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A-level  
**SPANISH**  
**7692/2R**

Paper 2 Writing

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Mark scheme

November 2020

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Version: 1.0 Final



2 0 B A 7 6 9 2 / 2 R / M S

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 Examiner.

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.

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## 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.

<b>AO4</b>	
17–20	<p><b>Excellent critical and analytical response to the question set</b>                      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><b>Good critical and analytical response to the question set</b>                      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><b>Reasonable critical and analytical response to the question set</b>                      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><b>Limited critical and analytical response to the question set</b>                      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><b>Very limited critical and analytical response to the question set</b>                      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	<p>The student produces nothing worthy of credit in response to the question.</p>

**Annotations for essay marking:**

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0 1

***La casa de Bernarda Alba* – Federico García Lorca**

Either

0 1 . 1

Analiza cómo presenta Lorca el tema de la desigualdad en la obra.

[40 marks]

**Possible content**

- There are different types of inequality in the play, and the different characters face it in different ways.
- Bernarda does not consider herself the equal to others in the village; she considers herself superior to them on several grounds.
- From the point of view of her position in society, Bernarda considers herself and her family above other families. To establish her superiority, she prevents the Humanes family from marrying into her family.
- Bernarda also behaves in a way that shows that she despises people whom she considers below her. She refers to poor people as ‘animals’.
- In order to assert her authority, Bernarda is happy to use Poncia’s shameful past in order to dominate her and ‘keep her in her place’.
- Although other people in the village resent her superiority, none of them faces up to her. They just criticise her behind her back.
- Poncia has worked for Bernarda for thirty years but, far from being treated like one of the family, she is coldly reminded of her paid status as a servant and told that this is the extent of their relationship.
- Poncia does not confront Bernarda about her treatment; all she is interested in is that the house she serves in does not cause scandal in the village.
- This hierarchy is also present in the lower levels of society: the Criada begs Poncia for food, but when the beggar woman does the same thing, the Criada treats her in a similar way to how Bernarda treats her. There is inequality on all levels of society.
- There is also a lot of inequality between men and women.
- Most members of society accept this inequality; they see it as the way society works, and do nothing to fight against it. The daughters resent this but comply with expectations.
- Men are expected to satisfy their own desires (eg Poncia is happy to pay for a prostitute for her son) but women are condemned when they act in the same way (eg *la hija de la Librada* is killed for having a baby outside of marriage).
- When characters try to go against the system, they are ostracised. Adela knows that she will be outside of society if she is with Pepe.

or

0 1 . 2

Analiza el uso del agua como símbolo en la obra. ¿Piensas que tiene un significado positivo o negativo?

[40 marks]

**Possible content**

- Water appears as a symbol numerous times during the play, and it can have both a positive and a negative meaning.
- Running water represents life and freedom.

- The village is referred to as a village without a river, a village of wells. This depicts the village in a very negative light; it is a village where there is no freedom.
- Bernarda says that because there is no river, they always drink water with the fear that it may be poisoned. This could be seen as stagnant water representing the gossip that governs everyone's actions in society.
- Bernarda does not allow tears in the house. Tears are used as a symbol of the freedom to express feelings, and as such, they are not allowed.
- Even when Adela dies, tears are not allowed. Bernarda uses the repression of feelings as a way to dominate her daughters.
- Water often appears in contrast with heat and fire. Adela says that water will help quench her fire inside. Pepe is seen as 'water' who will give her the freedom to become a woman.
- Another water symbol being used in a negative way are the frequent references to storms.
- Storms represent the increasing tension developing inside the house. Poncia says that 'there is a storm in each bedroom', representing the growing enmity between sisters.
- Sea water is represented in a positive way: Maria Josefa wants to marry by the sea shore. The sea represents escape and freedom.
- Maria Josefa wants all the sisters to be 'like sea foam' and leave the town. She wants to cross the sea and be free to marry.
- A river shore can also have sexual connotations: Adela refers to her relationship with Pepe using this symbol ("*él me lleva a los juncos de la orilla*").

0 2

**Crónica de una muerte anunciada – Gabriel García Márquez**

Either

0 2 . 1

Analiza cómo presenta el autor a la sociedad colombiana de la época. ¿Piensas que es una descripción totalmente negativa?

