



Pearson
Edexcel

Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE
In Spanish (9SP0) Paper 02
Written response to works and
translation

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

Pearson: helping people progress, everywhere

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

Summer 2022

Question Paper log number P66170

Publications Code 9SP0_01_2022_MS

All the material in this publication is copyright

© Pearson Education Ltd 2022

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

GCE A Level Spanish Paper 2

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accents: non-grammatical accent errors are tolerated, for example *jovenes* rather than *jóvenes* unless they cause ambiguity (for example *entro* rather than *entró*).

Spelling: non-grammatical mis-spellings are tolerated, for example *imigracion* rather than *inmigración*, as long as they are not ambiguous or in the wrong language (for example *eimigración* or *immigration*).

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Repeated capitalisation errors will not be penalised (for example *Español* instead of *español*).

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Despite past controversies, King Juan Carlos	A pesar de las controversias en el pasado, <u>el</u> Rey Juan Carlos	Pese a Descontando Ignorando Sin tener / tomar en cuenta las polémicas las incidencias los incidentes los problemas los escándalos el rey pasadas anteriores/previas recientes últimas	<i>Missing definite articles and lack of capital letters; if this happens again, consider it a repeated error.</i>	(1)
2	must be remembered for	debe ser recordado por	se debe recordar tiene que ser debería recordarse rememorado se le debe recordar (requires "al" in front of Juan Carlos in box 1) uno debe / la gente debe acordarse de / recordar ... por (requires "al Rey" in box 1)	estar para	(1)
3	promoting political freedom	promover la libertad política	impulsar favorecer fomentar propiciar animar propulsar la promoción de la política libre	promoviendo political	(1)
4	in the 1970s.	en los años setenta.	durante a través de a lo largo de los setenta. la década de los setenta. los 70.	anos los 70s / 1970s	(1)
5	When he came to the throne,	Cuando asumió el trono,	subió /llegó al trono ascendió al trono alcanzó el trono tomó el poder se hizo Rey fue coronado se convirtió en Rey rey		(1)

6	politicians expected him to be	(los) políticos esperaban que fuera	pensaban que iba a ser se esperaban que tenían la expectativa (de) que tenían la esperanza (de) que creyeron que sería	las políticas esperaban a ser que sea	(1)
7	just like Franco, but without him,	igual que Franco, pero sin él,	(tal) como justo como exactamente	sin el	(1)
8	Spain's transition to a democratic government	la transición de España a un gobierno democrático	española al gobierno democrático un gobierno de democracia	Española (<i>not penalised if considered a repeated error</i>)	(1)
9	would not have been successful.	no habría tenido éxito.	no habría sido posible / exitosa. un triunfo. no habría triunfado. no habría sido un logro. no hubiera / hubiese sido no hubiera tenido éxito		(1)
10	Within five years, the country	En cinco años, el país	En tan solo 5 años A los 5 años Después <u>de</u> 5 años la nación	Dentro de Durante anos	(1)
11	had a new constitution,	tenía una nueva constitución,	tuvo una constitución nueva		(1)
12	in large part due to the king's efforts.	en gran parte debido a los esfuerzos del Rey.	en gran medida principalmente mayoritariamente gracias a rey	en la parte mayor porque de	(1)
13	He ended the attempted coup,	(Él) terminó el (intento de) golpe (de estado),	el golpe de estado intentado/tratado, el posible golpe puso fin al acabó con finalizó frustró la tentativa de		(1)
14	preventing a return to	impidiendo el regreso	evitando truncando un regreso lo que / cual impidió lo cual no permitió regresar previniendo la vuelta el retorno		(1)

15	a right-wing authoritarian regime.	al régimen autoritario de derecha.	a un régimen gobierno controlador despótico duro derechista. de la derecha. de derechas.		(1)
16	Juan Carlos was forced to abdicate in 2014.	Juan Carlos se vio obligado a abdicar en 2014.	fue obligado forzado tuvo que dejar el trono renunciar (al trono) dimitir	era obligado resignar dejar <i>on its own</i>	(1)
17	However, he will always be seen	Sin embargo, siempre será visto	No obstante, Aun así, durante mucho tiempo se verá va <u>a</u> ser visto se le considerará será considerado / reconocido se le reconocerá	estará visto	(1)
18	as the father of Spanish democracy.	como el padre de la democracia española.	precursor en España el padre fundador	papá Española (<i>not penalised if considered a repeated error</i>)	(1)
19	He helped to facilitate change and eventually	(Él) Ayudó <u>a</u> facilitar el cambio y finalmente	posibilitar favorecer permitir ocasionar a la larga / al final / por fin	eventualmente	(1)
20	gave power back to the people.	(le) devolvió el poder a la gente.	(le) regresó (le) restituyó restauró transfirió transmitió / trasmitió dio el poder otra vez / de nuevo / una vez más la soberanía el control el mando al pueblo. a los ciudadanos. a la sociedad. a las personas. a los españoles. a la gente española.		(1)

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5-8 with a small amount of band 9-12 material, it would be placed in band 5-8 but be awarded a mark near the top of the band because of the band 9-12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (AO4)

This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

This grid should be applied twice, once for each essay individually.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. Limited ability to form arguments or draw conclusions. Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. Detailed, logical arguments and conclusions are made that consistently link together. Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. Limited range of vocabulary resulting in repetitive expression. Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none"> Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none"> Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none"> Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. Frequently varied use of vocabulary, resulting in regular variation of expression. Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none"> Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (A03)

This mark grid assesses students' ability to apply grammar and syntax accurately.

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none"> • Limited sequences of accurate language resulting in lapses in coherence. • Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none"> • Some accurate sequences of language resulting in some coherent writing. • Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none"> • Frequent sequences of accurate language resulting in generally coherent writing. • Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none"> • Accurate language throughout most of the essay, resulting in mostly coherent writing. • Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none"> • Accurate language throughout, resulting in consistently coherent writing. • Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

NB: these are examples only and do not constitute a finite list.

Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question number	Indicative content
2(a)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>Love and tradition are recurrent themes in the play. The different extents to which they affect the characters can be seen through the Bride, the Mother, Leonardo and the Bridegroom.</p> <ul style="list-style-type: none"> • The Bride wants to comply with traditions and become the Groom’s wife: “<i>estoy deseando ser tu mujer</i>”, but her love and attraction towards Leonardo is stronger: “<i>tu hermosura me quema</i>”. In the end we can see how she chooses love over tradition: “<i>sé que me ahogo, pero voy detrás</i>”. • Tradition is very important to the Mother who has very clear expectations of what the roles of men and women are: “<i>¿Tú sabes lo que es casarse?</i>”. • Leonardo struggles to fulfil his role as a traditional husband and father, as he could not marry the woman he loved. As a result, he chooses to follow his heart, which leads him to his death. • The Bridegroom is happy to live by traditional conventions, when his mother suggests that all a woman needs in a marriage is a man, children and a roof over her head, he replies: “<i>¿Es que hace falta otra cosa?</i>”, which shows that he does not consider love a fundamental part of his relationship.
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>It could be said that Leonardo’s decision to escape with the Bride is irrational and selfish; it could also be said that it is unavoidable given how he struggles throughout the play.</p> <ul style="list-style-type: none"> • Despite Leonardo’s passionate love for the Bride: “<i>clavos de luna nos funden mi cintura y tus caderas</i>”, he resents the fact that her family did not regard him as a good match because of his lack of money. This has embittered him: “<i>mi sangre se puso negra</i>”. • Leonardo does not have a close relationship with his wife and family: he lies to her, does not eat at home, and uses their money to get a horse they cannot afford, just to be close to the Bride. This shows that, despite having his own family he is not happy, as his own wife describes him: “<i>No es un hombre tranquilo</i>”. • Leonardo makes it clear that he tried to leave the Bride, but other forces were greater than his own will, i.e. the horse, the earth, her smell. He insists he is not guilty: “<i>yo no tengo la culpa</i>”. This shows how he is a victim of forces he does not have the strength to resist, whether it is fate or destiny or the power of love.

