

Cambridge IGCSE™

WORLD LITERATURE

0408/33

Paper 3 Set Text

May/June 2025

MARK SCHEME

Maximum Mark: 50

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 2025 series for most Cambridge IGCSE, Cambridge International A and AS Level components, and some Cambridge O Level components.

This document consists of **18** 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.

English & Media subject specific general marking principles
(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptors:

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

Annotations guidance for centres

Examiners use a system of annotations as a shorthand for communicating their marking decisions to one another. Examiners are trained during the standardisation process on how and when to use annotations. The purpose of annotations is to inform the standardisation and monitoring processes and guide the supervising examiners when they are checking the work of examiners within their team. The meaning of annotations and how they are used is specific to each component and is understood by all examiners who mark the component.

We publish annotations in our mark schemes to help centres understand the annotations they may see on copies of scripts. Note that there may not be a direct correlation between the number of annotations on a script and the mark awarded. Similarly, the use of an annotation may not be an indication of the quality of the response.

The annotations listed below were available to examiners marking this component in this series.

Annotations

Annotation	Meaning
	The tick has two uses: <ul style="list-style-type: none"> to indicate that the examiner has seen a blank page to indicate valid and thoughtful points.
	Indicates need for development. May be clarified with a brief text annotation.
	Indicates that the candidate is demonstrating knowledge or understanding.
	Indicates that the candidate is demonstrating sustained personal response or interpretation.
	Indicates that the candidate has directly addressed the question.
	Indicates the use of supporting detail from, or close reference to, the text in a response. Do NOT simply attach to every quotation.
	Indicates that the candidate is commenting upon use of language and the effect produced. Do NOT simply attach to every literary term used.
	Indicates that a candidate's response is overly dependent on narrative or paraphrase.
	Indicates a lack of close reference to the text to support statements or ideas.
	Can also be used to indicate that the examiner has seen a blank page.
	Unclear
	Unclear meaning/expression or not quite answering question

The assessment objectives for the paper are:

AO1	Show detailed knowledge of the content of literary texts in the three main forms (poetry, prose and drama), supported by reference to the text.
AO2	Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.
AO3	Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects.
AO4	Communicate a sensitive and informed personal response to literary texts.

The General Descriptors cover marks from 0 to 25 and apply to the marking of each question. They 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 examples of candidates' work.

LEVELS DESCRIPTORS

Level	Level Descriptor	Mark
6	<ul style="list-style-type: none"> • Demonstrates knowledge by skilfully integrating well-selected textual reference (AO1) • Sustains a critical understanding of the text (AO2) • Responds sensitively and in detail to the ways the writer achieves effects (AO3) • Sustains a perceptive and evaluative personal response (AO4) 	22-25
5	<ul style="list-style-type: none"> • Demonstrates knowledge by using much well-selected textual reference (AO1) • Shows a clear understanding of the text and some of the deeper meanings (AO2) • Makes a developed response to the ways the writer achieves effects (AO3) • Makes a well-developed personal response (AO4) 	18-21
4	<ul style="list-style-type: none"> • Demonstrates knowledge by using supporting textual reference (AO1) • Shows overall understanding of the text (AO2) • Makes some response to the ways the writer uses language, structure and form (AO3) • Makes a reasonably developed personal response (AO4) 	13-17
3	<ul style="list-style-type: none"> • Demonstrates knowledge by using some supporting textual reference (AO1) • Shows some understanding of the text (AO2) • Makes straightforward comments about language, structure and form (AO3) • Begins to develop a personal response (AO4) 	9-12
2	<ul style="list-style-type: none"> • Demonstrates knowledge by using basic supporting textual reference (AO1) • Shows a basic understanding of surface meaning of the text (AO2) • Shows a basic awareness of language, structure and form (AO3) • Attempts to communicate a basic personal response (AO4) 	5-8
1	<ul style="list-style-type: none"> • Demonstrates knowledge by using a little textual reference (AO1) • Shows a little understanding of the literal meaning of the text (AO2) • Shows a little awareness of language, structure and form (AO3) • Shows a little evidence of a personal response (AO4) 	1-4
0	<i>No answer/Insufficient to meet the criteria for Level 1.</i>	0