[40 marks]

**Possible content**

- The society presented in the novel is a violent society. Conflicts are solved with violence, and human life does not have a lot of value.
- The society is also shown to be racist. The stereotype is that all Arabs are lazy, and when Santiago is killed they are expected to provoke a riot. This fact is proved to be false.
- The society in the village is a classist society. People are valued according to their wealth. For example, once the village realises Bayardo's wealth, they are sure that he will be able to marry whomever he chooses.
- The roles of men and women are set, and life is very hard for women. Pura's daughters are described as being ready for marriage because they have been brought up to suffer.
- There is a double morality; men are allowed to go to prostitutes, but Ángela loses her honour when she confesses about having had sex with a man before marriage.
- People who have positions of authority are all depicted in a negative way. The colonel and the mayor are ineffective characters, whose lack of action helps the death of Santiago.

- The Church is also presented in a wholly negative way. The bishop has no interest in getting involved with the people he is supposed to serve, and the priest forgets about the warning about Santiago, therefore aiding his death.
- Family relations are mostly negative in the novel. Santiago's mother and father had a bad relationship, and the relationship between Ángela and her mother is also strained.
- The concept of honour is a pillar of this society, but it is presented both in a positive and a negative way.
- Honour is the reason why the twins feel that they have to kill Santiago, and why the whole town feels he has to die. García Márquez condemns the primitive code of honour held by members of this society who do nothing to prevent the killing of Santiago because they consider such primitive vengeance justifiable.
- However, honour is also positive: it is the only thing the poor classes have to be proud of and it gives them a sense of self-worth. The Vicario family refuse the marriage of Bayardo and Ángela, unless it can happen in their house.
- Another positive aspect is the support provided by some members of the community. When Luisa Santiago hears about Santiago's death, she instantly leaves her house in order to support Santiago's mother.

or

0 2 . 2

Analiza la evolución del personaje de Ángela Vicario y examina las razones por las que cambia.

[40 marks]

### Possible content

- At the beginning of the novel, Ángela is a pathetic figure. She is quite pretty, but she is described as dull and 'poor in spirit'.
- Ángela is presented as a weak character, who is scared of Bayardo and completely dominated by her mother.
- Ángela's friends advise her to lie about not being a virgin on her wedding night, but in the end she refuses to do it. This is the first change we see in her personality and actions.
- Ángela's refusal to lie is motivated by a sense of honesty; she does not believe that Bayardo deserves being lied to.
- One of Ángela's key actions is choosing Santiago as a scapegoat. It could be argued that this action is motivated by bravery, since she is trying to protect the actual guilty person.
- Once Ángela is returned to her family, she undergoes her biggest change because she is no longer prepared to face her lot with fatalistic acceptance.
- She falls in love with Bayardo and starts writing him letters.
- Ángela's change is motivated by the realisation of who her mother is: a woman trapped by the patriarchal system. She realises that her sense of morality is futile, and starts rebelling against it.
- As her contempt for her mother grows, so does her passion for Bayardo.
- Ángela becomes a more and more passionate woman, going further and further from the woman she was brought up to be, losing her sense of shame and becoming more non-conformist and confident that what she is doing is right.
- Her mother wants her to keep the events of her life secret, but Ángela is very willing to talk to anybody about them. Despite blaming Santiago Nasar, she shows a great deal of loyalty in never revealing the name of the man she actually slept with.
- At the end of the novel, Ángela has become a woman who is sure of herself and knows what she wants. When Bayardo finally comes to her, she is no longer his inferior.



0 3

**Como agua para chocolate – Laura Esquivel**

Either

0 3 . 1

Analiza la importancia de Luz del Amanecer, la abuela de John Brown, en la novela.

**[40 marks]**

**Possible content**

- Luz del Amanecer has a clear role to play in the recovery of the protagonist, Tita, after her nervous collapse.
- Having been discovered naked, in a foetal position, in the pigeon loft, Tita must be 'reborn' and learn to live again.
- With her teas and her herbs, the ghost of Luz del Amanecer replaces Nacha, who brought Tita up originally, providing warmth, understanding and the goodness and love that Tita associates with the kitchen.
- Esquivel uses the character to show how the Spanish ruling classes asserted their control over the native Indians and claimed their superiority.
- Luz del Amanecer was stolen away from her tribe and kept by John's grandfather as though she were property with no rights of her own.
- Although he married her, she was insulted, disparaged and humiliated by his family until she claimed their affection and trust by curing great grandfather Peter.
- Esquivel uses Luz del Amanecer, along with the other indigenous characters, to further her portrayal of the native inhabitants as people in touch with the land and what it produces.
- Luz del Amanecer is present with advice when Tita needs to cure Pedro's burns, and her natural remedies cure John's great grandfather when the family's use of leeches fails to bring about his recovery.
- Over the years, John Brown has come to the conclusion that most of modern medicine actually comes from his grandmother's theories about plants and their properties.
- Luz del Amanecer has passed on to John Brown her theory about the matches which encapsulates the relationships between Tita and the two men in her life.
- It is poignantly ironic that John Brown uses the theory of the matches to recommend himself as the steady and constant source of light and warmth that Tita needs in her life.
- However, the reader suspects that the 'detonator' that will bring Tita's capacity for love back to life is the fire of the passionate feelings she has for Pedro.
- It is only because of Luz del Amanecer's theory of the matches that the reader understands the cause of the deaths of Pedro and Tita at the end.

or

0 3 . 2

Analiza el impacto del amor prohibido en la novela.