Question number	Indicative content
3(a)	<p>Como agua para chocolate – Laura Esquivel Students may refer to the following in their answers:</p> <p>Esquivel presents the theme of motherhood through the characters of Mamá Elena, Rosaura, Tita and Nacha.</p> <ul style="list-style-type: none"> • Mamá Elena is an authoritarian mother who does not have a close relationship with her daughters, but who is devoted to bringing them up as decent and well-mannered ladies. Her methods leave little room for discussion: <i>"¡Tú no opinas nada y se acabó!"</i>; this shows how she disciplines her daughters through oppression. • Rosaura resembles Mamá Elena in the way she acts as a mother. Mamá Elena is unable to feed Tita as a baby, just as Rosaura is unable to feed Roberto. She also decides to carry on with the family tradition, which condemns Esperanza to the same fate as Tita's. Despite all that, she sees her family as: <i>"Mi pequeña familia sí lo es (decente)"</i>. • Tita does not have children of her own, however, she develops an extremely close relationship with both of Rosaura's children. She can breastfeed Roberto and looks after Esperanza: <i>"Tita se encargaría de la alimentación"</i>. This resembles Tita's relationship with Nacha, who brought her up in the kitchen; Nacha is more of a mother to Tita than Mamá Elena ever was. • Tita fights to offer Esperanza a better future, through access to formal education and allowing her to marry Alex. This ends the tradition of the youngest daughter looking after the mother until her death. This shows Tita as a caring motherly figure for her.
3(b)	<p>Como agua para chocolate – Laura Esquivel Students may refer to the following in their answers:</p> <p>Esquivel uses a variety of stylistic techniques to show Tita's emotions. Some of them are descriptions, dialogues, metaphors and personifications.</p> <ul style="list-style-type: none"> • Esquivel uses detailed descriptions to show how Tita is feeling, especially when it comes to her encounters with Pedro: <i>"penetraba en el cuerpo de Pedro, voluptuosa, aromática, calurosa, completamente sensual"</i>. This shows the intensity of her feelings for Pedro. • The dialogues between Tita and Pedro or the rest of the family tend to be very short which shows how Tita is not allowed to express her feelings. Tita's conversations with Mamá Elena are evidence of her oppressed upbringing and lack of freedom of speech during her life. • Through the detailed descriptions of food and recipes, the reader is able to understand Tita's feelings at different points in the novel <i>"la masa de un buñuelo al entrar en contacto con el aceite hirviendo"</i>. This explains the effect that Pedro has on her, highlighting how Tita experiences heat all over her body by being close to him. • Through the use of metaphor, Esquivel shows how Tita is affected by strong forces of nature, being a victim of circumstance: <i>"Tita sintió como si el invierno le hubiera entrado al cuerpo"</i>, this explains how sad Tita feels after realising it would be impossible to marry Pedro.

Question number	Indicative content
4(a)	<p><i>Crónica de una muerte anunciada</i> – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>The author presents the theme of destiny through the inevitability of Santiago's death. We see this through the description of his dream and his front door, but also through other characters such as Ángela Vicario and Divina Flor.</p> <ul style="list-style-type: none"> • Santiago's dream: "<i>caía una llovizna tierna</i>", this relates to the rain that was falling at the time Santiago was killed. There are different elements in his dream, like the trees, which his mother fails to understand, but which announce Santiago's fatal destiny. • "<i>La puerta fatal</i>" is a symbol of all the unlucky coincidences that lead to Santiago's death and how Santiago fulfils his destiny without knowing it. He very rarely uses the front door of his house; however, he does on the day of his death, and it is there where his killers await him. • Ángela Vicario's testimony of an illicit affair with Santiago seals his fate as it forces her brothers to kill Santiago in order to restore the honour of the family. • When Divina Flor was coming of age "<i>se sabía destinada a la cama furtiva de Santiago Nasar</i>". This caused her and her mother, Victoria Guzmán, anxiety, as this seemed to be the fate of female servants and there was little she could do to avoid it.
4(b)	<p><i>Crónica de una muerte anunciada</i> – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>The responsibility for Santiago's death could be attributed to both Ángela Vicario and her brothers. Students may also discuss the responsibility of the townspeople. With regard to the Vicario brothers' responsibility for the death of Santiago, it could be argued that:</p> <ul style="list-style-type: none"> • They do not enjoy having to kill Santiago; however, they do not change their minds. At one point they even stop and look at Santiago in a pitiful way: "<i>Lo miraban más bien con lástima</i>". This shows their kind but also determined nature to do what society demands: avenge the dishonour of their sister by killing the perpetrator, who she said was Santiago. • They acknowledge their responsibility and never show remorse or consider they could have acted differently: "<i>Lo matamos a conciencia -dijo Pedro Vicario-, pero somos inocentes</i>". <p>With regard Angela Vicario's responsibility for the death of Santiago, it could be argued that:</p> <ul style="list-style-type: none"> • She is concerned about her secret and relies on the advice given by her friends to hide the truth from Bayardo; however, she is put under a lot of pressure to comply with society's expectations, which are clearly biased towards men. This may have clouded her judgment. • Ángela quickly discloses to her brothers the name of the man who took her virginity, after being physically punished by her mother. The ease with which she accuses Santiago, "<i>lo encontró a primera vista</i>", shows that she does not have to think much about it, which may imply that she is not lying, just stating a fact.

Question number	Indicative content
5(a)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Allende develops the theme of identity through the characters of Eva Luna, Riad Halabí, Zulema and Mimí.</p> <ul style="list-style-type: none"> • Eva Luna experiences a change of identity during her time at the Señora’s house: <i>"yo estaba transformada en otro ser, largamente me busqué en el espejo, pero no pude hallarme"</i>. This leads her to a lifestyle in which she starts making decisions for herself and experiencing more freedom. • Riad Halabí discovers Eva Luna and enables her to access education, and he makes sure she registers her name, <i>"me dio varias cosas fundamentales (...) la escritura y un certificado de existencia"</i>. This is something that helps Eva Luna to become the person she has always wanted to be: a writer. • Zulema was brought up to be an excellent wife by making her husband happy; however, when she marries Riad and he does not expect her to behave submissively, she finds herself with no purpose in life. This lack of identity and connection leads her to her own death. • Mimí changes from a man who struggles with his sexual identity into a proud and successful woman. She is even regarded as an angel by Elvira because of her perfect features: <i>"Es un arcángel"</i>.
5(b)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Allende makes a commentary on the social context of a South American country in the times of a dictatorship. Different characters are used to portray that social context. It could be said that those who best portray this context are Huberto, Mimí or Elvira.</p> <ul style="list-style-type: none"> • During her time with Elvira, Eva Luna learns about the situation in the country through Elvira’s comments or because of the news on the radio: <i>"Me llenaba la mente de ideas subversivas"</i>. Elvira represents poor and oppressed people, who, despite their ideas, do not have the chance of a better life. • Melecio suffers all kinds of abuse because of his sexuality, especially from government officials, which exemplifies the oppression at the time. Eventually she becomes Mimí and makes a life for herself but insists that the only way to succeed is to be indifferent to the political and social crisis. This character represents how people survived during those times, despite the country’s instability. • As a child, Huberto suffers poverty and homelessness. He survives by learning to steal, becoming involved in gangs later on, and ends up leading the guerrillas. This character highlights the lack of opportunities for the poor, which leads them to rebel against an oppressive government.