Question	Answer	Marks
1	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>In what ways does Schweblin make this moment in the novel so shocking?</p> <p>The extract is from Oneworld, pp79–82.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • Amanda recounting what Carla told her • Carla's disbelief at her four-year-old son burying a duck • The boy extremely upset <p>AO2</p> <ul style="list-style-type: none"> • Carla's reference to her instinct - and her sense of astonishment • Amanda's desire to shift the balance of power: 'I'm the one who decides what to focus on in the story now, David' • The implications of the wheat field following this extract (p83) <p>AO3</p> <ul style="list-style-type: none"> • The physical description of David's face and his refusal to look up • Repetition of 'burying a duck' • The description of David's 'little fists clenched...startled by something threatening' at the end of the extract. <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
2	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>How does Aidoo make this such a memorable and significant moment in the play?</p> <p>The extract is from Longman Phase 3 pp110–112.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • The setting is 'The Big House at Oguaa', the wealth a conspicuous contrast with earlier poverty • The Girl and Boy are Kofi's slaves; the boy is 20 • The comical notion of the two young boys whose only duty is to fan Kofi's chair <p>AO2</p> <ul style="list-style-type: none"> • The contrast between the Girl's vision and the actual reality of Anowa now, wizened, shabby, in old clothes • The rumours even among slaves about Kofi's sexuality 'that man who is afraid of women?' • Anowa's bitterness at her lot in life: 'in order for her man to be a man, she must not think, she must not talk' <p>AO3</p> <ul style="list-style-type: none"> • The Girl's dream of a life of idle luxury expressed in verse • The playful actions of the Boy and Girl conveying an affection lacking in their owners' relationship • Anowa's thoughts and feelings about the role of women conveyed in the lengthy aside that ends the extract <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
3	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>In what ways does Geda make this such a dramatic moment in the novel?</p> <p>The extract is from Vintage pages 125–127.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • On the trek to Turkey, the next stage of Enaiat's journey as an asylum-seeker • They reach the top of the mountain after a gruelling climb lasting twenty-six days • At the summit, the Iranian traffickers hand them over to the Turks <p>AO2</p> <ul style="list-style-type: none"> • The fact that others had lost their lives making the ascent of the mountain; 12 out of 27 lives lost during this trek ('mostly Bengalis and Pakistanis') • The transformation of Enaiat who had promised his mother never to steal • Their exhaustion and a sense of being pushed to their physical limits <p>AO3</p> <ul style="list-style-type: none"> • The description of the setting: 'The wind was like a razor' • The short matter-of-fact sentences and tone in the description of the group that had died and of Enaiat stealing the shoes • The impact of the extract's final two sentences <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. 	25