**[40 marks]**

**Possible content**

- Mamá Elena's forbidden love is what drives the rest of the story. Her mulatto lover was considered inappropriate by the family and she was forced to marry Juan de la Garza.

- This unhappy marriage and the mysterious death of her lover turn her into an embittered woman intent on ruining anyone else's chance of happiness.
- She then proceeds to enforce and perpetuate the very rules of family and society that she once rebelled against.
- Not only does she prohibit the relationship of Tita and Pedro but also outlaws any expression of emotion whatsoever.
- This drives the plot by forcing Tita's emotions to seek an outlet in her cooking and in those that eat her food.
- It also fills Tita with an unshakeable feeling of cold that is with her for many years.
- When Mamá Elena forbids the relationship and marries Rosaura to Pedro, this sours the relationship between the sisters and may even lead to Rosaura's death.
- Mamá Elena also puts an end to another bond of love that emerges: that of Tita and her nephew Roberto.
- When Mamá Elena sends Rosaura and her family away, Roberto dies as he only thrives when fed by Tita, and Tita has a nervous collapse when she hears the news.
- Nacha has suffered the grief of a forbidden love when her suitor was banished by Mamá Elena's mother.
- Since then she has only experienced moments of happiness through her love of Tita and dies of a broken heart clutching the photo of her former lover.
- Where Esperanza is concerned, Tita fights to override the family tradition whereby the youngest daughter remains unmarried to care for her mother.
- Finally, the vicious circle of forbidden love is stopped and the love of Esperanza and Alex is allowed to run its natural course.

0 4

***Réquiem por un campesino español* – Ramón J. Sender**

**Either**

0 4 . 1

“Sender presenta a la gente del pueblo como gente sencilla y decente, pero al mismo tiempo como gente ignorante, casi como animales”.

¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

**[40 marks]**

**Possible content**

- Certain comments from the upper classes and the priest make it clear that they view the peasants in a similar light to animals.
- Mosén Millán disparagingly remarks that children and animals love those who love them back, thus implying a lack of judgement and intelligence.
- Unsurprisingly, the duke equates animals and people in his threat to shoot both if they stray onto his land.
- Paco uses the analogy to highlight the plight of the cave-dwellers who live in worse conditions than animals.
- However, the colt that creates havoc before it can be captured is used as a symbol of Paco by Sender. This gives rise to the question as to whether the author himself has an unconscious sense of superiority and a condescending attitude towards the peasants.
- Sender frequently stresses the inability of the peasants to comprehend the events that take place, using phrases like “*nadie comprendía*” and “*nadie sabía*”.

- He presents them as baffled by the actions of the *señoritos* and completely unable to understand that the references to Russia were not about the mare of the same name from the bakery.
- Sender shows us that it is only the shoemaker who has any political understanding; the peasants are oblivious to events in Madrid and confused by the fascist salutes at the rally.
- On the other hand, Sender also emphasises their basic goodness and the many positive aspects of their lifestyle.
- There is a strong sense of community; children are cared for and disciplined by neighbours, women sit and sew together, family events involve the whole village.
- Sender makes it clear that the landowners and the church are the ones that believe in the ignorance and animal nature of the working classes.
- Mosén Millán fears to arouse their base passions and is convinced there would be a total breakdown in law and order without the civil guard.
- Don Valeriano firmly believes in keeping the peasants in their place and is astonished that Paco, a man with just a couple of mules, has the audacity to speak against the duke.

or

0 4 . 2

Analiza el tema de la traición en la novela.