Question number	Indicative content
6(a)	<p><i>El coronel no tiene quien le escriba</i> – Gabriel García Márquez</p> <p>Students may refer to the following in their answers:</p> <p>Death is a key theme in the story which affects characters in different ways. This can be seen through Agustín’s death, the musician’s funeral, the colonel’s political supporters, don Sabas and the colonel.</p> <ul style="list-style-type: none"> • Agustín’s death is a warning to those who express their discontent with the authoritarian regime. His death leaves his parents in a vulnerable position due to poverty and depression: “<i>la situación en que quedamos después de su muerte</i>”. • The musician’s funeral highlights the fact that people have not died of natural causes for a long time: “<i>Es el primer muerto de muerte natural que tenemos en muchos años</i>”, this demonstrates how accustomed the community is to violent deaths given the current situation of <i>la violencia</i> in the country. • The colonel’s political comrades have been killed in different circumstances, which has slowly isolated him. He is left with only a few friends with whom he dares comment on the current political situation. • Don Sabas refers to his diabetes as a life-threatening illness, of which he is reminded by his pills: “<i>Es como cargar la muerte en el bolsillo</i>”. However, the doctor says to the colonel that “<i>la diabetes es demasiado lenta para acabar con los ricos</i>”. This is a criticism of the fact that he has gained his wealth through corruption. • The colonel and his wife seem to be fighting against death throughout the novel, by recovering from illness and surviving on little food: “<i>nos estamos pudriendo vivos</i>”. They appear to be struggling to survive, almost as much if not more than the cockerel.
6(b)	<p><i>El coronel no tiene quien le escriba</i> – Gabriel García Márquez</p> <p>Students may refer to the following in their answers:</p> <p>The letter and the cockerel are significant symbols in the story. It could be argued that the letter is the more important because:</p> <ul style="list-style-type: none"> • It represents political failure and oppression: “<i>en lugar de la carta viene el folleto que hay que guardar en silencio</i>”, this emphasises the censorship imposed by the government. It also represents defeat in the lengthy war, as the colonel’s part in it is what theoretically entitles him to this pension for which he is waiting. • The letter is a symbol of the bureaucracy that affects the lives of those who fought for the country and are now left with no pension in a vulnerable situation. • The letter is a symbol of the isolation of the colonel and the town. The precariousness of the postal system emphasises how disconnected the residents of the town are from the rest of the country. • The letter symbolises hope: “<i>tarde o temprano tiene que venir</i>”. The letter gives the colonel a purpose as he hopes to enjoy his pension and solve all his financial problems with the money. • The cockerel symbolises hope, Agustín’s legacy, poverty and friendship: “<i>La vida es dura, camarada</i>”. This shows how the colonel has a close relationship with the cockerel. The hope of winning in the cock-fighting ring, which would bring in the money to solve their problems, keeps the colonel from selling the cockerel.

Question number	Indicative content
7(a)	<p>El túnel – Ernesto Sabato</p> <p>Students may refer to the following in their answers:</p> <p>María asks her husband, Allende, to hand a letter to Juan Pablo. This letter is very important as it highlights key issues which fuel Juan Pablo's paranoia.</p> <ul style="list-style-type: none"> • By collecting the letter Juan Pablo realises that María is married to a blind man, Allende: "<i>María quería hacerme saber que era casada</i>". Finding out in this awkward way upsets Juan Pablo. • The body of the letter makes Juan Pablo think that María wants to pursue their relationship: "<i>Yo también pienso en usted</i>", which gives him hope. <p>It could also be said that the conversation with Allende is more important than the actual letter as:</p> <ul style="list-style-type: none"> • Allende comments on María's personality while referring to the lack of urgency of the letter: "<i>Muchos confunden sus impulsos con urgencias</i>". This implies that Allende is used to his wife's impulsive behaviour, which unsettles Juan Pablo. • Juan Pablo finds out that María frequently goes to the ranch where Hunter lives, which makes Juan Pablo quite jealous: "<i>Esta nueva revelación me llenó de zozobra</i>". • Allende's kind nature and vulnerability make Juan Pablo feel very unsettled, questioning the reasons for María's behaviour. This is a key factor in Juan Pablo's obsessive behaviour towards María.
7(b)	<p>El túnel – Ernesto Sabato</p> <p>Students may refer to the following in their answers:</p> <p>Hunter is a character that has a significant effect on Juan Pablo despite their few interactions. Juan Pablo struggles with Hunter's attitude, his comments on art and literature and his relationship with María.</p> <ul style="list-style-type: none"> • Juan Pablo dislikes Hunter's personality: "<i>imbécil mujeriego y cínico</i>". When they first meet, Juan Pablo is obsessed with observing and analysing Hunter: "<i>me di bruscamente vuelta, en dirección a Hunter, para controlarlo</i>". • Juan Pablo struggles to accept the comments from art critics and this is exacerbated when they come from Hunter: "<i>agregó una serie de idioteces a manera de elogio</i>". This adds to Juan Pablo's dislike of Hunter. • Following the conversation between Hunter and <i>la flaca</i>, Juan Pablo feels lonely and concludes that María could not feel attracted to a person like Hunter: "<i>GENTE ASÍ NO PUEDE SER RIVAL</i>". • María's behaviour around Hunter and their argument at the <i>estancia</i> confirms to Juan Pablo that there must be a strong relationship between her and Hunter: "<i>Hunter está celoso</i>". This unsettles him greatly.

Question number	Indicative content
8(a)	<p>Ficciones – Jorge Luis Borges</p> <p>Students may refer to the following in their answers:</p> <p>Borges explores the theme of human nature through different stories and characters, for example the contrast between good and evil, the ambivalence of humans and the need for control.</p> <ul style="list-style-type: none"> • In <i>Tema del traidor y del héroe</i> Borges presents the idea of how good and evil are forces that define humans according to Western culture. People are drawn to label each other and judge people accordingly. • Ambivalence as part of human nature is presented through the character of Kilpatric who is both a hero and a villain, a victim and an abuser: “<i>El traidor era el mismo Kilpatric</i>”. He even signs his own death warrant and takes part in the plotting of his own murder; he does this in order to protect his own country and fuel a revolution: “<i>imploró que su castigo no perjudicara a la patria</i>”. • The human need for control is explored in the <i>La muerte y la brújula</i>; the main character, Lönnrot, feels compelled to keep on top of every situation and the struggles that individuals face when things are out of their control.
8(b)	<p>Ficciones – Jorge Luis Borges</p> <p>Students may refer to the following in their answers:</p> <p>The short story <i>La lotería en Babilonia</i> uses the symbol of the lottery to explore different topics such as hope, mass manipulation, the power of the people and uncertainty.</p> <ul style="list-style-type: none"> • The way in which the lottery was used in ancient times represented human hope. It was based on a simple system in which no other human value was rewarded. • In the story the lottery represents mass manipulation by a powerful organisation, the <i>Compañía</i>. They create a system that puts pressure on people to take part in the lottery draw, leading to people being sent to jail for not paying fines related to the lottery. • The lottery evolves and undergoes a big change following the will of the people, which makes it free for everyone. This represents how people can influence the decisions of those in power in their pursuit of better living conditions. • The lottery represents uncertainty; given that it is possible to create an infinite number of lotteries, taking part in any lottery does not hold any guarantees for the future: “<i>Ninguna decisión es final</i>”.

