



A-LEVEL Spanish

7692/2 - Paper 2 Writing
Mark scheme

June 2018

Version/Stage: 1.0 Final

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17-20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13-16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5-8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spelling, unless the meaning is changed
 accents, unless the meaning is changed
 confusion of noun/adjective eg *peligro/peligros*
 occasional slips in gender/adjectival agreements.

Serious errors include:

incorrect verb forms
 incorrect use of pronouns
 errors in basic idiomatic expressions eg *es muy calor: soy 17*.

Complex language includes:

subordinate clauses
 – relative
 – conditional
 – purpose etc
 appropriate use of subjunctive
 formation of regular and irregular verbs
 reflexive verbs

use of impersonal expressions using reflexive verbs or verbs with indirect object pronoun eg *gustar, faltar, interesar* etc
 value judgements
 verb + infinitive (+ preposition) expressions.

The above examples are neither prescriptive nor exhaustive.

AO4	
17-20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13-16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9-12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5- 8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1-4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

?

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0 1

La casa de Bernarda Alba – Federico García Lorca

0 1 . 1

“La sociedad representada en la obra tiene un código moral estricto que solo las mujeres deben seguir”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Society demands that women be virgins but men can, and are expected to, have sexual relationships before marriage.
- When women break the moral code, there are serious consequences, for example la Librada.
- Pepe el Romano chooses Angustias, she does not choose him.
- During the funeral, women stay inside praying whilst men can be outside; women will be expected to go into mourning after a death in the family.
- The men socialise outside the house but women must limit themselves to home chores.
- Women accept being secondary to men. Bernarda and La Poncia advocate submission.
- Women only deal with “men’s jobs” when there isn’t a man to deal with them. This is Bernarda’s case.
- However, men’s role is also established by society; it is different from women’s but no less strict.
- Women can make decisions that men can’t overturn: Bernarda forbade Enrique Humanes from pursuing Martirio.
- Men, such as Prudencia’s husband, follow the same strict moral code regarding family honour.

0 1 . 2

¿Crees que Bernarda Alba es un monstruo o simplemente víctima del mundo en el que vive?

[40 marks]**Possible content**

- Society has expectations of women that Bernarda cannot defy, such as mourning, sexual behaviour.
- Bernarda fears gossip; neighbours feel entitled to criticise behaviour which doesn’t conform to expectations.
- Bernarda has a certain status in society and in order to maintain it she needs to conform.
- She does not have a choice in her behaviour if she wants to preserve her status.
- But, Bernarda has been overly strict with the upbringing of her daughters.
- Bernarda considers herself above the rest of society.
- She doesn’t need to hold herself and her family to such a high standard, placing them out of reach.
- At times Bernarda doubts herself but reminds herself it is her obligation to be strict with them.
- Bernarda has alienated herself from her husband’s family because of her choices.
- Society’s expectations and Bernarda’s background have established many of her behaviour traits.
- It is her choice to take these too far and place herself and her daughters above the rest of society.

0 2

Crónica de una muerte anunciada – Gabriel García Márquez

0 2 . 1

“En esta novela las acciones de los personajes son el resultado de fuerzas que no controlan”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- The whole town is on alert due to the visit of the Bishop who does not even get off the boat.
- The priest and the mayor are too preoccupied with the visit to heed the warnings they are given.
- Angela Vicario did not want to marry Bayardo San Román but was forced to do so by her family.
- Why did she fall in love with Bayardo San Román 23 years later after a chance meeting?
- Bayardo San Ramon fell in love with Angela Vicario on the slightest of acquaintance.
- Santiago Nasar is thrown out of his usual routine by the Bishop’s visit.
- He does not go to the farm as usual, going out of a different door of the house to meet his death.
- He would normally have carried a loaded weapon but did not on that particular day.
- He chose to go home to change instead of going to breakfast with Margot.
- The Vicario twins feel obliged to fulfil their destiny to restore the family honour.
- They tell a lot of people that they do not want to do this.
- Clotilde Armenta tries to get them drunk to stop them, but her efforts are in vain.
- However, Santiago Nasar is not warned by Victoria Guzmán as a result of his own actions (his “advances” towards Divina Flor).
- The only people who could have stopped the killing chose not to because of his actions.

0 2 . 2

“Santiago Nasar es la única víctima en esta novela”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Santiago is clearly a victim – he is killed.
- Angela Vicario is a victim of a society where rules are different for men and women.
- It is acceptable for men to take lovers, have children out of wedlock and remain respected members of the community.
- Angela is forced into marriage with a man she does not love because he is wealthy and of good family.
- Women do not marry for love; they expect loveless marriages (eg Plácida Linero).
- Angela’s mother, Pura Vicario, beats her daughter – she too is bound by the rules of honour.
- The Vicario twins are victims of an honour code which forces them to carry out an act they do not want to do.
- They face jail and the loss of their own family life and try to tell everyone what they plan to do in an attempt to escape their fate.
- Bayardo San Román is a victim, bound by the honour system.
- He feels obliged to return Angela to her family when he knows that she is not a virgin.

