



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/31

Paper 3 Alternative to Coursework

May/June 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 May/June 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

This document consists of **10** 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. Do not 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 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
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 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>Indicative Content 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>Lea atentamente el siguiente fragmento extraído del cuento ‘El Delito’ escrito por la autora española Encarnación Huerta y publicado en 2002. Luego conteste la pregunta:</p> <p>The extract in question is contemporary and so poses no problem in terms of linguistic comprehension. 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 transfer wording/paragraphs from the question paper to their essays in a rather mechanical manner. This material has usually been provided for 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. Candidates are expected to engage with the text and fully exploit its elements, particularly if they are to be rewarded with a top band mark.</p> <p>¿Hasta qué punto, y cómo, ha logrado la autora 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"> • el contraste que se establece entre el estatus económico de las dos familias <p>The extract suggests from the beginning that there is a marked difference between the economic status of both families: Tía Carmen's economic status is suggested by the following points:</p> <ul style="list-style-type: none"> • <u>qué ilusión</u> era pasearme por <u>su casa, tan diferente a la mía</u> → indicates contrast between their dwellings. • <u>esta casa tan grande y destartada</u> → Tia Carmen's flat is very large but is also dilapidated / ramshackle / rundown 	20

Question	Answer	Marks
1	<ul style="list-style-type: none"> • a pesar de <u>hallarse, tan sólo, dos pisos más abajo</u> (mismo edificio) → yet both flats are in the same building. This also indicates how different dwellings in the same building can be of rather different standards. In this case the upper floors are poorer than the lower floors, it seems, and this may mean that Tia Carmen may have upgraded her flat (installing a bath tap or making a proper bathroom, upgrading the kitchen) and may indicate better economic position but would not make them millionaires. Only better-off than their relatives. • la <u>vivienda</u> de los tíos era <u>bonita</u>: la <u>cocina tenía azulejos...hasta el techo, fogón grande ...y muchos muebles</u> también blancos alrededor. → this indicates what Marita <u>does not have</u> in her flat. • los tíos <u>tenían cuarto de baño, no sólo un lavabo como nosotros</u> → Marita's flat only had a wash basin. • <u>bañera con dos grifos, parecía un milagro, agua caliente...</u> → hot water, which she considers a 'miracle'. • me quedé fascinada... → how Marita admires her Tía Carmen's lifestyle. • aquel tocador tan precioso → furniture. • una caja que, además, tenía música. → artefacts. • se puso un camisón rosa brillante, tan brillante como la colcha azul que yo <u>estaba acariciando</u> con placer. → clothing / bedlinen • tres frascos y con toallitas de colores iba untando cremas en su rostro → luxurious toiletries. • la piel se le quedaba muy blanca, suave y perfumada. • van a venir los tapiceros a traer dos butacas → acquiring even more furniture / or re-upholstering them. • vamos todos a pasar el día fuera → able to take breaks/to rest/going out. • el coche se nos ha averiado, vamos a pasar la noche aquí → they have a car; they can afford to pay for accommodation somewhere else. • Marita admires her Tia Carmen's lifestyle <p><u>Marita's economic status:</u></p> <ul style="list-style-type: none"> • tuvimos una jornada apretada de trabajo → hard work. • mi madre precisó mis manos y las de Juan Antonio y Rafael, mis hermanos mayores → mother and children need to work together. • todos colaborábamos en las faenas domésticas y todos ayudábamos en el pequeño taller de bolsos que ocupaba dos habitaciones de nuestro piso → workshop in the same dwelling / → also a united family. • de cuyos ingresos vivíamos muy modestamente... → only means of survival • also shown by implication by the fact that Marita does not have what she admires in her aunt's home. <p><u>Development:</u></p> <p>Why the different economic status:</p> <p>It is likely that Tia Carmen has a better economic position because she married a wealthy man or because of the job of her husband.</p>	