[40 marks]

#### Possible content

- Mosén Millán betrays his parishioners by not providing the spiritual care that his calling requires of him.
- He does little to care for the cave dwellers and believes that their poverty is a punishment that God has visited upon them because they deserve it.
- At times of trouble, he abandons his 'flock', hiding in the abbey when news of the king's exile is announced and avoiding any mention of events in his sermon.
- Mosén Millán betrays Paco by revealing he knows his whereabouts; he wishes to glory in his own nobility and loyalty by refusing to divulge the information.
- Despite the bonds he shared with Paco since he was a child, he tells the centurion where Paco is hiding.
- Furthermore, Mosén Millán uses emotional blackmail to lure Paco from his hiding place, implying harm might come to his family if he doesn't give himself up.
- The priest chooses to accept the centurion's word that Paco will face trial and imprisonment rather than execution.
- He uses this lever to get Paco to give himself up; when Paco asks him if he is sure about his fate, Mosén Millán cannot say the words. At some level, he knows he has betrayed Paco.
- It could also be said that Mosén Millán is also betrayed by the centurion who promises that Paco would face trial rather than execution.
- However, this argument to justify the priest's actions is not very convincing as Mosén Millán has never before had any faith in the basic goodness of mankind.
- The aftermath of betrayal is also a feature in the novel as Mosén Millán struggles with the guilt, feeling that he has blood on his clothes and afraid to return Paco's belongings to the young man's family.
- Students could also argue that Don Valeriano betrays his fellow villagers by pretending to act as a conciliator and, at the same time, driving the *señoritos* to more violence.

0 5

**La sombra del viento – Carlos Ruíz Zafón**

**Either**

0 5

. 1

“*La sombra del viento* es una mezcla de varios géneros literarios, como el romance, el misterio, la historia y el terror”.

¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

**[40 marks]**

**Possible content**

- The novel is partly a love story and the romance between Daniel and Bea is one of the main threads of the plot, culminating in the traditional happy ending of this type of novel.
- However, the love story between Julián and Penélope is ill-fated from the start. It is better classed as a tragedy due to the incestuous nature of the relationship and the events that keep them apart.
- The novel can be seen as a mystery. It poses many questions whose answers only come to light as the novel progresses, such as the identity of Laín Coubert, why Carax’s books are disappearing and what happened to Penélope.
- The mysteries intrigue Daniel and the novel takes on many of the attributes of a detective story, with the double act of Daniel and Fermín as Sherlock and Watson.
- It is their persistence and ingenuity that lead them through the clues and the witnesses, like Padre Fernando, Jacinta and Nuria Montfort, to find the truth they seek.
- At times there are elements of a historical novel with references to the Spanish Civil War and the killings, hunger and imprisonments that were an everyday part of it.
- The novel also paints a grim picture of life in the post-war period of hardship, poverty, hatred and resentment with individuals like Fumero in positions of power.
- At times, it can be seen as a coming-of-age novel, as it follows Daniel from a young boy through his changing relationship with his father, his infatuation with Clara and his growing awareness of the world.
- The very premise with which the novel begins hints at the genre of fantasy, when Daniel is taken to the cemetery of lost books where he must select one novel to become its guardian for life.
- There are many moments that create sinister and chilling images, creating the feel of a gothic horror story.
- The first sight of Laín Coubert is a shadowy figure, barely illuminated by the streetlamp, smoke curling up from his cigarette and the Aldaya house is a decaying mansion straight out of a ghost story.
- The images of the burned and scarred figure of Julián and the twin graves of Penélope and her child in the crypt are typical elements one might find in a horror story.

or

0 5 . 2

“A través del personaje de Fermín Romero, el autor explora varios temas opuestos, como la crueldad y la bondad o la lealtad y la traición”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

**Possible content**

- Fermín appears in the novel as a destitute beggar who has been cruelly treated by the war and by characters like Fumero; he suffers horrific nightmares and his body is brutally scarred.
- Even after the war Fumero would have Fermín arrested and imprisoned from time to time and return him homeless to the streets.
- Fumero pursues and persecutes him relentlessly and Fermín lives in constant fear of Fumero’s next move.
- On the other hand, he experiences acts of great kindness, first from a woman who cares for him when he is abandoned in the street and then from the Sempres.
- Daniel and his father take Fermín in, bathe, clothe and feed him. Fermín is moved to tears when offered a job and a room in their home.
- As a result of their kindness, Fermín becomes the most faithful employee and the most loyal friend to Daniel.
- He aids Daniel in his search for the mysterious Laín Coubert, using his intellect and enquiring mind to detect lies and follow up clues.
- He tries to protect Daniel when they encounter Fumero and his henchmen, drawing their aggression towards him and away from Daniel.
- In the past, he has known betrayal as he was tortured by Fumero while in prison and forced to reveal the names of others who worked with him against the Nationalists. He still lives with the shame of it.
- Fumero’s actions seem more personal than professional and Fermín is the butt of his hatred and his violent vendetta.
- Fermín also comes to know love after he meets Bernarda and after a gallant courtship marries her.
- Students may also suggest that Fermín is a combination of strength and weakness: his physical strength is not great and it is further weakened by torture and persecution. Yet he has a mental resilience that keeps him going.