- He loses his standing in his family and in the town, and the family life he must have expected with Angela.
- He lives a life alone and 23 years later is subjected to a deluge of letters from the woman who wronged him.
- Plácida Linero is a victim who puts up with a loveless marriage to keep her social standing and her beloved son.
- She loses everything with the death of Santiago and there is no heir to carry on.

0 3

Como agua para chocolate – Laura Esquivel

0 3 . 1

“Mamá Elena es víctima de la sociedad en la que vive”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- The opinion of society is a constant theme; Mamá Elena must keep firm control of her daughters to retain the family name.
- Paquita Lobo represents the attitude of local people: quick to gossip, judge and condemn.
- Padre Ignacio reports the scandal to Mamá Elena that Gertrudis is working in a brothel.
- At Pedro and Rosaura’s wedding, the guests whisper and speculate about the relationships.
- Mamá Elena’s own upbringing was subject to the influence of society.
- Her own mother was clearly very strict and had forbidden Nacha from having a suitor. Mamá Elena was banned from seeing her mulatto lover and forced into a ‘suitable’ but loveless marriage.
- As a result, Mamá Elena has been moulded into a tyrant obsessed with the family honour.
- She keeps a close eye on Pedro and Tita and sends Pedro, Rosaura and Roberto away.
- She completely disowns Gertrudis.
- However, although she has become bitter through her own experiences, her cruelty to Tita is unwarranted.
- Instead of empathising with her youngest daughter, she seems to avenge herself on Tita through acts of psychological and physical cruelty.
- Students might conclude that we understand what has shaped her but we find her behaviour unforgivable and unjustifiable.

0 3 . 2

Analiza cómo se presentan los personajes indígenas, como Nacha, Chenchá y Luz del Amanecer, en comparación con los hispánicos, representados por la familia de Mamá Elena.

[40 marks]**Possible content**

- Clear hierarchy of power and class: the indigenous people are the serving class.
- The descendants of the Spanish conquistadors are the landowners and the ruling class. The indigenous people live in fear of their masters: eg Nacha and Chenchá.
- The natives of the land have a natural affinity with the land and its produce.

- This gives them an understanding of the medicinal and curative properties of its herbs and plants.
- Luz del Amanecer has her cure for burns, Nacha has her teas and infusions, Chenchá has her broth.
- This is compared to the clumsy use of leeches by John Brown's great grandmother and Mamá Elena's ignorant use of the Ipecac.
- The native Indians are natural, warm, spontaneous and generous of spirit.
- On the other hand, the Spanish descendants are spiteful, judgemental and have rigid rules.
- Nacha supports Tita in her love of Pedro and acts to help bring the lovers together.
- Mamá Elena, representing the Hispanic class, enforces a brutal family tradition that keeps the lovers apart.
- The spirits of Nacha and Luz del Amanecer offer support and guidance: their actions are benign, positive and kindly.
- The spirit of Mamá Elena aims to control, dominate and belittle: a negative force.
- John Brown demonstrates how his native grandmother's cures are at the root of modern medicine.
- Tita finds well-being, comfort and a return to sanity through the ministrations of the native women.

0 4

Réquiem por un campesino español – Ramón J. Sender

0 4 . 1

“A pesar de que Paco ha muerto, su memoria sigue muy viva”. ¿Cómo muestra Sender el impacto que ha tenido Paco?

[40 marks]**Possible content**

- Paco has a lasting effect on mosén Millán.
- The priest recalls all the events in Paco's life, remembering the impact that he had.
- Mosén Millán now acknowledges the involvement of the land-owning families in Paco's death.
- He denies them the opportunity to assuage their conscience by paying for the mass.
- The memory of his own participation torments him and he attempts to expiate his own guilt by giving the requiem mass.
- The impact on the villagers is significant.
- The landowners recognise Paco's influence when they attend the mass in order to demonstrate their respect and to gain the acceptance of the villagers.
- The villagers refuse to attend out of loyalty to Paco's memory.
- Sender uses symbols to show Paco's impact.
- The watch and the handkerchief are symbols of mosén Millán's guilt; they are still in the sacristy because he cannot face returning them to Paco's parents.
- Paco's horse is let loose in the church causing chaos, just as Paco did in his lifetime.
- The ballad sung by the altar boy shows how the deeds of Paco have become legend.

0 4 . 2

Analiza la actitud de los campesinos hacia la política.

[40 marks]**Possible content**

- Politics seem barely to touch the community and are deemed irrelevant by the villagers.
- The rumours that come out of Madrid confuse them.
- They do not understand the meaning of the events and how they may impact on the village.
- It is in the interest of the landowners to maintain their innocence so that the peasants do not develop ideas that threaten the status quo.
- The shoemaker is the village ‘intellectual’ and keeps himself up to date with current affairs.
- He is the one sought out by the villagers when they need to understand events in Madrid.
- The authorities consider him a dangerous element and he is killed for his political beliefs.
- The villagers start to take an interest in politics when they realise that it could benefit them.
- The new councillors dispute the land distribution and seek reforms to help the poor.
- Their desire for reforms leads them to take possession of the disputed land.
- Many die when the ‘señoritos’ arrive to restore order.

