type: none"> <li>• Mother's need to know about the girlfriend's mother – her fears confirmed in gossip related by Vecina – <i>No quería a su marido / Ella era orgullosa / ..ni a la viva ni a la muerta las conociera nadie</i></li> <li>• Mother very protective of her son – (Vec.) <i>Tu hijo vale mucho / (M) Vale. Por eso lo cuido.</i></li> <li>• Mother discovers Novia had previous boyfriend – Leonardo de los Félix. – her reaction – horrified. No matter that he could not have been involved in the incident leading to death of husband and son .. <i>Pero tú lo comprendes</i></li> <li>• Mother will have to keep her fears to herself – <i>No le diré nada</i></li> <li>• Force of gossip / importance of family reputation very clear</li> </ul> <p><b>La necesidad que siente el Novio de tranquilizarla</b></p> <ul style="list-style-type: none"> <li>• His mother does not seem to know the girlfriend personally, acknowledges that her character and suitability seem acceptable, but she has an instinctively negative reaction to her future daughter in law</li> <li>• Novio is sensitive to his mother's fears of being left alone – <i>Pero usted vendrá con nosotros</i></li> </ul>	20

Question	Answer	Marks
1	<ul style="list-style-type: none"> <li>• He is troubled by his mother's obsession with protecting the graves and possibly irritated by her attitude <i>Vuelta otra vez</i>. Interesting that his mother apologises for her comment</li> <li>• The wedding can go ahead now because Novio has managed to buy the vineyard, indicating he has resources and can support a wife and family. He sounds proud of this. <i>Ya pude comprar la viña</i></li> <li>• His future wife seems to fulfil the requirements of a wife – she can carry out all the household tasks and is a good person</li> <li>• Family is all – it is important to know about the girlfriend's mother. Novio tries to make light of this <i>¿Qué más da?</i></li> <li>• Novio is pleased (<i>alegre</i>) when his mother makes plans to ask for the girlfriend's hand, as tradition expects – his mother is happier talking about gifts etc, showing she can fulfil her obligations and behave honourably, even though the sadness is always there – <i>No te tengo más que a ti</i></li> <li>• Novio tries to calm her down with short answers: probably trying to change the subject or to make mother think about something else. Minimal sentences as Novio knows her mother is anxious</li> </ul> <p><b>La actitud de la Vecina</b></p> <ul style="list-style-type: none"> <li>• The apprehension seen in the mother is reinforced in her conversation with Vecina who adds more detail in that the girlfriend keeps herself to herself and is used to living away from the village</li> <li>• Madre cannot let go of her need to know more and her fears are confirmed in the information about the girlfriend's mother and the shock regarding her previous boyfriend</li> <li>• The language used between Madre and Vecina in particular is very natural and underlines the long friendship between the women who are prepared to share confidences. The two women are of the same generation and share values – when Madre says <i>Sí, pero ...</i> Vecina knows what to respond <i>-Pero quien la conozca a fondo ...</i></li> <li>• Comments about the girlfriend's mother are a combination of fact and gossip – how does anyone know <i>No quería a su marido?</i> But that is immaterial</li> <li>• Such comments as <i>Nadie se acuerda del noviazgo</i> which is clearly not true, emphasise the fact that people have long memories and although we are told that Leonardo has married one of the girlfriend's cousins, the previous relationship is still part of the common memory. Irony. Vecina voicing perceptions of community. Trying to play down importance of relationship for sake of mother</li> <li>• The connection of the girlfriend to the Félix family is a shock to the mother. Vecina takes the logical approach <i>Él tenía ocho años...</i></li> <li>• But we know that <i>tú lo comprendes</i> – both women are aware of the impact of this</li> <li>• Vecina is not sympathetic with the mother's feelings: she doesn't understand how hurt the mother is nor her reaction when finding out that the girlfriend had a past with the Félix family</li> <li>• Vecina warns the mother <i>No le digas nada... A ti y a mí nos toca callar</i></li> </ul>	