Question	Answer	Marks
4	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>Explore the ways in which Chekhov makes this such a moving ending to the play.</p> <p>The extract is from Act 4: Oxford pp292–294.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • The play ends, as it started, in the nursery • Mrs Ranevsky and Gayev's memories and sadness at leaving • The flurry of activity as they depart <p>AO2</p> <ul style="list-style-type: none"> • The orchard is finally being cut down; the '<i>thud</i>' of the axe • A sense of finality, with house empty until the spring • The faithful old servant Firs (ill) left behind, without a second thought <p>AO3</p> <ul style="list-style-type: none"> • The irony of Lopakhin's question 'Nobody left behind?' • The final moment of Mrs Ranevsky and Gayev left behind ('<i>sobbing quietly</i>', '<i>in despair</i>') • Firs musing on 'young folk have no sense', his own life 'slipped by' and final one-word description of himself <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
5	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>In what ways does Peter Reading convey a sense of wonder in <i>Cetacean</i>?</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • The precise detail of the setting • The size of the whales • Contrasting with 'the diminutive dorsals' <p>AO2</p> <ul style="list-style-type: none"> • The impressive height of the blows • A sense of amazement at the whales being 'twenty feet longer / than the vessel' • A brief performance before vanishing into the deep <p>AO3</p> <ul style="list-style-type: none"> • The enthusiastic tone of 'and we did' on line 3 • The imagery of the blows ('upright columns / rising to thirty feet in vertical spray') • The repetition in 'arched their backs, then arched their tail stocks' hints perhaps at a desire to please their audience <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
6	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>In what ways does Henrietta Rose-Innes vividly portray the narrator at this moment in the story?</p> <p>The extract is from <i>Stories of Ourselves</i> pp416–418.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • The extract begins with the narrator's account of his usual routine when speed-walking • His acknowledgement of getting old (too old for vests) • And of his lack of ambition: the same role as senior copywriter for fifteen years <p>AO2</p> <ul style="list-style-type: none"> • A note of obsessiveness shown in his attention to detail (sometimes comical – the weekend newspapers, he notes, are 'too fat' to carry baton-like) • The serenity the walk brings • The contrast between what he describes as a 'particular moment' and his usual sense of control, for which he is known <p>AO3</p> <ul style="list-style-type: none"> • The conversational tone throughout • The comic effect of the detail of his 'swift stride', wheeling around, momentary pause and holding the weekday newspapers 'baton-like' • The pleasure he takes from the walk: 'peachy clouds' and the water glowing and swirling 'like cognac' <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
7	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>Explore how Schwebelin vividly conveys Amanda's impressions of Carla.</p> <p>Do not use the extract printed in Question 1 in answering this question.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • Amanda met Carla 'a few days ago' (p2) • Amanda disconcerted by the beauty of a woman ten years older than her (p7) • Her focus on Carla's calling her son a monster (p33) <p>AO2</p> <ul style="list-style-type: none"> • Amanda's early fascination with this intriguing and disturbed character • Amanda recoiling from Carla's craziness (p64) - and her increasing need to get away from her • Amanda's perception of Carla's intense fear of her son (p87) <p>AO3</p> <ul style="list-style-type: none"> • Amanda's early reference to 'mutual fascination' and 'moments of repulsion' between them • The feverish dialogue between Amanda and David, and building of tension in the account of the spillages from the barrels (from p69) • The presentation of Amanda's pain and fear following Carla's suggestion of taking Nina to the green house (p165) <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
8	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>Explore the ways in which Aidoo presents masculinity in the play.</p> <p>Do not use the extract printed in Question 2 in answering this question.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • Kofi's journey from relative poverty to extreme wealth • Osam: long-suffering husband or characterised by his sexist beliefs • Traditional view of men and women's roles in regard to marriage and having children <p>AO2</p> <ul style="list-style-type: none"> • Osam's view that marrying his daughters is not one of his duties (p71) and Badua's view of Nsona men not making good husbands (p77) • The depiction of Kofi growing distant from his wife as he concentrates on amassing wealth • The sense that his wealth has made him less than masculine, as in the dumb show of the spectacle at the start of Phase 3 – Kofi 'borne by four brawny men' and 'over-flowing with gold jewelry, from the crown...to the rings on his toes' (p104) <p>AO3</p> <ul style="list-style-type: none"> • The dialogue conveying conflict between Osam and his wife: '[<i>Very angry</i>] Don't shout at me, woman!' (p93) • Kofi's inability to empathise with Anowa: 'Have joy in our overflowing wealth.:'; 'Be my glorious wife...'(p99) • The innuendo, especially in Phase 3, about Kofi's sexuality: 'My husband is a woman now. [<i>She giggles.</i>]' (p122) <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
9	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>How does Geda memorably depict Enaiat's experiences in Greece?</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • The dangerous journey by dinghy, with the ingress of water • Tired, Enaiat and the other boys fall asleep, waking, after the storm, to a calm dawn • Money from the old lady helps him progress to the next stage of his migrant journey <p>AO2</p> <ul style="list-style-type: none"> • The treatment of the 'illegals' by the police, and the latter's racism • The sense of comradeship and shared experience among the asylum-seekers such as Jamal he had played football with back in Iran; the prank about the brothel (p178) • The cliff-hanger at the end of the Greece section as Enaiat tries to escape in a container <p>AO3</p> <ul style="list-style-type: none"> • The drama of the journey, being knocked about by the waves like amusement park carousels (p154) • Their comic stroll around the supermarket ('paradise') and the subsequent arrest of Enaiat and Hussein (from p158) • The way the sympathetic old lady is presented through her kindly actions; Geda's frustration at the lack of novelistic detail from Enaiat <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
10	<p style="text-align: center;">ANTON CHEKHOV: <i>The Cherry Orchard</i></p> <p><i>The points listed here should not be considered indicators of a 'correct' answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</i></p> <p>In what ways does Chekhov vividly portray Lopakhin?</p> <p>Do not use the extract printed in Question 4 in answering this question.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • A life from rags to riches; his father a peasant • His affection for Mrs Ranevsky and his solution to stave off her financial ruin • The new owner of the orchard by the end of the play <p>AO2</p> <ul style="list-style-type: none"> • Represents the new order – the rise of the businessman over the aristocrat • The contrast between old and new values • His own conscious observations about his past and present station in life <p>AO3</p> <ul style="list-style-type: none"> • The portrayal of his own humble beginnings in his first lines in the play (p241) • The dialogue that reinforces the clash between his and Mrs Ranevsky's values (pp249-250) • The significance of his dialogue at the end of Act 3, after he becomes the new owner of the orchard (pp282-283) <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p> <p><i>Please refer to the Level Descriptors when arriving at your mark.</i></p>	25