Question number	Indicative content
9(a)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>Bernarda’s house is a symbol that highlights some of the play’s key themes. It could be said that it is the symbol that best does this as:</p> <ul style="list-style-type: none"> • It represents Bernarda’s power and ownership over other people’s lives: “<i>En esta casa no hay un sí ni un no. Mi vigilancia lo puede todo</i>”. • It is a symbol of tradition: “<i>Así pasó en casa de mi padre y en casa de mi abuelo</i>”. This explains how Bernarda wants to impose the 8 years of mourning following her family’s tradition. • It represents isolation and oppression: “<i>no ha de entrar en esta casa el viento de la calle</i>”. The house becomes the family’s own prison and the walls have the function of keeping society out and the daughters of the house inside. • It also represents the jealousy among the sisters, and how some of them resemble Bernarda, for example when Angustias argues with Adela: “<i>ideshonra de nuestra casa!</i>”. This also shows how honour was very important for the sisters. • It could also be said that there are other symbols such as the walking stick, heat, the use of black and white, water, flowing or stagnant, which highlight the key themes of the play.
9(b)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>La Poncia is a character that helps us to understand the relationships between the different members of the family, and also the character of Bernarda. She also helps the daughters either by defending or advising them; finally, she also helps Bernarda to keep control of her daughters.</p> <ul style="list-style-type: none"> • La Poncia helps us to understand the relationship between Bernarda’s husband and the rest of the family, for example by showing Magdalena’s feelings towards him: “<i>Era la única que quería al padre</i>”. Also, when referring to Bernarda’s husband’s family: “<i>La gente de él la odia</i>”. • Her comments about Bernarda’s personality are harsh and full of hatred: “<i>iMandona! iDominanta!</i>”. This highlights how Bernarda was perceived by those who work for her. • La Poncia has some influence over Bernarda, especially trying to protect Bernarda’s daughters. For example, when Bernarda is upset with Angustias she says: “<i>iBernarda, cálmate!</i>”, or when supporting them because they are already grown up and mature young ladies she says: “<i>iEs que tus hijas están ya en edad de merecer!</i>”. La Poncia tries to save Adela from disgracing the family and warns her to be careful: “<i>iAdela, no me desafíes!</i>”. • La Poncia exemplifies to the daughters how men’s needs are more important; for example, she justifies giving her son some money to pay for a prostitute: “<i>Los hombres necesitan estas cosas</i>”. • La Poncia also reinforces the authority of Bernarda over the daughters, for example when talking to Martirio after finding Pepe’s portrait: “<i>No faltés a tu madre</i>”. She helps Bernarda to keep informed of the local gossip and the actions of Bernarda’s daughters by spying.

Question number	Indicative content
10(a)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p> <p>Allende introduces different religious references which can be seen through the characters of the priest, Clara and Rosa, and also through the plagues and the dog.</p> <ul style="list-style-type: none"> • The priest, Padre Restrepo is a symbol of the oppression imposed by the Church at the time. People respect him but are also afraid of him: "<i>sus visiones apocalípticas</i>". This shows how he has knowledge of what is going to happen in the future. Also, he symbolises extremist religious views: "<i>fanatismo del padre Restrepo</i>". • Rosa's birth is referred to as a biblical event: "<i>la criatura más hermosa que había nacido en la tierra desde los tiempos del pecado original</i>". Her presence in the family highlights purity and angelic features: "<i>había nacido un ángel</i>". • Clara's outburst in the church brings to light the views of many people, who secretly question Padre Restrepo's teachings, but do not dare to do so in public: "<i>Si el cuento del infierno fuera pura mentira...</i>". • Barrabás is the dog that Clara keeps throughout her life. It has a religious connection as: "<i>El día que llegó Barrabás era jueves Santo</i>", which links to suffering and to the violent death it suffers. Barrabás is also the name of the man freed by Pontius Pilate while keeping Jesus prisoner in the New Testament.
10(b)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p> <p>Esteban Trueba is a key character in the work. It could be said that he is presented in a positive way, because:</p> <ul style="list-style-type: none"> • He is initially dominated by his sister Férula and has the responsibility of looking after both her and their ill mother: "<i>Nunca les faltará nada mientras yo viva</i>". He is committed to improving his and his family's life by becoming a stronger person. • He tries to improve the lives of his tenants by building a school and making sure that they learn about diet and current affairs. • He thinks of himself as a father who punishes but then forgives: "<i>no me quedará más remedio que tenderles una mano</i>". <p>It could be said that he is portrayed in a negative way because:</p> <ul style="list-style-type: none"> • Esteban does not tolerate any challenge to his authority, and his tenants suffer the consequences of his anger at having had his estate expropriated. • He makes sure social mobility is not promoted by preventing his tenants' access to socialist ideas: "<i>ideas inapropiadas a su estado y condición</i>". • Esteban takes advantage of his position of power in Las Tres Marías to sexually abuse young girls, such as Pancha García.

Question number	Indicative content
11(a)	<p>Modelos de mujer – Almudena Grandes</p> <p>Students may refer to the following in their answers:</p> <p>The short story <i>Bárbara contra la muerte</i> uses symbols to emphasise some key themes, for example death, revenge and disengagement with school.</p> <ul style="list-style-type: none"> • The worms that are going to be used as bait for fishing representing the inevitability of death. “<i>Para lo que van a vivir</i>”, this shows that some beings are meant to have a very short life, just like Bárbara feared. • Bárbara decides to eat a worm at the end, which represents her revenge: “<i>La venganza sabía a mermelada de moras</i>”. This also represents her conquering her fear of death as worms are predicted to eat her when she dies. • The instructions given by Ana, Bárbara’s art teacher, are confusing. Mother Ana fails to capture Bárbara’s attention and gives her a long set of instructions which are confusing. When Bárbara fails to follow them correctly, she finds herself trapped in the convent: “<i>Has entrado en clausura. Nunca saldrás de aquí</i>”. This is representative of Bárbara’s feelings about school. • Bárbara notices some spots on her grandfather’s skin. They represent the proximity of death, as Madre Pasión has mentioned before: “<i>Flores de cementerio, así se llaman</i>”. This makes Bárbara realise that old age is inevitable.
11(b)	<p>Modelos de mujer – Almudena Grandes</p> <p>Students may refer to the following in their answers:</p> <p>There are different references to the social context of Spanish society in the stories. It could be said that in some stories it is very important:</p> <ul style="list-style-type: none"> • In <i>Los ojos rotos</i> the theme of mental health and how Spanish society deals with it is key. Queti’s account of Miguela’s story is called into question due to her menopause and the loss of her child: “-¿<i>Delirante?</i> – <i>Sí. Un cuadro clásico</i>”. • In <i>Malena una vida hervida</i>, we see how important the issue of body image is for Spanish society as this affects Malena’s life: “<i>dejé de comer a los quince años (...) todo por amor</i>”. • <i>El vocabulario de los balcones</i> explores the social context in Madrid and how it affects the main character: “<i>La estación de Valdeacederas cerró sus brazos sobre mí como (...) una madre</i>”. This shows how the main character returns to her neighbourhood where she feels protected. <p>It could also be said that the social context is not so important in other stories where themes are universal:</p> <ul style="list-style-type: none"> • <i>La buena hija</i> and <i>Amor de madre</i> explore mother and daughter relationships focusing on their personal feelings more than the social context where the story develops. • <i>Modelos de mujer</i> focuses more on traditional stereotypes regarding successful women, and how women would ideally like to look, for example Eva, who was once <i>Miss España</i>. This does not only relate to Spanish society but could be applied to many Western societies.