**0 6*****La casa de los espíritus* – Isabel Allende****Either****0 6 . 1**

“El destino de Alba estaba decidido desde antes de su nacimiento”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

**[40 marks]****Possible content**

- Alba is the last one in a series of women in the family. They all share characteristics inherited from mother to daughter.
- Alba’s capacity for hope is present in her grandmother: at the end of her life, Clara managed to forgive Esteban and she became more and more present as he approached death.
- In the same way, at the end of the novel, Alba is hopeful. She knows she is expecting a baby girl, and she also knows that the cycle she is part of will continue.
- Esteban’s behaviour determines Alba’s destiny. He rapes Pancha García and treats Esteban García with disdain, and this will be the reason for Esteban’s torture of Alba.
- Esteban is a representative of a society where men have the power to abuse women. This is repeated in Esteban García’s behaviour.
- The society depicted is also a classist one. Esteban has the power to recognise Esteban García as his son but he does not. This will determine Alba’s destiny.
- As a member of this family, Alba sees the involvement of the women in her family with the less fortunate, and she behaves in the same way. It could be argued that it is not her choice, but the way she has been brought up to behave.
- Blanca’s relationship with Pedro is another influence on Alba’s destiny. Blanca is prepared to be involved with a man rejected by her family, who is politically active.
- Alba will repeat her mother’s behaviour with her involvement with Miguel.
- There are aspects of Alba’s life that are determined by a destiny sealed before she was born. However, she can make some choices as well.
- Alba could stay within her own class, and not get involved with others’ problems, but she makes the choice: the same choice as the other women in her family.

**or****0 6 . 2**

Analiza el uso de los diferentes narradores en *La casa de los espíritus* y cómo esto contribuye a la calidad de la novela.

**[40 marks]****Possible content**

- There are three main narrators in the story: Alba and Esteban (both of whom narrate in the 1<sup>st</sup> person), and the 3<sup>rd</sup> person omniscient narrator.
- Alba’s voice is the main one. She writes to “reclaim the past and to overcome her terrors”.
- Her writing is born as a way of overcoming an impossible reality. It is a way of escaping the current reality and retreating to a kinder one.
- Alba’s writing is greatly influenced by her grandmother. It is Clara who suggests to her that she starts writing, in order to escape life in prison.
- After she is released from prison, writing is an activity that Alba and Esteban do together, and it draws them closer together.

- Through Alba’s writing, we are able to see Clara’s viewpoint, and the point of view of all the women in the story.
- Esteban’s writing, also in the first person, shows the point of view of the patriarch, and is a very different voice from Alba.
- Through his writing, the reader is able to see things from his point of view. It does not make the reader more sympathetic towards him, but it does provide an insight into his thinking and motives.
- Esteban’s writing gives us a very clear image of Esteban’s failings, even though he does not accept them.
- As the novel develops into the last section, the omniscient narrator takes over, and it becomes almost a historical narrative.
- As the historical events become darker and darker, so does the narrative voice.
- It is not the omniscient narrator who finishes the story, it is Alba. Her last words communicate a message of hope.
- The use of three narrators makes the novel richer. It allows us to see events from several points of view, and even when these points of view are one-sided and skewed, they allow the reader to analyse them and decide what the real story is.

**0 7**

**Rimas – Gustavo Adolfo Bécquer**

**Either**

**0 7 . 1**

“El poeta del Romanticismo es, típicamente, alguien insatisfecho e inseguro”. Analiza cómo se reflejan estas características de Bécquer en las *Rimas*.

**[40 marks]**

**Possible content**

- Bécquer is frequently dissatisfied with the poetic process, finding words inadequate and struggling to convey his feelings to his satisfaction, as expressed in Rima I.
- In Rima III he describes the difficulty of finding and shaping language to create what he desires as ideas without words and words without meaning.
- On the other hand, there are times when he glories in his work and claims in Rima III that the creative genius brings reason and inspiration together to create poetry.
- The uncertainty of the destiny of all things is clear in Rima II, where Bécquer questions where an arrow will fall and where a leaf will land, comparing his own destiny with these objects.
- His own insecurity is evident in Rima LXI, when he contemplates his own death and asks who will comfort him, or mourn him, or even remember him.
- In Rima LXIII his insecurity and unhappiness can be seen when he is persecuted by thoughts and memories of the past and he tries to escape them as they bring nothing but pain.
- In love, Bécquer emerges as perpetually disappointed as no woman can be the image of perfection that he seeks. He admits this in Rima XI when he says he seeks an impossible dream.
- Bécquer chastises himself for pursuing shadows in Rima XV. It is clear that he will never be satisfied as he is constantly longing for something better.
- However, he does experience moments of pure happiness in love, as expressed in many of the earlier poems, but this only makes him more dissatisfied at the loss of this perfect state.