0 5

La sombra del viento – Carlos Ruiz Zafón

0 5 . 1

“Los principales personajes femeninos en la novela tienen varias características en común”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- The main female characters are very feminine, fragile and beautiful.
- Clara is pale and delicate, a vision of perfection; Bea is a pale red-head with a model’s figure.
- Penélope is an angel of light; Nuria is fragile and can break hearts just by walking into a room.
- As a young woman, Sophie Carax is described as fragile and beautiful.
- They are often devoted in their love and care of others.
- Jacinta is single-mindedly devoted to Penélope throughout her entire life.
- Nuria loves Julián and devotes herself to his care and recovery after the fire.
- Bea and Penélope are devoted to the men they love and go through ordeals to be with them.
- They are often inaccessible: a prize to be fought for and won.
- Clara is enigmatic and some ten years Daniel’s senior.
- Bea is upper class and disdainful, furthermore she is engaged to someone else.
- Penélope is the treasured daughter of the wealthy Aldaya but Carax is the son of a humble hatmaker.
- They are vulnerable victims of male brutality.
- Bea is beaten by her father and locked in her room; Penélope’s fate was similar but she is left to give birth alone and dies in the process.
- Sophie is beaten both by her husband and by Ricardo Aldaya, her seducer.

0 | 5 | 2

Analiza las relaciones entre padres e hijos en la novela.

[40 marks]**Possible content**

- Impact of fathers on sons is clear and Ricardo Aldaya is the worst.
- Jorge has a loveless childhood of wealth and privilege.
- For his 18th birthday Aldaya arranges a party that Jorge does not want and that Ricardo won't even attend.
- Ricardo finds his son weak and lacking in spirit so turns to his illegitimate son, Julián, to mould him to take over the business.
- Jorge ultimately inherits the vendetta against Carax and dies as a result of it.
- Tomás's and Julián's fathers underestimate their sons who turn away from them.
- Tomás is more at home with the Sempere family and Julián accepts the patronage of the Aldayas.
- Sr Aguilar tells Tomás's tutors to treat him like an imbecile and Antoni Fortuny tells Aldaya that Julián is not very bright and has a bad attitude.
- Zafón shows little sympathy for the weak and ineffective Ramón Fumero.
- He and his son are ridiculed for the indecorous social climbing of his pretentious wife 'Yvonne'.
- When Javier Fumero shoots his mother, Ramón cowers, trembling and incoherent in the bushes.
- Daniel Sempere's father is the ideal: he listens, guides and respects, providing love and security but also the freedom to learn from mistakes.
- He encourages Daniel's ambitions but tries to protect him from his unhealthy infatuation with Clara.
- He lets him know when he is in the wrong but stays up all night waiting for him and stays at his side when Daniel has been shot.

0 | 6

La casa de los espíritus – Isabel Allende

0 | 6 | 1

“En la sociedad latinoamericana representada en la novela, el conflicto armado entre las clases era inevitable”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Society was completely divided – those who had everything (Trueba family) and those who had nothing (eg peasants in Las Tres Marías).
- Higher classes consider that they have the right to have what they have.
- The lower classes need to be taken care of – this creates social unrest.
- Sexual violence against women is commonplace.
- Esteban is an example of this but it is accepted that as lord he has the right.
- Students may argue that this situation creates a level of resentment which will inevitably explode in violence
- Latin American society is represented as violent.

- There are many examples in the novel of violence at different levels so when social unrest rises, violence will erupt.
- The rise of the new ideas (world war, socialism) makes its appearance in Latin America.
- The lower classes begin to realise that the situation they live in is unjust – students may see violence as the inevitable consequence.
- The landowners don't realise that society and class structure is changing.
- Their view of the world is a simplistic one – Esteban considers that nothing will ever change.
- Therefore, they are not ready to defend themselves, and they don't realise the danger of the situation until it is too late.

0 6 . 2

“Las dos casas de los Trueba reflejan las diferentes características de los miembros de la familia”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]

- La casa de la esquina: on the outside, a symbol of Esteban Trueba: establishment, status, solidity and tradition.
- On the inside, the house grows as the plot grows, and belongs to the women.
- Clara's disconnect with reality is seen in the house that grows in a disorderly manner, with different rooms springing up as Clara needs them.
- The house is the background for most of Clara's magic, such as her séances.
- Esteban provides the luxury in the house, while Clara is only concerned with its people – when she dies, in a way the house dies with her.
- Eventually the house will play a very similar role for Blanca and Alba.
- Blanca will hide Pedro, and Alba will use the different rooms to hide political dissidents.
- Las Tres Marías is the dominion of Esteban Trueba. He rebuilds it from ruin, as a show of his strength and ability to dominate.
- In it, Esteban is an omnipotent master whose orders are obeyed.
- While she is there, Clara's magic disappears to the background and she deals with practical matters.
- Las Tres Marías mean life and freedom for Blanca: meeting Pedro, and living a free existence.
- It is also a place of freedom for the twins Nicolás and Jaime: an escape from reality.
- The different social classes are represented in Las Tres Marías, with the social distinctions and inequalities represented much more openly than in the city.
- Eventually, Esteban will feel like an outsider in both of these houses, since he cannot control the inhabitants in either.