Question number	Indicative content
12(a)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>It could be said that Laforet presents university education as a privilege for rich people in the Spanish society of the time because:</p> <ul style="list-style-type: none"> • The cost of university fees is high and Angustias hopes that Andrea gets some support from the university: "<i>¿No has merecido una beca para la universidad?</i>". This shows that not everybody could access higher education due to the cost. • Andrea struggles to keep up with university life: "<i>el trabajo que me llegaba a costar poder ir limpia a la universidad</i>". This could also be said about some of the young male students: "<i>en su mayoría faltos de recursos</i>". • Ena and Pons help Andrea as she does not have the textbooks or dictionaries that she needs to study: "<i>Es que no tengo libros...</i>". This means that she relies on them to study independently. • Andrea's money towards her maintenance is not enough to cover her basic needs. "<i>En esta época no alcanzará ni para la mitad de tu manutención</i>". This means that Andrea struggles to survive while studying for her degree. <p>It could also be said that university education could be accessible to the poor because:</p> <ul style="list-style-type: none"> • Andrea's fees are waived as she is an orphan: "<i>tengo matrículas gratuitas</i>". This shows that there is support for those in financial difficulties who want to access education. • Despite all the difficulties, Andrea manages to complete her first year of university in Barcelona and aims to continue her undergraduate studies in Madrid.
12(b)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>In the novel, Laforet shows how the characters live their lives in difficult circumstances which make them unhappy. This can be seen through the characters of Ena's mother, Román, Juan, Gloria and Angustias.</p> <ul style="list-style-type: none"> • Ena's mother is unhappy because of her unrequited love for Román: "<i>yo era una mujer desequilibrada y mezquina. Insatisfecha y egoísta</i>". It is only Ena who brings happiness to her life. Ena's relationship with Román worries her as he could hurt Ena too. • Román is a complicated character who struggles to find happiness in his life. He is bitter with his family and is likened to a dead person: "<i>un hombre que hubiera muerto muchos años atrás</i>", which shows how unhappy he is. • Juan and Gloria are unhappy due to their financial difficulties and their difficult relationships with the rest of the family, especially with Angustias and Román. Juan is violent towards Gloria: "<i>¡Te mataré, maldita!</i>" and Gloria lies to him in order to find money to eat. • Angustias is unhappy with her family, especially with Juan and Gloria's relationship. Her control over Andrea makes their lives very tense. It is not until Angustias decides to leave, without telling them where she is going, that the family finds some relief.

Question number	Indicative content
13(a)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Manuel is one of the only friends that Matia and Borja have on the island. It could be said that Manuel’s character is very important because:</p> <ul style="list-style-type: none"> • Manuel exposes the cruel and selfish personality of Borja; Borja accuses Manuel of stealing his grandmother’s money, which is not true. This leads to Manuel being sent to a reformatory. • By supporting Borja and betraying Manuel, Matia realises she has become part of a corrupt adult world, despite her best efforts to escape it and fight for what is right. • Manuel represents children who lost their fathers due to the ideological conflict at the time; Manuel and his family also face rejection by people like Borja: “<i>Mi padre luchando en el frente contra esa gentuza... Y yo aquí, tan solo</i>”. This also helps to highlight Borja’s perception of the conflict. <p>It could also be said that Manuel’s character is not very important in the story because:</p> <ul style="list-style-type: none"> • Borja has more of an influence on Matia’s development, not only by being her cousin, but also by being with her throughout her experiences on the island. • Manuel remains distant and cannot form a close relationship with Matia due to the pressures from their individual circumstances.
13(b)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Religious beliefs play a significant role in Spanish society at the time of the novel. This can be seen through the biblical quote at the beginning, Matia’s grandmother and the language used by different characters.</p> <ul style="list-style-type: none"> • The quote “<i>A ti el Señor no te ha enviado, y, sin embargo, tomando su nombre has hecho que este pueblo confiase en la mentira</i>” shows how Franco uses the name of God and Christianity to oppress Spanish society during the dictatorship. This highlights how religion was a key tool used by the Nationalists to impose certain values. • Matia’s grandmother represents Catholic believers who saw their religious beliefs as fundamental to their way of life. However, characters like Matia show how this was viewed by non-believers: “<i>un Dios de su exclusiva invención y pertenencia</i>”. • The use of religious language by different characters, such as: “<i>¡Dios mío, Dios todopoderoso</i>”, emphasises how common it was to relate everyday life to God or religion. • People of a certain status, like the grandmother, go to church and have to be seen supporting the Church and the Nationalist side, for example when a service is held to celebrate the victories of the Nationalist troops. The grandmother regularly invites the priest and other clergymen around to her house.

Question number	Indicative content
14(a)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>Sender writes a <i>romance</i> to tell Paco’s story from a different perspective. It could be said that it is the most important stylistic technique because:</p> <ul style="list-style-type: none"> • It presents to the reader the perspective of the townspeople on Paco’s life and death. It is their way of paying him tribute for his sacrifice as opposed to Mosén Millán’s way, a requiem mass, which is not attended by any of Paco’s friends and family. • It emphasises Mosén Millán’s responsibility for Paco’s death. The only names that are mentioned in the <i>romance</i> are Mosén Millán and Paco and this makes Mosén Millán very uncomfortable: “<i>el cura quería evitar (...) la parte en la que se hablaba de él</i>”. • Mosén Millán advises in his previous sermon about the importance of forgetting: “<i>había que olvidar</i>”, however, the <i>romance</i> highlights the importance of remembering: “<i>tratando de recordar</i>”. • The <i>romance</i> introduces the narrative by Mosén Millán, who focuses more on Paco’s life, while the song focuses on Paco’s death. This gives the text a cyclical structure that has a significant effect on the reader. • The <i>romance</i> is sung by an altar boy and given that this was Paco’s former role in the church, it highlights his innocence and how his spirit is still present despite his tragic death. <p>It could also be said that the <i>romance</i> is not the most important stylistic technique because:</p> <ul style="list-style-type: none"> • There are other stylistic techniques like the use of language, the structure of the novel and the use of symbols that are equally important in the work.
14(b)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>Loyalty is presented in the work as a value that is difficult to uphold considering the political and social climate at the time. It could be said that the following characters show loyalty in different ways and to different extents:</p> <ul style="list-style-type: none"> • Paco is loyal to his beliefs and this can be seen from his childhood: “<i>¿Esa gente es pobre, Mosén Millán?</i>”. He becomes a social leader and fights for what he believes is right until his death: “<i>¿Por qué matan a estos otros? Ellos no han hecho nada</i>”. • Paco’s family show loyalty to Mosén Millán when they disclose Paco’s whereabouts. They trust Mosén Millán and assume he already knows where he is and has kept it secret to protect Paco: “<i>el padre y la esposa tenían que agradecerle su silencio</i>”. • Mosén Millán shows loyalty to his Christian principles in refusing to lie and keep Paco's hiding place secret: “<i>Y no podía mentir</i>”. However, it could also be said that he is not loyal to his Christian beliefs as he shows little compassion for those in need: “<i>Cuando Dios permite la pobreza y el dolor -dijo- es por algo</i>”. • Don Valeriano is loyal to the Duke and people in power but is not loyal to the people whom he is meant to lead. He tries to liaise with don Gumersindo and Mosén Millán to keep the townspeople under control. Mosén Millán remains loyal to those in power because of their donations to the Church: “<i>Mosén Millán no conocía el vicio de la ingratitud</i>”.

