

# Cambridge IGCSE™

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**LITERATURE (SPANISH)****0488/33**

Paper 3 Alternative to Coursework

**May/June 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 May/June 2024 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U 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.

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
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.
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

Question	Answer	Marks
1	<p><b>Lea atentamente el siguiente fragmento de la novela <i>Los besos en el pan</i>, escrita por la española Almudena Grandes y publicada en 2015. Luego conteste a la pregunta.</b></p> <p>¿Cómo va formando la autora una visión particular del personaje de Sofía Salgado? En particular, debe considerar <b>en detalle</b> los siguientes aspectos:</p> <ul style="list-style-type: none"> <li>• el trato de Sofía con Hugo y Manuel</li> <li>• su relación con los demás alumnos y sus padres</li> <li>• la interacción de Sofía con sus colegas</li> </ul> <p>Usted puede añadir cualquier otro comentario que le parezca pertinente.</p> <p><b>– el trato de Sofía con Hugo y Manuel</b></p> <ul style="list-style-type: none"> <li>• The author conveys that Sofía is a firm, competent teacher who confronts problems: <i>¿qué está pasando aquí? ...mantiene sujeto a Hugo con una mano y le da la otra a Manuel para ayudarle a levantarse</i></li> <li>• Contrast – Sofía is shown as impartial but reassuring and affectionate in her speech (<i>cielo/cariño</i>): (a Manuel) <i>Claro que sí, cariño</i>; (a Hugo) <i>Tú también tienes razón</i></li> <li>• Rather than imposing her will, Sofía explains and justifies the idea of sharing: <i>hay que compartir, los libros, los juguetes, ... y cada uno tiene que comerse su bocadillo</i></li> <li>• Sofía is affectionate and puts herself at the physical level of the children: <i>Sofía le acaricia la cabeza y luego se vuelve hacia Hugo, se pone en cuclillas para estar a su altura</i></li> <li>• Sofía explains, rather than giving orders: in school ‘we’ work. She connects with the children’s experience – ‘you’re tired / hungry’: <i>como aquí trabajamos mucho, a esta hora estáis cansados, tenéis hambre, y cada uno tiene que comerse su bocadillo</i></li> <li>• Sofía reassures the hungry children. She does not shame them: <i>¿No tienes? Bueno, no te preocupes. Yo te traigo algo ahora. ¿vale? No pasa nada, cielo</i></li> <li>• For Sofía, action is clearly more important than the niceties of authority structures: <i>Sofía vuelve enseguida con un plátano que ha cogido sin pedir permiso del desayuno preparado para los profesores</i></li> <li>• The author suggests that Hugo trusts her: <i>Hugo se acerca a su mesa y tira de su falda. —Sofi, no tengo bocadillo....</i></li> <li>• Once Sofía understands the situation, she takes ongoing responsibility for Hugo: <i>Sofía sale de casa todas las mañanas con el almuerzo de Hugo</i></li> </ul>	20

Question	Answer	Marks
1	<p><b>– su relación con los demás alumnos</b></p> <ul style="list-style-type: none"> <li>Sofía is willing to take responsibility (like a mother) for <u>all</u> the children: whatever might be needed, she will take care of it: <i>los niños de Sofía Salgado <u>siempre habían sido sus alumnos</u> ...por si las moscas, mete en el bolso un par de briks de leche y zumo de frutas <u>de más</u> ...la mesa de Sofía Salgado se convierte en <u>un pequeño almacén de alimentos</u></i></li> <li>The list with its numbers emphasises the increasing scale of her commitment: <i>...tiene que comprar <u>cada mañana dieciséis</u> almuerzos para <u>trece</u> niños de Infantil, <u>tres</u> de Primaria</i></li> <li>Sofía is spontaneously and equally kind to all, and they clearly trust her enough to ask: —Y a mí no me das, <u>Sofí</u>? ... —<u>Claro que sí, toma. ¿Esto te gusta?</u></li> <li>Sofía takes an interest in the family situation and background of the children, and she responds with generosity: <i>mientras <u>los va identificando, uno por uno, descubre también sus gustos y el drama de cada casa</u></i></li> <li>The repetitive list emphasises the scale of the social problem that Sofía confronts: <i><u>padres parados, padres desahuciados, padres enfermos sin derecho a cobrar ninguna subvención, abuelos que exprimen su pensión para repartirla entre dos, tres, cuatro hijos parados, desahuciados, enfermos y así hasta el infinito</u></i></li> <li>The author gives the impression that without having planned it, Sofía becomes a key element of support for children and parents. The author uses the direct speech of a parent to convey the status that Sofía is given: <i>empiezan a acercarse a ella en el recreo niños de otros grupos, a la salida <u>incluso sus madres</u> —<u>Perdone, ¿es usted la señorita de los bocadillos?</u></i></li> </ul> <p><b>– la interacción con sus colegas</b></p> <ul style="list-style-type: none"> <li>Sofía suffers criticism of/attempts to undermine her actions. The author conveys that it is constant – like a daily cold shower. e.g.: comments below: <i><u>un chorreo diario en el desayuno de los profesores</u></i> To note: the criticism comes from a variety of staff: <i>la directora, el jefe de estudios, la profesora de educación física, la tutora de Primaria, la cocinera, Susana</i></li> <li>She's going beyond her role - suggestion that it is inappropriate: <i>te estás <u>extralimitando</u>, Sofía – la directora</i></li> <li>It's not their job to take this on: the 'Nosotros' is an attempt to include her, but it simply highlights the self-isolation of the other staff. For them it is a responsibility they cannot/do not want to take on: <i><u>nosotros no podemos asumir eso</u> – el jefe de Estudios</i></li> <li>Children and parents are taking advantage of her: <i>están <u>abusando de ti</u>... la tutora de segundo de Primaria B</i></li> <li>They are not really in need... "this is human nature"! <i>A ver, la gente en cuanto se entera de que algo es gratis ... la cocinera que sirve el café</i></li> <li>Colleagues say they are just pretending to be poor: <i>menudos son —la propia Susana—, yo no me creo ni una palabra de lo que dicen</i></li> <li>Sofía is exasperated by the reaction – not afraid to put her point of view and question their attitude in the simplest terms: <i>pero ¿no os dais cuenta de que <u>esos niños pasan hambre?</u></i></li> </ul>	

Question	Answer	Marks
1	<ul style="list-style-type: none"> <li>Presented as a genuine explosion: the repeated criticism is suddenly a dialogue. The author suggests that Sofía's sense of responsibility connects and extends to a wider social problem. Her language is confrontational: <i>¿No os <u>dáis cuenta</u> de que el hambre de esos niños es <u>un fracaso nuestro</u>, de <u>toda la sociedad</u>?</i></li> <li>There is no actual dialogue. Sofía's colleagues (higher hierarchy) are evasive/embarrassed/ashamed, changing the subject: <i>Silencio. —<u>Ponme un poco más de café por favor</u> —la directora. —<u>Estos bollos están más ricos que los de antes</u> —el jefe de Estudios</i></li> <li>Sofía cuts herself off (in protest/to avoid pressure?) by giving still more time to the children: 'vigilar' – Sofía watches out for them: <i>deja de desayunar con sus compañeros y se ofrece para <u>vigilar</u> el recreo todas las mañanas.</i></li> </ul>	