0 7

Rimas – Gustavo Adolfo Bécquer

0 7 . 1

“En las Rimas, Bécquer demuestra una preocupación constante con buscar lo imposible”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

Students' responses will vary depending on which poems they have studied. All valid examples must be given credit.

- The power of poetry lies in poetic feeling for Bécquer but it is language which must convey this.
- The adjective '*rebelde*' in Rima I conveys the struggle of the poet to express his feelings.
- Human emotions are simultaneous whereas language is sequential and Bécquer laments '*es vano luchar; que no hay cifra capaz de encerrarlo*'.
- There are many things he cannot put into words: '*ideas sin palabras, palabras sin sentido*'.
- There are twice as many poems that focus on disillusioned love compared to poems of love, hope and longing.
- Bécquer rapidly goes from '*¡yo no sé qué te diera por un beso*' to '*Nuestra pasión fue un trágico sainete*'.
- The poems are not of his love for one woman: they are different love affairs in his constant search for the perfect love.
- In Rima XI, he accepts that he seeks '*un sueño, un imposible*'.
- Bécquer also seeks a sense of harmony with nature and the universe.
- In Rima II he sees himself uprooted and aimless, uncertain of his destiny '*eso soy yo, que al acaso, cruzo el mundo*'.
- However, when he is happy and in love '*la tierra y los cielos me sonríen*'.
- His use of language shows how intangible his longings are: '*deformes siluetas*' '*seres imposibles*'.
- He refers frequently to the fleeting nature of love '*una breve noche de verano*' and '*las fugaces horas*'.
- There is bitter disappointment yet an element of inevitability in the breakdown of a relationship: '*cuando el amor se olvida, ¿sabes tú adónde va?*' and in XLI '*¡No pudo ser!*'.

0	7	2
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Las Rimas de Bécquer se consideran una obra maestra. Analiza por qué son tan populares.

[40 marks]

Possible content

Students' responses will vary depending on which poems they have studied. All valid examples must be given credit.

- His constant search for perfection in language is evidence of his mastery. Poetry is seen as an indefinable entity and as a quest. In Rima I he writes '*el rebelde, mezuino idioma*'.
- Yet the verse is controlled and carefully structured to achieve the effect he desires.
- He uses techniques such as parallelism and short, impactful last lines.
- His diverse range of themes and the insight and understanding shown of the human condition again points to Rimas as a literary masterpiece.
- He explores man's feeling of alienation from a harmonious universe, such as in Rima II where he is uncertain and alone, buffeted along by unsympathetic nature.
- He captures universal longings and hopes such as the desire to capture the joy of a perfect moment, and the constant desire for something better.
- His mastery also poignantly conveys the pain and bitterness of disillusioned love, the regrets and the cold farewells.
- His use of powerful and evocative imagery also contributed to the poems' success.

- He uses images from nature to which we can all relate to capture the sadness of a love that dies: a flame dying down, a light going out, a swallow flying away.
- Things intangible are likened to wind, air, a breath, mist.
- The lasting presence of walls, the moon and trees emphasise the fleeting nature of man's experience.

0 8

Las bicicletas son para el verano – Fernando Fernán-Gómez

0 8 . 1

Analiza hasta qué punto los personajes principales cambian sus actitudes morales a lo largo de la obra y considera sus motivos.

[40 marks]**Possible content**

- Manolita declares she does not believe in marriage and is not interested in the opinion of others.
- Yet she marries Julio, whom she once mocked, to give her child a future and herself some respectability.
- She has not changed her own views but responds to societal change to protect her child.
- Julio has a very traditional set of moral beliefs – respectability and defined gender roles.
- He seems to accept Manolita's profession and marries her even though she is a single mother.
- He doesn't change his views but is prepared to 'lower his standards' to win the woman he loves.
- Doña Antonia has a strong sense of morality, believing firmly in sin and shame.
- When she learns Rosa is an ex-prostitute, she vows to throw her out when the war is over.
- Eventually she is glad to let Rosa stay with her as they await Pedro's release from the concentration camp.
- She hasn't changed her views but she would rather accept Rosa than be left alone.
- Doña Dolores is traditional and conservative, wanting her children to conform to society's norms.
- Yet she preaches the opposite to Doña Antonia, assuring her that Rosa's former profession no longer matters.
- She doesn't really believe this but is comforting her neighbour, and probably trying to convince herself in the light of Manolita's pregnancy.

0 8 . 2

“La obra presenta una imagen de solidaridad entre los madrileños durante la guerra”. ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Hunger drives the characters to extremes and they all confess to having stolen lentils from the pot.
- Other than this, they do what they can to support each other.
- María brings food for Manolita's baby; Pablo brings Don Luis a bottle of anís.
- Florentina marries a soldier from the International Brigade to access food for her charges.
- Luisito stands up for Manolita when she is harassed by soldiers in the street.
- He stoically accepts his new role as errand boy and breadwinner.