- When his love affairs end, it is Bécquer who feels he is the injured party and believes that his lover moves on with her life without a care, while he is the one who mourns its passing.
- In Rima XXXI, his insecurity is evident when he is convinced his lover leaves him still capable of laughter, while he can only find tears. Also, in Rima LI, he anguishes over what his lover really thought of him.
- Rima XLII recounts how a friend brings him bad news and we conclude that his lover has found another; his vulnerability is clear in the cloud of grief that he feels. His love affairs never last and therefore he can never feel secure in a relationship.

or

07.2

“Para Bécquer solo hay felicidad cuando está enamorado o en armonía con la naturaleza”. Analiza esta afirmación sobre las *Rimas* de Bécquer y justifica tus ideas.

**[40 marks]**

**Possible content**

- For Bécquer a perfect matching of heart and mind is only attainable for brief moments when he is in love.
- These moments of complete togetherness come in the early poems such as Rima XVI where Bécquer becomes part of the breeze, the shadows and the air in order to be with his love at all times.
- The kiss he longs for in Rima XXIII symbolises the coming together of two people in love and in Rima XXVIII he senses the presence of his love all around him.
- Bécquer also uses the concept of joining with nature as an image of harmony; he feels at one with the universe when he is in love and is loved in return.
- In Rima VIII he is moved to joy by the beauty of nature and feels such a sense of harmony that he says he could float with the clouds and merge with the stars.
- When he is happy, the very language he uses is one of harmony; in Rima IX the sun kisses the sky and the willow touches the river.
- Bécquer describes his moments of happiness in terms of two things that come together to form one.
- In Rima XXIV this is exemplified in two tongues of fire that become one flame, or two notes that become a perfect chord; this is how he sees the perfect merging of two souls.
- When he is not in love or in harmony with nature, he struggles to bring together the inspiration and the reason needed to write his poetry. This contributes to the frustration shown in Rima I when he cannot find the words to express the emotions he feels.
- The end of a love affair and the sadness it brings is often expressed in terms of paths that go different ways, as in Rima XXX.
- Incompatibility is expressed through images that cannot unite and must remain separate, such as the wind and the tower or the sea and the rock of Rima XLI.



0 8

**Las bicicletas son para el verano – Fernando Fernán-Gómez**

Either

0 8 . 1

“En la obra, es evidente que el hambre fue una de las peores consecuencias de la guerra”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]

**Possible content**

- Food becomes important in the early stages as people like Doña Dolores begin to stockpile provisions.
- Gradually it becomes scarcer and those who work in the food business, such as Basilio, gain an unaccustomed power to do favours to those they choose.
- Basilio and María are described as “*los dos cerditos*” when they visit, well-fed and prosperous compared to their neighbours.
- People begin to barter with whatever they have in order to gain food: Don Luis with cigars and wine, Doña María Luisa with favours.
- Anselmo paints a glowing picture of Valencia, listing all the meat and fruits that can be bought at the market.
- In Madrid, the siege means that food is running out and all that is left in the city is lentils.
- Hunger begins to drive people to behaviour of which they are ashamed. Manolita steals a bread roll from a colleague and all the family help themselves to lentils from the pot.
- However, it also leads to unexpected acts of generosity, such as when María returns with a gift of baby food for Manolita’s child.
- It is clear that the city is at breaking point, its population weak and undernourished, so that the bread drop from Nationalist planes is an effective way to accelerate their surrender.
- Hunger pervades the plot and clearly has a huge impact on the daily lives of the characters but it is something they can recover from.
- Worse is the loss of life and all the main characters have a relative who died in the war.
- Almost as bad is the oppression that will follow for the Republicans, represented by the fates awaiting Luisito and Don Luis, and which will have a much longer lasting impact.

or

0 8 . 2

Analiza el significado del título de la obra en relación con la vida de Luisito.

[40 marks]

**Possible content**

- At the start of the play, Luisito is around 14 years old and his desire for a bicycle reflects his wish to spend time with his friends, who all have bikes, according to him.
- The bike is a symbol of Luis growing more independent and seeking the company of those apart from his family.
- This need for more independence is also linked to his interest in Charito, and his desire to be with her as the group goes out for a day trip on their bikes.

