



Cambridge IGCSE™

LITERATURE (SPANISH)

0488/03

Paper 3 Alternative to Coursework

October/November 2023

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 October/November 2023 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.

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 or 'Seen' 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	<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 RM Assessor

Tick	Correct answer / point / statement
Cross	Wrong answer / point/ statement
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.
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 reference 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><u>Indicative Content</u></p> <p>¿Cómo logra el autor comunicar los sentimientos de los tres personajes durante este encuentro?</p> <p>Candidates should correctly follow the order of the narrative, that is to say clearly determine when each event takes place. For instance, Ana realises she is talking to her father when he asks her if her name is Marisa. She realises that he has mistaken her for her mother and immediately she knows that she is talking to him. It is this realisation that causes her to faint.</p> <p>Common misconceptions:</p> <ul style="list-style-type: none"> • The father is the one who faints. • The father recognises Ana, which is impossible as he has not seen her for almost 30 years. He confuses her with her mother due to their physical similarity. This makes Ana realise that the barman is her father. • Confusion as to when exactly Ana's realisation takes place. <p><u>Lo intrigante del principio de la conversación</u></p> <ul style="list-style-type: none"> • The reader senses that Ana, deep down, wishes or believes in the possibility, although remote, of finding her father. • The reader may think or even wish that this story will lead to a happy ending for Ana. • Ana has ordered some coffee at the canteen and the barman is preparing it. • The barman keeps observing Ana carefully for quite a while and then asks her if her name is Marisa. • Ana feels surprised at the question and tells him that her name is Ana but that her mother's name was Marisa. • At this point Ana realises that she is talking to her father and, suddenly, faints. • When she comes round the man starts to talk about his old family and starts remembering his wife and his daughter. Presumably the close physical resemblance between Ana and her mother has been the trigger to helping him recover his memory of his family from 30 years ago. • The man then mentions the train accident which he was involved in 30 years ago. 	20

Question	Answer	Marks
1	<ul style="list-style-type: none"> At this point the man is addressing Ana and his wife, as both do not know of these events. He tells them that he had an almost fatal fall when trying to get off the train and that, as a result of his injuries, he was in a coma and hospitalised for two weeks. When he came out of the coma, he could not remember anything about his previous life. At this point in his story, his wife, Paula, who has been following the events very closely, asks her husband what he is going to do about the situation. It is important to notice that Paula does not seem to be antagonistic in the face of the news. On the contrary, she appears to be opened minded and happy to leave matters in the hands of her husband and Ana. By now she knows that Ana is the daughter of her husband as her husband himself has explicitly pointed out the fact. <p><u>El efecto de las revelaciones en Ana, su padre y Paula</u></p> <p>Effects on Ana:</p> <ul style="list-style-type: none"> Ana realises after the barman has been scrutinising her for quite a while and after asking her if her name is Marisa, that this man is her long-lost father. At the realisation, Ana faints. The barman must have thought he was seeing Marisa – Ana's mother – due to the striking physical resemblance between Ana and her mother. The reader imagines that Ana may be rather excited and grateful as she has found her father at her first attempt, after entering the café. <p>Effects on Paula:</p> <ul style="list-style-type: none"> Paula has been observing the interaction between her husband and Ana, from the beginning (Paula and her husband both work in the same place, behind the bar). Paula is very curious about their conversation, but her curiosity does not compel her to intervene. The reader imagines that Paula, at first, is concerned with her husband's apparent interest in the young woman in the bar. Thus, Paula approaches the place where her husband and Ana are talking and asks Ana who she is and what she is looking for in the bar. Paula realises then, through her husband's own admission, that Ana is her husband's daughter. This must have been a great shock/surprise for Paula. However, there is no indication that Paula's first reaction to this news is, in any way, antagonistic towards Ana. Moreover, what she says seems to indicate that she is open to whatever her husband and Ana may decide: '<i>Pues ya me diréis qué hacemos</i>'. <p>Effects on Ana's father:</p> <ul style="list-style-type: none"> The father's first reaction must have been one of shock, like seeing a ghost from the past. All of a sudden, his forgotten past is standing in front of him (Ana). 	

Question	Answer	Marks
1	<ul style="list-style-type: none"> • All of a sudden, he needs to tell his new wife that he has a daughter; that he had another marriage, another life, 30 years ago. • However, he is quick to stop Ana's attempts to become closer to his new family. • When Ana refers to his children as 'her siblings', he immediately blocks Ana's attempt to connect with his family by emphasising that those children belong only to him and his new wife. • During his recollection of what happened to him 30 years ago, he is very sorry for himself and he praises his new wife for his recovery. • However, not once does he show any feelings for Ana and her mother or thinks, in retrospect, about what may have happened to them when he disappeared. He is even relieved when he learns Marisa is dead. • Even his wife appeared, surprisingly, more open to welcoming Ana. • And, for Ana, after 30 years and after making such an effort to find him, what a shock it must have been to realise, after all this time, how cold, callous and insensitive he was. Her father's behaviour must have been incredibly disappointing. <p><u>Su reacción personal acerca de la decisión final del padre de Ana</u></p> <ul style="list-style-type: none"> • Personal opinions will vary, from those that consider the father's reaction totally justifiable to those who may think that his response is harsh. Here, personal opinions should be presented after the detailed analysis of the conversation and should be supported with references from the extract. <p><u>Usted puede añadir cualquier otro comentario que le parezca pertinente</u></p> <p>Candidates may reflect over the implications of this story and there are many aspects that might be mentioned: e.g. the incredible ease with which Ana finds her father at her first attempt; Paula's reaction to the situation that seems open to resolution in comparison to the cold reaction of the father; the way Ana abruptly leaves, not having given any contact details which may be an indication of how badly her father's reaction has affected her, etc. The more pertinent the responses, the better the marks.</p> <p>Candidates may discuss the skill with which the writer manages to construct a watertight and unusual story which surprises the reader with an unexpected conclusion.</p>	