- The women are a constant source of support for each other, offering comfort and a listening ear.
- Some actions work two ways: they bring benefits to giver and receiver.
- Don Luis collectivises the Bodegas, keeping himself employed and also ensuring the wine supply to the city continues.
- Doña María Luisa offers to help Don Luis after the war if he can get her some food.
- Doña Antonia takes in the homeless Rosa and derives comfort from her company.
- The actions of the mercenary Basilio emphasise the generosity and neighbourliness of the other characters.
- He has deliberately ‘courted’ both sides so as to be safe, whoever wins the war.
- He abandons María as her left-wing connections may hamper his career.

0 9

El otro árbol de Guernica – *Luis de Castresana*

0 9 . 1

Analiza la reacción de Santi a los Dufour. ¿Piensas que se comporta mal con ellos? Justifica tu respuesta.

[40 marks]**Possible content**

- Santi judges the Dufours almost on arrival and never changes his opinion.
- He decides the Bogaerts are good people but is immediately critical of the Dufours.
- The moment he enters the bedroom they have lovingly prepared for him, he knows he won't be comfortable.
- Santi understands how kind and generous they are and assures the reader he felt grateful to them.
- They give him everything he could want: a watch, clothes, French classes and presents for his sister.
- His responses are always polite but seem cold and are never enough for the Dufours.
- However the Dufours are excessive in their care of him.
- It's hard for Santi suddenly to be the uncomfortable centre of attention in a lavish household.
- He stresses about not having toothpaste, making a noise, having a hole in his sock.
- He feels like a pet that is being groomed and shown off to friends and family.
- His Spanish clothes are taken away and replaced by tailor-made outfits.
- Santi senses that they see him as a son: they call him 'hijo' and ask him if he would like to call them something other than M and Mme Dufour.
- Their final and unforgivable act is to call themselves 'Papá y Mamá'.
- Santi feels they have gradually taken away everything he is and tried to replace his home, his family and his entire identity.

0 9 . 2

Analiza las características que Santi respeta entre los adultos y las características que no le gustan.

[40 marks]**Possible content**

- Above all Santi values simplicity and decency: in M Bogaerts he finds a friend and ally.

- Santi feels at ease with him and is able to ask him for favours (Atlético Bilbao shirt) and explain the bike incident.
- Santi values fairness and adults who genuinely try to understand children and their needs.
- Mlle Tys is regarded as just and understanding: she is the peacemaker after the Mlle Jacquot incident.
- She looks after him without judging when he stays away after being suspended from the Ateneo.
- She lets the Spanish children have a midnight celebration with grapes at New Year's Eve.
- She sees them off with genuine affection at the station, bringing sweets and a flask.
- Santi regularly criticises adults for their inability to deal with straightforward matters in a sensible way.
- He talks of the stupidity of adults who are constantly going to war.
- He feels they are too far removed from being children to understand simple realities (Don Gregorio struggles to cope with telling Valentín about his father).
- He says they complicate simple things (Manolín's request in the case of his death will be ignored).
- Mlle Jacquot is portrayed in a very bad light for her brutal treatment of Tomás and Merche.
- Santi cannot tolerate injustice and bullying: he cannot let the matter lie and stands up to her.
- Similarly he defends his country against the biased verbal attack of the History teacher, knowing his behaviour is 'wrong' but unrepentant.

1 0

El coronel no tiene quien le escriba – Gabriel García Márquez

1 0 . 1

“El orgullo del coronel tiene la culpa de su pobreza”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- The colonel does have pride and dignity and hates everyone knowing their predicament.
- He finds excuses not to sell their belongings and prevaricates when trying to track down Sabas.
- However, when things get bad he overcomes his pride and is persuaded to sell things: the sewing machine, the clock, and even, at one point, the fighting cock.
- Wealth of Don Sabas due to corruption and bribery: the pact with the mayor, the willingness to swindle his old friend out of 500 pesos.
- The colonel, always a man of honour and integrity, incapable of dishonesty.
- The colonel's stubborn sense of hope and idealism make him determined not to sell the cock but this is not the cause of his poverty either.
- If they sell everything they have they are still living on the edge of poverty.
- The link between pride and poverty is really the commendable way in which the colonel maintains his pride and dignity in the face of such poverty.
- Poverty due to injustice, corruption and disorganisation.
- As a war veteran he is entitled to a pension: years have gone by with changing laws, governments and civil servants and still he has received nothing.
- The vital documents proving his role in the war are lost somewhere in the system.
- The colonel says all his friends have died still awaiting their pension.

1 0 . 2

“El autor muestra la importancia para el coronel del apoyo y la solidaridad de sus vecinos y amigos”. ¿Estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- The colonel is an optimist and an idealist and, at times, has unrealistic expectations both of his country and his fellow man.
- The doctor acts as his compass in this respect – eg the dishonesty of Don Sabas.
- He tries to protect him from his naïve beliefs – eg the impossibility of elections.
- He tries to back up the colonel to help him get the proper price for the cock.
- The doctor respects the colonel’s sense of dignity and his offers of help are subtle.
- He lends newspapers, deferring payments for medical treatment until the cock wins.
- He provides encouragement through his positive comments about the health of the colonel and his wife.
- He provides welcome humour in their shared jokes and intelligent conversation.
- Agustín’s former colleagues form a haven of comradely chat and a retreat of the colonel.
- He shares the newspapers and good-natured banter with Alvaro, Germán and the others.
- Their neighbourliness is evident when Germán offers to mend the clock.
- Their solidarity also has practical consequences: Alvaro bought Agustín’s sewing machine.
- They help the colonel by undertaking the cost of feeding and training the cock.
- Equally important to the colonel is their belief that he should be the one to enter the cock in the fight.