Question	Answer	Marks
11	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>How does Thomas Hardy strikingly convey a change in the speaker's feelings in <i>The Darkling Thrush</i>? [p53]</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • The speaker's initial depression • The mood of pessimism • Broken by the joyful sound of the thrush <p>AO2</p> <ul style="list-style-type: none"> • The bleakness of the setting • The fin-de-siecle gloom and its effect on the human spirit • The effect on the speaker of the thrush's 'happy good-night air' <p>AO3</p> <ul style="list-style-type: none"> • The imagery ('spectre-grey', 'broken lyres') to describe a discordant setting • Diction relating to death ('The century's corpse', 'crypt', death lament') • The contrast between the appearance of the thrush ('frail, gaunt and small') and its 'carolings / Of such ecstatic sound'), and the impact on the speaker's mood <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25

Question	Answer	Marks
12	<p><i>The points listed here should not be considered indicators of a 'correct' answer. Reward any valid interpretations of texts and questions. Refer to the level descriptors when arriving at your mark.</i></p> <p>'Mrs Sen struggles to adapt to life in America.'</p> <p>In what ways does Jhumpa Lahiri memorably convey this in her story, <i>Mrs Sen's</i>? [p384]</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • About 30, a professor's wife living on campus in a home which has 'mismatched remnants of carpets' laid by previous residents • She wears traditional Indian clothes • She is baby-sitter to 11-year-old Eliot who, fascinated, observes her preparing Indian meals <p>AO2</p> <ul style="list-style-type: none"> • Mrs Sen harking back to a happier life in India: her nostalgia for large Indian weddings and the letters she receives from 'home' • Her being trapped in an unhappy marriage and the loneliness this brings • The consequences and significance of her traffic accident <p>AO3</p> <ul style="list-style-type: none"> • Her life revealed to us from the perspective of the boy she baby-sits • The descriptions of her preparing food reflective of her earlier and happier life in India • The account of her visit to the 'dank little shop' to buy fish (p393) <p>AO4</p> <ul style="list-style-type: none"> • Accept any reasonable and relevant personal response, matched against the appropriate levels descriptors. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make personal and evaluative responses to the writer's ideas and effects.</p>	25