Question number	Indicative content
15(a)	<p><i>Diarios de motocicleta</i> – Walter Salles Students may refer to the following in their answers:</p> <p>Walter Salles uses sound effects to illustrate feelings of melancholy and sadness, the Latin spirit of the South American people and to emphasise intimacy and self-reflection.</p> <ul style="list-style-type: none"> • <i>De Usuahia a la Quiaca</i> composed by Gustavo Santaolalla is used as the main soundtrack of the film and is full of melancholy which adds dramatic effect to the film, especially when the photos of people Ernesto met during his journey are shown. • During the scene in the Atacama Desert, the sound effects add drama to the scene. The only sound is the crackling of the bonfire while Ernesto and Alberto are having a conversation with the communist couple. The lack of any other sound in the background emphasises the isolation, vulnerability and connection they experience there. • Salles chooses some traditional music to illustrate the Latin spirit of South American people, especially during celebrations; songs such as <i>Qué rico el mambo</i> and <i>Chipi chipi</i> awaken the extrovert and lively nature of the characters. • The lack of background music in the scene at Machu Picchu highlights the feelings of intimacy and self-reflection that both the main characters are experiencing which shows how pivotal this moment is in the development of Che Guevara.
15(b)	<p><i>Diarios de motocicleta</i> – Walter Salles Students may refer to the following in their answers:</p> <p>Poverty is one of the key themes in the film. The response is likely to include an evaluation of the success of the presentation of this theme in more than one scene of the film. It could be said that the following are some of the ways in which poverty is portrayed:</p> <ul style="list-style-type: none"> • Ernesto and Alberto’s lack of money during their trip: they start out being able to cover their basic needs, but due to unexpected events, such as weather conditions, illness and the loss of <i>La Poderosa</i>, they are only able to survive thanks to the charitable donations of local residents. • Ernesto and Alberto meet people during their journey who have suffered from great injustice and inequality which has led them into poverty, for example the peasants who lost their land, the communist couple, the miners and the indigenous people. • It could also be said that the way ill people are discriminated against and treated, especially during their journey by boat, exemplifies how poverty has an effect on how people are viewed and how they perceive themselves, feeling grateful for any charity they receive. • Another way in which Salles explores the theme of poverty is by contrasting the living conditions of different sectors of society, for example, life in urban Argentina compared with rural areas of South America, or Chichina’s family home compared to the homes of people Ernesto and Alberto meet during their journey.

Question number	Indicative content
16(a)	<p><i>El laberinto del fauno</i> – Guillermo del Toro Students may refer to the following in their answers:</p> <p>Guillermo del Toro uses a variety of stylistic techniques to contrast reality and fantasy in the film. Some of them are the use of colour, symbols such as food, keys and books, and some of the characters such as captain Vidal, El Fauno and the pale man.</p> <ul style="list-style-type: none"> • Del Toro contrasts the scenes in the real world by using dark colours, whereas the scenes in the fantasy world have warmer and golden colours. This allows the audience to differentiate between the two worlds. • The use of symbols that repeat themselves in both worlds allows the audience to connect reality and fantasy and emphasises the meaning of those symbols. For instance, food is presented in abundance both in Vidal’s meal and the Pale Man’s banquet which shows greed, especially as Vidal discusses the introduction of food rationing. • The use of keys is another technique connecting both worlds. Ofelia has to retrieve a key in one of her quests and use it in another one, which contrasts with the key that Mercedes has which helps the Maquis steal some food and provisions from the barn. This highlights the brave personality of both Ofelia and Mercedes and their vital roles in the story. • Ofelia’s treasures are her books which soon become fantastic too and become a link between the fantasy and real world by warning her of her mother’s poor health. • The characterisation of El Fauno, Vidal and the Pale Man as strong male figures who have a significant effect on Ofelia is key to contrasting and comparing fantasy and reality; Vidal and the Pale Man threaten her while El Fauno tries to help her.
16(b)	<p><i>El laberinto del fauno</i> – Guillermo del Toro Students may refer to the following in their answers:</p> <p>Loyalty is a key theme in the film. It could be said that it is the most important because:</p> <ul style="list-style-type: none"> • The Doctor is an excellent example of loyalty as he risks his own life to help those in need and in vulnerable situations such as the Maquis, Carmen, and the stutterer. He also questions obedience when defying the authority of Vidal, which shows how loyal he was to his beliefs and ideology. • Mercedes’ loyalty to the Maquis, her brother and Ofelia make her risk her own life and be strong despite threatening circumstances, such as being caught by Vidal. She is convinced that Vidal’s legacy should be erased and does that by rescuing his son and promising not to mention Vidal to him. • Vidal is loyal to his ideology, creating a better Spain under a Nationalist rule; he disregards the suffering and injustices that are being committed because of his actions and decisions and considers them simply part of the process. He dies wishing to continue his legacy through his son, despite his defeat. • It could also be said that there are other themes that are just as important, such as war, disobedience, family and authoritarianism.

Question number	Indicative content
17(a)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>Luis Puenzo uses a variety of symbols that help us to understand the character of Alicia. Some of them are Alicia’s hair and clothing, the song she sings to her daughter, Gaby, and the classroom where she teaches.</p> <ul style="list-style-type: none"> • At the beginning of the film Alicia can be seen wearing her hair up and always dressed in an elegant way, which befits her social background: upper-middle class. However, as the story develops, she starts wearing her hair down and her clothes become more informal and casual. This demonstrates how she has changed her views on class differences. • Alicia sings a song to Gaby which shows her maternal feelings and the maternal bond that exists between them. Gaby sings this song at the end of the film, while her adoptive parents are arguing about her tragic beginnings. Therefore, this song becomes symbolic of the relationship between mother and daughter. • The classroom where Alicia teaches is a symbol of her being confronted with alternative views on Argentinian history, not only from her students, but also from her colleague, Benítez. It is also evidence of Alicia’s transformation.
17(b)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>Ana is Alicia’s closest friend from high school and she has a significant impact on Alicia. It could be said that the effect is positive because:</p> <ul style="list-style-type: none"> • Alicia feels very happy to see Ana once she comes back from exile, as they enjoyed life together when they were at school, about which they reminisce together. • Ana’s confessions about her detention and torture shock Alicia, who cannot understand why that happened: “¿Los denunciaste?”. After this conversation Alicia starts to question the political and social situation of her country, which means that Alicia becomes more aware of what is happening. • When Ana mentions that many babies were taken from their captive mothers and sold to wealthy families, Alicia feels very apprehensive and this leads to her search for the truth, which was a positive result. <p>It could be said that Ana has a negative effect on Alicia’s life because:</p> <ul style="list-style-type: none"> • When Alicia learns about the unlawful events that were taking place in Argentina from Ana, this starts a realisation that her “perfect” life is not right. This leads to a breakdown in her relationship with her husband.

Question number	Indicative content
18(a)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>Don Gregorio is a key character who interacts with most of the characters in the film.</p> <ul style="list-style-type: none"> • He teaches the students following a curriculum free of political or religious bias. He wants to encourage them to embrace nature and learn from everyday life, instead of memorising facts. This has a positive influence on his students. • He is a good role model for Moncho, and given his kind manner, Don Gregorio makes the school a safe place for Moncho, which helps him to develop in confidence and find a love of learning. • Don Gregorio alienates other members of society. For example, during don Gregorio’s leaving speech, don Avelino storms out infuriated by the liberal ideas expressed. • He does not support the religious teaching of the Church and tells Moncho that there is no such thing as hell, as presented by the Church. This creates doubts in Moncho’s mind about the existence of God. • By being loyal to his beliefs and being prepared to die for them, don Gregorio exposes the hypocritical attitude of characters such as Ramón, who shouts at him: “<i>Criminales, traidores</i>”. Don Gregorio makes Ramón feel guilty for betraying his ideals.
18(b)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>The director uses the camera shots to emphasise key issues in the film, for example innocence and the conflict between religion and the Republican ideology.</p> <ul style="list-style-type: none"> • The close-ups used in the scene where Moncho and don Gregorio are in the garden discussing death help to show Moncho’s innocence. This technique is also used in the nature walk when don Gregorio introduces his class to the wonders of the natural world. • The use of medium shots in the scene where the priest and don Gregorio are talking to Moncho highlights the conflict between religion and the Republican ideologies. Don Gregorio stands on the left, while the priest is on the right and Moncho is standing shyly in front of them. • The shot towards the end of the film showing the back of don Gregorio’s head while walking towards Moncho’s family helps the viewer to understand how don Gregorio sees and feels the betrayal of those he considered close to him. • The camera shots used in the scene in the kitchen at Moncho’s house show very effectively the family divisions due to the conflict of ideologies between Rosa and Ramón; also, the low angle allows the viewer to see the situation from Moncho’s perspective.