1 1

El laberinto del fauno – *Guillermo del Toro*

1 1 . 1

Analiza la relación entre Ofelia y Mercedes y considera la influencia que tiene la una en la otra.

[40 marks]**Possible content**

- They seem to relate to one another from the outset.
- Mercedes takes an interest in Ofelia’s books and discusses the unreliability of fauns.
- Ofelia wants Mercedes’ approval and distances herself from the Captain, stressing he is not her father.
- Ofelia soon discovers Mercedes has a secret but already feels a sense of loyalty to her.
- As Carmen is absorbed with her difficult pregnancy and role as new wife, Ofelia is more and more drawn to Mercedes.
- Mercedes is increasingly affectionate and protective towards the girl.
- Ofelia needs the maternal affection that Mercedes finds she possesses, and they escape together.
- Ofelia begins to absorb some of the qualities seen in Mercedes and lacking in Carmen.
- Mercedes acts with defiance, courage and strength to fight for what she believes and Ofelia seems inspired by her example.

- When Ofelia undertakes her tasks as Princess Moanna, she emulates Mercedes rather than her biddable mother.
- Both change and evolve due to their relationship.
- Mercedes discovers her capacity for maternal tenderness and understanding.
- She denies Vidal the chance of ever influencing his own son and will be a good mother to the baby.
- Ofelia has learned important qualities from Mercedes and will go on to rule in her underground kingdom with justice and goodness.

1 1 . 2

Analiza las técnicas usadas por el director para representar el régimen de terror que predominaba en esa época de la posguerra.

[40 marks]**Possible content**

- Historical facts such as the constant presence of armed soldiers and the distribution of rations.
- The torturing of prisoners for information (the captured rebel and Mercedes).
- The brutal attacks on innocent people (the hunters) under spurious pretexts.
- The character of Vidal who is representative of the regime throughout the film.
- He inspires fear in all who surround him as they see the brutal consequences of crossing him and the doctor lives in fear of being found out.
- His wife dare not contradict him, and even the young Ofelia is not safe from his brutality.
- The fantasy world can be seen as an allegory of the real Spain.
- Ruled over by a child-eating monster who is representative of Vidal.
- The toad inside the withered tree reflects the dictatorship that is rotting Spain from within.
- The story of the rose is another image that reveals the director's vision of the era.
- On the surface a story about a rose that has the power to bestow eternal life.
- In reality a comment on the goal of liberty and democracy that men are too afraid to pursue.

1 2

Ocho apellidos vascos – *Emilio Martínez-Lázaro*

1 2 . 1

“El humor en la película se debe principalmente a los esfuerzos de Rafa para hacerse pasar por vasco”. ¿Estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- The comedy comes from the parody of Basque and Andalusian dress and language, exemplified mainly by Rafa.
- Rafa changes from stylish casual wear and gelled hair, to the untidy, careless look seen around him.
- Rafa imitates the language with an exaggerated rolled 'r' and overuse of Basque words, littering his conversation with colloquial language.

- Rafa has to learn about Basque customs and it is the spotlight on these customs which allows us to see the humour in them.
- He is surprised at the formal dating process and must remember to be undemonstrative.
- He pretends to be a fanatical pelota player and to have a string of Basque forefathers.
- There is also humour in old familiar jokes where the film mocks our narrow and one-dimensional views, such as of Basque politics.
- When Rafa meets Koldo he spouts the first Basque characteristics that he can think of – that he’s a fanatical pelota player except when he’s taking part in demonstrations.
- When he ends up in a police cell he pretends to be an important activist in the *Kale Borroka*.
- In the demonstration, he spouts generalised anti-Spanish comments.
- The humour is also derived from the fact that audiences felt able to laugh at themselves and their stereotypical attitudes.
- It was refreshing to have the freedom to laugh at regional differences.
- To be able to laugh at terrorism was liberating as it implied that the fear was gone.

1	2	. 2
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“Algunos vascos y andaluces se sintieron ofendidos al ver esta película”. Analiza por qué reaccionaron de esa manera.