- The reference to summer in the title is also significant as it reminds us that Luisito has finished school for the summer and has weeks of freedom ahead.
- The bike, at this point, is an image of carefree summer days of youth and leisure with no worries or responsibilities.
- However, the words of the title take on a much more sombre tone when spoken by Don Luis, who delays buying his son a bike until the current political situation improves.
- When he promises to make the purchase soon, assuring Luisito that he will have the whole summer ahead of him, the audience is grimly aware of the irony of this remark.
- The next time a bike is mentioned in relation to Luisito is in the epilogue when he is a very different young man.
- He no longer speaks with the sulky tones and the petulance with which he spoke to his father on being denied a bike, his greater maturity is very evident.
- Far from the carefree youth that he once was, Luisito may soon be the ‘man of the house’ responsible for looking after his mother and sister, in the event of Don Luis’s imprisonment.
- He accepts the need for him to work and bring in money; the bike now evokes a very different image, Luisito as an errand boy, a humble job beneath his aspirations.
- Don Luis’s final words “*Sabe Dios cuándo habrá otro verano*” bring the image full circle as they wonder when there will ever be a return to carefree times and freedom.

0 9

***El otro árbol de Guernica* – Luis de Castresana**

**Either**

0 9 . 1

Analiza el tema del aislamiento en la novela.

**[40 marks]**

**Possible content**

- At the start of the novel, the isolation from family is an important aspect, with the children tearfully saying goodbye to their parents as the evacuation process begins.
- Their distance from their families is keenly felt when the children face difficult times, coping with the news of deaths, like Santi with his uncle Lázaro and Valentín with his father.
- Santi’s last link to his family is severed when he and Begoña are spilt up to be lodged with different families.
- Cut off from their families, they forge close bonds with their compatriots to compensate.
- Santi feels a deep joy when reunited with friends from home from whom he becomes separated during their travels.
- He feels isolated and trapped when alone with the possessive Dufours. He is filled with a sense of loss and loneliness on his first night as the only Spaniard in the Fleury.
- These feelings are contrasted with his happiness when he is joined by a large group of his compatriots at the Fleury.
- A sense of belonging and identity is essential in Castresana’s view so isolation then takes on a wider sense of being cut off from the children’s own country.
- To combat this, Santi organises group activities such as choir, football and gathering round the tree in which he surrounds himself with his compatriots and symbols of home.

- As the months go by their sense of ‘home’ broadens from their village, to their town and soon to encompass the whole of Spain to counter the feeling of isolation and form a family of Spaniards.
- Isolation is expressed as a cutting off at the roots, an uncomfortable sense of drifting, like a mast that was once a tree.
- Happiness is expressed as a sense of belonging to a place and a people; Santi is moved to pity the adults who travelled with them, who will remain isolated, unable to return to a Nationalist Spain.

or

0 9 . 2

“La actitud patriota de Santi crea un ambiente negativo entre los españoles y los belgas”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

### Possible content

- Santi works positively towards integration and a harmonious atmosphere when he arrives at Fleury and befriends the Belgian children.
- He acts as interpreter between the two groups of children when the other Spaniards arrive and becomes good friend with M. Bogaerts, who seems to understand him well.
- He is determined to create a good impression at the Ateneo by working hard, thus representing his country well.
- However, Santi’s strong sense of identity and pride in Spain mean that he gravitates to those of his own country, and his actions can seem divisive.
- Once the Spanish children arrive, a clear division arises and the two nationalities diverge into two separate groups.
- When the Spanish children threaten a walk-out, André is to be left behind because Santi decrees that he is not one of them.
- Certain episodes inevitably create bad feeling between Santi and those who come into contact with him.
- The affection and generosity of the Dufours is met with rejection and rudeness on Santi’s part, leaving Mme Dufour distressed and hurt.
- Mme Jacquot and the teacher at the Ateneo have no cause to like Santi as he has challenged their authority and insulted them in front of the other children.
- However, it can be said that all the adults were in the wrong and Santi’s outbursts, to protect his family, home and country, were entirely understandable and, even, justifiable.
- Santi goes on to repair some of the relationships that suffered from his patriotic zeal and he leaves the Fleury on good terms with the director.
- Similarly, he makes it up to André whom he declares to be an honorary Spaniard.
- Santi cannot be said to have made things difficult for the Spaniards in general but he has certainly brought the displeasure of various individuals upon himself, albeit justifiably.

1 0

***El coronel no tiene quien le escriba* – Gabriel García Márquez**

Either

1 0 . 1

Analiza el impacto del clima en el pueblo y en la vida de sus habitantes.