Question number	Indicative content
19(a)	<p>La misma luna – Patricia Rikken</p> <p>Students may refer to the following in their answers:</p> <p>Friendship is a key theme in the film. It could be said that it is very important for some characters because:</p> <ul style="list-style-type: none"> • Carlitos and Enrique support each other despite having a difficult start in their friendship. Enrique finds an opportunity to become a better person and Carlitos succeeds in his quest to find his mother. • Rosario and Alicia are very close friends who not only share their flat, but also their life as hard-working immigrants in the USA, who want to secure a life there. Alicia’s support is very important to Rosario. <p>It could also be said that there are other things more important than friendship for some characters because:</p> <ul style="list-style-type: none"> • Carlitos decides to leave his friends and life behind in order to find his mother. For him, family is more important than friends. • Rosario’s friend Paco offers to marry her to give her legal status in the USA. However, although his friendship is important, she rejects his proposal, as she feels that friendship alone is not enough for a happy marriage.
19(b)	<p>La misma luna – Patricia Rikken</p> <p>Students may refer to the following in their answers:</p> <p>Patricia Rikken uses a variety of stylistic techniques in order to highlight Carlitos’ circumstances. Some of them are:</p> <ul style="list-style-type: none"> • At the beginning we can see the parallel sequences showing Carlitos and Rosario, which emphasise their separate lives, but also how they are linked to each other. • The music (Los Tigres del Norte) at Carlitos’ party and during his trip shows his links to Mexican culture; it is lively and emphasises Carlitos’ festive spirit. • The use of colours: the lively colours used around Carlitos when he is in Mexico show the traditional costumes in Mexico. This contrasts with the plain colours used in footage of Rosario in the USA. • The use of camera shots, such as close-ups, helps to emphasise Carlitos’ feelings, especially when he is sad, for example when he finds out about his father or finds his grandmother dead.

Question number	Indicative content
20(a)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>Teo is a militant of the JSU (<i>Juventudes Socialistas Unificadas</i>) who, in order to guarantee his own survival, as well as that of his family, discloses key information to the authorities. It could be said that this leads to the death of the 13 roses because:</p> <ul style="list-style-type: none"> • The authorities use the information given by Teo and start to swat the members of the organization like flies, as Carmen says. • Despite the members of the organisation being careful about their activities, there is little they can do once the authorities link them to Republicans and Communists. <p>It could also be said that there are other factors that lead to the death of the 13 roses, for example:</p> <ul style="list-style-type: none"> • Adelina’s father takes her to the police station under the impression that she is only going to be questioned by the authorities and then released. However, very soon he realises that this is not the case and she is finally given the death penalty. • The defense lawyer who represents the 13 roses and other prisoners does not attempt to fight the punishment suggested by the State, which means they have no hope of survival.
20(b)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>The director’s aim was to portray the political situation in Spain at the time, specifically in Madrid, by referring to the bombings by the Nationalists, the attacks on civilians by the Nationalist Army and the persecution of Republicans.</p> <ul style="list-style-type: none"> • People lived in constant fear of bombings because they happened relatively often, and many buildings in Madrid were badly damaged because of this. This can be seen in the scene at the bar where some Republican artists are performing. • The Nationalists also used planes to distribute propaganda and on one occasion in the film, bread is distributed in this way. Some of the people are scared thinking that it might be poisoned, but the desperate situation of hunger due to the war leads the civilians to eat it despite the risks. • Civilians were constantly caught up in the middle of political disputes and the Nationalist army were willing to make an example of anyone, whenever possible to instill fear within the population. This is shown in the scene when an elderly couple are attacked for not knowing all the words of the Nationalist anthem. • The excessive control by the Nationalists meant that people were willing to report anyone who had any links to the Republicans. Once detained they were tortured and in many cases executed without a fair trial. This is exemplified by the life and consequent death of the 13 roses.

Question number	Indicative content
21(a)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>The director uses different symbols during the scenes where the main characters are part of the protests. Some of these symbols are the children, the chants and the flags.</p> <ul style="list-style-type: none"> • The children symbolise the gradual loss of innocence caused by the political tension. The children are present at the protests to make money by selling flags, but they are ignorant of the political divisions; they attend protests by both political parties, the Nationalists and the Socialists. This demonstrates how young people were caught up in the middle of political unrest and to what extent their lives were affected by it. • The chants that both parties sing during the protests are a symbol of how resentful people from each side were towards the other side. They also symbolise how there are still elements they share, for example when they all must jump to show their political affiliation. • The flags that the children sell at the demonstrations, first the right-wing Nationalist flags and then the flags of the leftist red brigade, are symbols of a divided country, where people are against each other to defend or protect what they consider their rightful way to live in Chile.
21(b)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>The importance of family varies considerably in Chilean society at the time. The realistic depiction of families in this film gives us a snapshot of the wider society, especially regarding differences between social classes. It could be said that family is very important because:</p> <ul style="list-style-type: none"> • Pedro Machuca comes from a very deprived background and has a close relationship with his mother, but it is very conflictive given the abusive nature of his father. It is within his family that he develops a social conscience and his interest in serving others. • Silvana’s father is her role model. She works very closely with him and learns how to survive in the turbulent times the country is going through. Her family unit is the most valuable relationship she has. <p>It could also be said that family is not very important because:</p> <ul style="list-style-type: none"> • Gonzalo finds better support in his friends Pedro and Silvana and prefers to spend time with them than staying at home with his parents, despite having a more comfortable home. This is an example of a middle class fragmented family where the father is away working and mother is having an affair. • Pedro’s father behaves in an abusive way and does not value his family as much as he should. He is more interested in satisfying his own needs.

Question number	Indicative content
22(a)	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>Rosa is a key character in the film and the director portrays her as a friend, a single mother, a working mother and the solution to Ramón’s predicament.</p> <ul style="list-style-type: none"> • Rosa strikes up a friendship with Ramón which develops from wanting to change his mind, opening up to him about her own situation and teaming up with him to make his wish come true. Rosa and Ramón share musical tastes and, despite being so different, they become very close. • Rosa’s scenes usually show her children who are young and for whom their only carer is their mother. This means that Rosa finds purpose in her difficult life through caring for others, first her children and then Ramón; this usually puts her in conflict with Ramón’s sister-in-law. • Rosa is struggling due to the poor working conditions she endures. This means that she is under a lot of pressure as she is the only provider in her household. Ramón willingly lends a listening ear which brings her some comfort. • Rosa is the person who decides to agree with Ramón’s plans, after he has failed to win the legal right to end his life. Rosa becomes the person who sacrifices her own needs in order to comply with Ramón’s wishes and helps him end his life: <i>“La persona que realmente me ame será la que me ayude a morir”</i>.
22(b)	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>A dignified life is a key theme in the film and each character perceives this concept in a slightly different way, for example Ramón, Manuela, Rosa, Gené and her husband and Padre Francisco.</p> <ul style="list-style-type: none"> • Ramón considers that his life is not worth living as he has no freedom: <i>“Una vida que niega la libertad, no es vida”</i>. Ramón insists that he does not want to live a life in which he has no influence over his own decisions: <i>“solo puedo agradecer lo que se me da porque no me queda más remedio que aceptarlo”</i>. • Manuela understands that her purpose is to care for Ramón so he has a life with some dignity, surrounded by love and with as much comfort as the family can offer considering their situation. As far as she is concerned, she is doing everything in her power to enable Ramón to have such a life. • Rosa initially thinks she can change Ramón’s mind so that he can enjoy a life with dignity: <i>“Vine a darte ganas de vivir”</i>. She soon realises that the only way for him to be happy is to die with dignity. • Gené and her husband work closely with Ramón and Julia to support him in reaching his goal of being granted legal euthanasia. They understand that every individual has the right to decide for themselves to live or die with dignity. • Padre Francisco cannot understand why anyone would want to end their own life. To him a dignified life can be achieved by loving and being loved and finding inner strength to be free: <i>“Una libertad que quita la vida no es libertad”</i>.