[40 marks]

Possible content

- Depiction of the Basque people as brutish, reserved and ill-mannered with dreadful dress sense.
- Amaia seen as a loud-mouthed drunk resembling a Romanian truck driver who cuts her fringe with an axe.
- Koldo as brash, coarse, indiscreet and boorish – unused to expressing finer feelings.
- The jokes Rafa tells at the bar, the idea that his Basque one-night stand might be a terrorist.
- The concept that Basques are taught to make Molotov cocktails and hate the Andalusians in school and that they will scratch non-Basque cars with their keys.
- The representation of the activists as empty headed and gullible, easily duped and easily led.
- Depiction of Andalusians as always partying and whose typical night out is dancing ‘sevillanas’ in a bar.
- Rafa’s mock anger about paying taxes while Andalusians sleep their siestas.
- Rafa is presented as a stereotypical Sevillian who supports Betis and is a float bearer in a Seville brotherhood.
- The implication that Andalusian men believe that they are irresistible to women.
- They are shown as disrespectful towards women, one-night stands being common.
- The waiter flirts with Amaia and assumes she must be a lesbian or a Basque to resist him.
- The assumption that the handbag found cannot belong to a woman as it contains no make-up.
- Rafa’s assumption that he will sweep Amaia off her feet and bring her back to Andalusia in a weekend.

1 3

María, llena eres de gracia – Joshua Marston

1 3 . 1

“María termina en el mundo del narcotráfico más por aburrimiento que por un sentido de injusticia en su vida”. ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Daring and adventurous personality: her life as it is does not offer enough.
- When she is kissing Juan, her mind is elsewhere and she challenges him to climb up to the roof with her.
- At the dance, she is the one to boldly go up to the boys and introduce Blanca and herself.
- Her job is dull and monotonous and her family makes it clear that there is nothing else.
- Her friends toast her decision to quit her job: they would like to do the same but only she has the courage.
- The future that awaits her in Colombia does not match her personality.
- Knowing she is pregnant, she sees her sister struggle with her crying baby and rejects that future.
- Marriage to Juan, a mundane existence in a cramped household with a man she doesn't love, is an eventuality she cannot face.
- However, in addition, her family are making unfair and excessive demands on her.
- Her boss has driven her to resign with his demeaning tasks and unreasonable expectations.
- It is both an escape **from** one place and set of circumstances and an escape **to** something better.
- It is a combination of both aspects that propel her to take the step.
- She was already bored with the life she led.
- A series of events made her feel she had to leave and take her chances elsewhere.

1 3 . 2

“La película es peligrosa para los espectadores jóvenes porque presenta el narcotráfico como una manera rápida de hacer mucho dinero”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- Initially, Franklin makes it sound very straightforward, knows someone who can do all the paperwork etc.
- Javier is amiable and helpful, assuring her she would be back home in just a few days.
- The idea of being caught seems remote and Lucy says she just needs to be prepared and do it right.
- Blanca tells María the money would buy the family a house.
- But the dreadful reality is soon evident: swallowing huge grapes for practice and being told she might have to swallow 60-70 of the drug pellets.
- Only now does Javier reveal his true nature: María's family will get a visit if all the pellets do not arrive intact.

- Then the uncomfortable truth about what must be done if the pellets are passed before arrival in the USA.
- María only escapes detection because they cannot x-ray pregnant women; also another ‘mule’ is caught on the same trip.
- It is not glamorous: they are herded into a seedy hotel room to remain until they have passed the drugs.
- The two men are harsh, insulting and care nothing for the girls, even the very ill Lucy.
- Lucy’s death is the final straw, guaranteeing that this film does not romanticise drug smuggling.
- The men cut her open to retrieve the rest of the drugs and dump her body on the street.
- The discovery of the blood in the bath shows what a horrible death it was.

1 4

Volver – Pedro Almodóvar

1 4 . 1

Analiza las diferencias entre la vida en el campo y la vida en la ciudad en esta película.

[40 marks]**Possible content**

- Almodóvar shows that life in the village is more traditional.
- Women are seen cleaning graves, cooking, doing domestic chores.
- In the countryside the community is much more close-knit: this can be a positive thing in that everyone goes to Tía Paula’s funeral.
- It can also have a negative effect in that everybody knows about everybody else: Raimunda’s mother cannot be seen outside because people would see her and comment.
- Life in the city can be much more challenging from a professional point of view.
- Sole runs an illegal hairdresser’s salon.
- Raimunda needs to have several jobs in order to survive.
- Location does not affect either female solidarity or the love between the female members of the family; these are strong in both locations.
- There is solidarity between Raimunda and Sole.
- Support for Raimunda from the neighbours who help at different points in the story.
- Almodóvar shows that acts of sexual violence are not linked to location.
- Violence against Raimunda occurred in the village.
- The abuse of Paula, her daughter, occurred in the city.

1 4 . 2

Examina cómo se presenta a los hombres en la película. ¿Te parece que se presentan de forma positiva?

[40 marks]**Possible content**

- Men are presented purely in a negative way; they are either absent, sexual predators or cheaters.
- We learn that Raimunda’s father raped his daughter and she got pregnant.
- He is shown as remorseful, and he went to Latin America because he could not live with “his guilt”.