Question	Answer	Marks
1	<ul style="list-style-type: none"> • el tipo de relación que existe entre la tía Carmen y Marita y su familia, y lo que esta relación sugiere. <p>The relationship between Marita and Tía Carmen can be noticed in the following exchanges:</p> <ul style="list-style-type: none"> • — Marita, ya sabes que tengo la costumbre de leer un rato en la cama antes de dormir, ¿te molesta la luz encendida? • — No, no, puedes leer el tiempo que quieras, yo me quedaré dormida... <p>The above dialogue suggests that there is a friendly and considerate relationship between Marita and her aunt.</p> <ul style="list-style-type: none"> • — Tía, estás guapísima con el camisón y la bata. → Marita admires her aunt. It is to be noted that Marita does not show, at any time, negative feelings towards her aunt, such as envy or disapproval. • — Qué bien, querida sobrina, eres un cielo, cada vez que el tío se marche a Barcelona tú bajas a dormir conmigo. → Her aunt shows recognition and care for Marita. She wants to see more of Marita and appreciates her feelings. <p>The above dialogue suggests that there are very positive feelings between Marita and her aunt. Both show care and affection for each other all along. Also, the fact that tía Carmen invites Marita to go to her flat to keep her company is a sign of a loving relationship between aunt and niece but, also, between the aunt and her sister. From this point in the story Tia Carmen is even more inclined to have Marita visiting her every time that her husband is away. This indicates an even closer relationships between the two. One additional point can be made about the relationship between the sisters:</p> <ul style="list-style-type: none"> • — Concha, os dejo las llaves... <p>The above sentence confirms that there is trust between the sisters as well as constant interaction. There is no basis to assume that Tia Carmen treats her sister with a sense of superiority. No hay base en el texto para asumir que el trato de la tia es de superioridad hacia su hermana o su sobrina.</p> <ul style="list-style-type: none"> • cómo interpreta usted las acciones y motivaciones de Marita, y si se puede considerar que son justificables dado el título de la historia, ‘El Delito’ <p>At this stage, candidates will have formed their own opinion about this unusual event. It is very important that they reflect carefully on the two previous questions as they can provide support for their interpretations. What can be said of Marita’s actions and her motivations, and, is it possible to talk about ‘a crime’ in these circumstances, as the author suggests?</p> <ul style="list-style-type: none"> • a starting point to make is that Marita has reached the age of 11 and is in a position to be more observant and aware of differences between her own family and Tia Carmen’s. 	

Question	Answer	Marks
1	<ul style="list-style-type: none"> • Marita is a growing girl and is more susceptible to the charms of the lifestyle of a middle class woman (Tía Carmen's). Surely, none of her brothers would have felt the same attraction for Tía Carmen's flat and possessions as Marita does. • the fact that their socio-economic positions are so contrasting is also a reason for Marita to feel inclined to give Tía Carmen's bathroom routine a try. • the question is whether her motives are justified. One needs to notice that Marita is thinking for a full day on how she could get access to Tía Carmen's keys. She is doing this in total isolation. No member of her family is aware of what she is intending to do. • Luckily for her, Tía Carmen leaves her keys with Concha because of her armchairs that were going to be delivered. • Marita waits until dawn and leaves the house in total silence. • And, after her deed is completed, she returns with the same secrecy. This element of secrecy would suggest that she is aware of the fact that she was doing something incorrect. She probably suspected that she could not count on her mother's approval and that, most likely, her mother would have stopped her from carrying out such an intrusion. • From a different point of view, she has only 'stolen' a bath and helped herself to some perfume. Can that be considered so bad? • Probably not. It is likely Tía Carmen would not feel so bad if she finds out. She may discover her bottle of perfume empty or other signs of disruption. • Nevertheless, whether the family (both sides) forgives Marita, the fact remains that she transgressed trust boundaries and, from this point of view, she did something, although understandable, still wrong. • Now, can we speak of a crime? Probably that is too strong a term. I do not think that was the author's intention. However, the use of the word suggests that, at the end of the day, Marita misbehaved. <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 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, 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 include here some of the points mentioned in the previous section. 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>	

Question	Answer	Marks
1	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.	