Question number	Indicative content
23(a)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>Money is a key theme in the film and is used as a symbol of power. This can be seen through the low wages paid to the extras, Daniel’s salary, Sebastián and Costa’s interest in money and the water war.</p> <ul style="list-style-type: none"> • Costa makes it clear that the production team are taking advantage of the low salaries that they can pay the extras for their work. Daniel challenges him and explains how people in power have always looked down on indigenous people and exploited them by paying them low wages. • Daniel agrees to take part in the film to be with his daughter and fulfill her dream. He is not interested in the money; however, Costa and Sebastián use money to try to coerce him, which they fail to achieve as money has no power over Daniel. • Sebastián and Costa try to save as much money as possible to stay within their budget. This money gives them the power to make important decisions over other people’s lives, such as how much they can pay the actors. But the lack of money also puts restrictions on what they can do. • The water war is a clear example of how rich companies use their power to control those living in less favorable conditions.
23(b)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>Daniel is an important character in the film. It could be said he is the most important because:</p> <ul style="list-style-type: none"> • Daniel represents the indigenous people, their struggles and their strong personalities. This is significant not only as it represents the society at the time the film was set, but also it exemplifies the abuses carried out during the Spanish invasion. • Daniel is also vital in the contemporary situation as he is leading the people in the war against the water companies and the exploitation of the indigenous population. • Daniel has a life-changing relationship with Costa as they help each other. Through his determined and strong character, he manages to engage with Costa and share his perspective on life with Costa. <p>It could also be said that there are some characters that are more important than him, for example:</p> <ul style="list-style-type: none"> • Sebastián is the person who shows the exploitation of the indigenous people, both through the film and in the current society at the time of the film. • Costa is the character that develops the most and creates more empathy with the public as he is the one who risks his own life to protect Daniel’s daughter.

Question number	Indicative content
24(a)	<p>Todo sobre mi madre – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Almodóvar is famous for the use of colour in his films. This can be clearly seen in this film as the colour red symbolises love, motherhood, life and death. Students could explore the use of any other colours.</p> <ul style="list-style-type: none"> • The word “<i>corazón</i>” is seen in one of the folders in the clinic, this is written in a green and red background which links red to the hope of saving a life through a transplant. • Manuela and Huma wear red throughout the film which emphasises their struggles and their strength. They both have to overcome difficult situations and drama becomes their vehicle to express their feelings. • Manuela and sister Rosa are both mothers and they regularly wear red clothes, which could symbolise motherhood and how they help each other to find the strength to deal with it. • Esteban’s room is decorated in red; this could symbolise his love towards his mother and his idol, Huma Rojo, who of course has red in her name. • When Esteban dies, we can see the reaction from his mother. The scene is highly emotive as we see it from Esteban’s perspective, Manuela wearing red, the only colour in a blurry background.
24(b)	<p>Todo sobre mi madre – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Organ donation is a key theme in the film. It could be said that it is presented in a positive way because:</p> <ul style="list-style-type: none"> • Manuela works hard to promote organ donation, through a short film/advert and in a clinic where she works. She is happy to allow her son to donate his organs following his death, which shows her positive attitude towards it. • Thanks to Manuela’s involvement with organ donation through her work, Manuela understands the importance of making a quick decision following Esteban’s death. • Organ donation is all part of the theme of life and death in the film, as when Esteban dies, the giving of his heart to another person enables that person to live. <p>It could also be said that it is presented in a negative way because:</p> <ul style="list-style-type: none"> • Manuela abuses her position in the clinic to access confidential information which allows her to contact the beneficiary of Esteban’s heart and visit him, without disclosing her identity, which would not normally be possible.

Question number	Indicative content
25(a)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>Kella has a huge responsibility after her husband leaves her to pursue a better life in USA. She makes decisions to keep her family safe.</p> <ul style="list-style-type: none"> • She changes her job and buys a sewing machine which allows her to work from home. This means that she can look after the children in the event of a military or guerrilla attack in her village. • Kella allows Chava to work which gives him independence and the opportunity to provide for the family. This helps Chava mature and fulfil his role as the man of the house. • Kella decides to send Chava to the USA to avoid his being recruited into the army where he could lose his life at the hands of the guerrillas. This saves Chava’s life. However, by sending Chava to live there, Kella is uncertain of his future and leaves him to survive on his own which poses many risks for him. • Kella initially declines the offer to live with her mother in the countryside where Kella and her children would be safer. However, she later takes her family there for safety. It could be argued that this should have happened sooner.
25(b)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>The director uses different ways to highlight the feelings of the children in the film. These include what they do, their favourite places, music and use of guns.</p> <ul style="list-style-type: none"> • When the village is under attack and the children are scared, they use lipstick to draw on their faces. This helps them to temporarily distract themselves from the frightening situation. • The rooftops represent hope and they become a place for the children to hide and escape from the reality of life. There, Chava and his girlfriend declare their love for each other. Later, Chava and other children hide there from the army. • Music symbolises love and hope. Chava uses music to show his love towards Cristina María and it is also a connection between him and his Uncle Beto. This brings happiness and hope to Chava. Also, the priest uses the song that the guerillas play over the radio to distract the army from Chava who is hiding. • The gun that Chava picks up when escaping from the army is a symbol of his innocence. He is ready to use it, but when he realises he will hurt another boy from his school, he decides against it. It is a symbol of his rejection of the war he is living through.

Question number	Indicative content
26(a)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Death is a recurrent theme in the film, which affects all of the protagonists in different ways and to different degrees.</p> <ul style="list-style-type: none"> • The death of Irene’s husband is a traumatic event that leaves Irene and Raimunda separated for a long time with serious unresolved issues. This is negative, as they have no way of communicating with each other or moving on. • Irene’s husband and his lover’s death results in Raimunda, Sole and Agustina losing their mothers. Agustina struggles throughout her life trying to understand the reasons why her mother abandoned her. • When Paula kills Paco in self-defence, she feels horrified about it and, despite Raimunda’s support, it is a difficult trauma to overcome, especially as it is accompanied by the trauma of abuse. This can also be seen through the character of Raimunda, as she struggles to forget the abuse she suffered as a child. • The deaths of Irene’s husband and Paco are a consequence of their abusive behaviour and come as a relief to Irene, Raimunda and Paula. • Tía Paula’s death is not unexpected as she is quite old. Despite being a sad loss, it frees Irene who eventually makes peace with her daughters. Therefore, Tía Paula’s death has a positive effect on Irene’s family. • When the women are shown cleaning the tombstones, it is evident that death is not feared by people, but instead, is seen as part of life and to some extent expected, as in the case of Agustina who becomes very excited about her own tombstone.
26(b)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Almodóvar’s use of the camera contributes to the success of the film as it highlights key themes and issues, such as return, death and femininity. It also helps the viewer to focus on the characters’ feelings and reactions.</p> <ul style="list-style-type: none"> • In the opening scene the camera moves in the opposite direction from what is expected (it pans from right to left), which emphasises the theme of return. It also offers an overview of the key issues that will be dealt with in the film: hard-working and dedicated women, traditions and superstitions, death and family; this is done by slowly showing the women cleaning the tombs while discussing death and family issues. • There is a contrast with the images of Raimunda cleaning the knife: at first it is a normal chore, but later it is part of a cleaning process following Paco’s death. The scene is shot from above which emphasises Raimunda’s chest while presenting the knife. This highlights the theme of femininity and power. • Long shots are used to show key moments such as the reconciliation between Raimunda and Irene on the park bench. This allows the viewer to see the closure of a difficult chapter in their lives. • Medium shots are used to focus on the reactions of the characters to each other’s emotions; an example of this is the scene after Raimunda discovers her mother. We can see Paula trying to comfort her while Raimunda cries in shock.