- However, we learn that he cheated on his wife many times, and when he died he was with another woman.
- Sole's husband left her and she doesn't know where he is, or whether he will ever come back.
- Sole shows a complete lack of trust in him. He is shown as somebody who never did care for her.
- Raimunda's husband married her when she was pregnant with her father's baby, and in that sense he is shown as somebody who protects her.
- However, he is depicted as a good for nothing drunk who is sacked from his job, and expects Raimunda to support him and do everything in the house as well.
- Eventually, he will try to molest Raimunda's daughter, repeating the model of men as child molesters and sexual predators.
- The men in the village are shown as fulfilling the expectations of society.
- They all attend the funeral of Tia Paula and follow the cortege as they are expected to do.
- They are never shown to have any individuality away from social conventions.
- By contrast, women show solidarity and concern for one another.
- The acts of violence they commit are to defend themselves or those they love, not to fulfil their own desires.

1 5

Abel – Diego Luna

1 5 . 1

¿Hasta qué punto estás de acuerdo con la idea de que la película es una comedia?
Justifica tu respuesta.

[40 marks]**Possible content**

- It has scenes which are meant to be funny due to Abel's new persona as father of the family.
- He questions Selene's boyfriend, queries Selene's report card, and has grown-up conversations with Anselmo and Fili.
- But some scenes are uncomfortable, such as Abel's belief that he has had sex with Cecilia.
- Others are unnerving, such as when he suggests he will borrow the car.
- Some have a darker message about the Mexican macho figure: Abel demands to be served by Cecilia.
- The way he dominates the family but promises never to go away again reminds us of Anselmo.
- The underlying themes are not comic at all and the main character is a disturbed child, possibly autistic.
- Cecilia is a single mother struggling to cope.
- We also see the arrogant irresponsibility of the errant husband and father.
- The ending confirms the real tone and mood of the film: Abel has made no progress and is back in hospital.
- Cecilia struggles alone to bring up her children and visit Abel every day, not knowing whether the experiment to bring him home has helped or harmed him.
- The worthless husband has gone back to his mistress, probably to have a negative impact on their lives as well.

1 5 . 2 Analiza el efecto en Selene de su familia disfuncional.

[40 marks]

Possible content

- Selene is required to take on responsibilities to help with the younger children.
- Though she begrudges it at times, she takes responsibility for Paul, usually taking him to and fetching him from school.
- She cares for him deeply and takes care of him when Cecilia needs to look after Abel.
- It is Selene who recalls Paul's desire to learn to swim when the boys go missing.
- Frustrated at these responsibilities, Selene rebels against her mother arguing with her and drinking fizzy drinks at breakfast.
- But she still respects her mother's wishes and does try to help her manage the house and family.
- She sides with her mother against Anselmo in their final argument.
- Abel's behaviour causes havoc with her romantic relationship with Clemente.
- She is infuriated by his meddling when he grills the new boyfriend and drives him away.
- Yet she is comforted by Abel when Clemente breaks up with her and the relationship is saved through Abel's help.
- Selene resents Anselmo's abandonment and barely looks at the camera he gives her.
- She rejects him as a father when she accepts Abel's ruling about having a boyfriend.
- She uses the evidence on the camera to give her mother support in her argument against Anselmo.

1 6 **Las 13 rosas - Emilio Martínez-Lázaro**

1 6 . 1 Analiza el personaje de Blanca y considera cómo reacciona a los eventos que ocurren a lo largo de la película.

[40 marks]

Possible content

- She is a strong character and an intelligent woman.
- Not politically engaged but determined to do the right thing for her husband and his friends.
- Astute and practical – hid money in the bed frame knowing it would come in useful.
- Catholic since birth but hid her pictures of the virgin during the republic and then got them out when the nationalists arrived.
- She was betrayed and charged unjustly, identified by Juan's in-laws who lied about her involvement.
- She was arrested when she went to the prison to bring her husband a change of clothing.
- Devoted wife (scene in café with husband) and mother (care for her son during bombing).
- She respected her husband's communism although she was catholic.
- Her letter to her son at the end showed her love and desire to guide him in his future life.
- Brave and honourable: she went to see Juan rather than put her husband at risk.
- She gave him all the money, not just the amount agreed with her husband.
- In prison she refused to sing, in protest at the mistreatment of innocent babies.
- She challenged Doña Carmen when she offered to write her a good reference.
- She was the first to extend her hand to the woman next to her in the firing squad.

1 6 . 2

“La película explora la falta de justicia en la sociedad española de la posguerra”.
¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- In the Post-war some proved loyalty by denouncing others, often unjustly.
- Supporters of the regime had access to food and were given the flats of those who had been arrested.
- The young Falangistas treat the elderly couple brutally, forcing them to sing Cara al Sol.
- The use of torture in the Interrogation Centre after arrest was shocking, terrifying and merciless.
- Women were humiliated, forced to strip and endure sexual harassment.
- The police unjustly used Teo and Carmen to trap others.
- The conditions in the Las Ventas prison – overcrowding; poor food; little hygiene; humiliating.
- Some wardens showed compassion but others were oppressive and inhumane.
- The treatment of the babies was truly unjust – many died because they and their mothers were not fed properly.
- In Court the judicial process was shockingly flawed – the defence was practically non-existent.
- The regime wanted to make someone pay for the murder of the civil guard captain, his daughter and his driver.
- The letters of appeal fell on entirely deaf ears; it was another act of cruelty to make them write these letters when there was no hope of justice.