[40 marks]

**Possible content**

- The weather is referenced constantly throughout the novel and the oppressive heat has an impact on the atmosphere of the town, adding to its sense of lifelessness.
- The streets are deserted during siesta time. Apart from the colonel, the only other person out of doors is a man asleep with his hat over his face.
- The heat makes activity and endeavour difficult and unattractive; the sweating lawyer is described as “*aplastado por el calor*” and seems to achieve little in his sweltering office.
- The heat also creates a slightly unreal atmosphere as tar melts in the street, solid items shimmer in the heat haze and the outside toilet appears to hover above the ground.
- However, the periods of dry heat energise the colonel’s wife and she reacts with renewed vigour, making, mending and cooking.
- For the colonel and his wife, October is a month they just have to survive; there are constant references to the colonel’s digestive problems and his wife’s asthma.
- She is almost confined to the house during the wet weather and has a relapse of her asthma when she ventures out to the cemetery in the damp.
- The damp seems to make the colonel feverish and he is delirious in the night.
- The rain, which at one point continues for an entire week, affects the mood of the couple, driving both the colonel and his wife to more sombre thoughts and the colonel is convinced all will improve “*cuando acabe de llover*”.
- The steady rain also emphasises the poverty of the couple as the roof begins to leak and the colonel resignedly places a tin bowl underneath.
- Occasionally, the weather reflects the colonel’s determinedly optimistic attitude: he is able to find interest in the view of rain from Don Sabas’s office and is inspired by the month of December, claiming that all year should be that month.

or

1 0 . 2

Analiza la importancia de Don Sabas en la novela.

[40 marks]

**Possible content**

- Don Sabas is used to show the reader the background of corruption in the town.
- We learn that Don Sabas remained in town when all the others of his party were killed or drummed out of town. He made a dubious pact with the mayor in order to achieve this.
- The pact was so much in his favour that it permitted him to buy up the belongings of those expelled from the town at half price.
- In all other respects, Don Sabas is created by Márquez to act as a foil for the character and circumstances of the colonel.
- First we notice the wealth and quantity of belongings of Don Sabas compared to the meagre possessions of the colonel.

- His modern, two-storey house and mounds of possessions are a reminder of the colonel's leaking hovel and scant belongings.
- The wad of notes that he extracts from the safe in his office is a stark contrast to the coins that the colonel and his wife must live on.
- Despite his wealth Don Sabas has a gloomy outlook and a self-pitying attitude, again contrasting him with the optimistic colonel.
- Although he has done very well for himself in the town, he still considers it a "*pueblo de mierda*" as he looks gloomily out at the rain.
- His hostile relationship with his wife and constant complaints about his ill-health serve to increase our admiration for the patient and uncomplaining colonel.
- Don Sabas's unscrupulous attempts to swindle his old friend serve to condemn him in our eyes and emphasise the colonel's moral integrity.
- The fact that the doctor is perfectly sure that Don Sabas is attempting to defraud the colonel also highlights the colonel's ingenuousness and naïve belief in the goodness of others.

1 1

***El laberinto del fauno* – Guillermo del Toro**

Either

1 1 . 1

Analiza los símbolos que utiliza el director para reflejar el carácter del Capitán Vidal.

**[40 marks]**

**Possible content**

- In the fantasy world the Pale Man is clearly a reflection of Vidal and Del Toro draws attention to the connection by positioning them both with their backs to the fire at the head of the banqueting table.
- Once the link is made, we note the images of violence on the walls and the implication of the piles of shoes and relate them to Vidal and his cruelty to innocents.
- The link to the Pale Man also suggests Vidal is blind.
- Eyes become a symbol of Vidal's inability to see what is going on around him and, indeed, Ofelia's capacity to perceive the other world (from when she inserts the missing eye piece in the statue at the start).
- Vidal's 'blind' arrogance and self-belief make him oblivious to the treachery of Mercedes and the doctor and unable to see the faun when he is right in front of him.
- It is no coincidence that Pedro shoots him in the eye at the very end.
- The images of time, clocks and watches represent Vidal's desire for control over events and people around him.
- He despises lateness in others, linking it to their poor discipline, but it also unnerves him as it threatens his sense of control.
- His obsession with his watch and his choice of room in the mill, with its clockwork-like mechanisms, emphasise his need for precision and control.
- Knives and similar weapons are representative of Vidal's need for power over others and he wields his razor blade with cold, unerring precision.
- He brandishes the tools he uses in interrogation before the act of torture in a show of his own power and control.
- When Mercedes stabs him with her own humble kitchen knife, it is a symbol of the transference of power and the beginning of his downfall.

or

1 1 . 2

“Los tres personajes femeninos principales representan a tres tipos de mujeres muy diferentes”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

**Possible content**

- Carmen represents the woman of the Franco regime, subservient, submissive and compliant in her role to please her husband.
- She accepts that is how society is and suppresses her own needs and dreams in exchange for the security and status of a married woman.
- She sees no way of changing the status quo and her only hope is to use the system the only way she can in order to get benefit for herself and her daughter.
- Carmen tries to mould her daughter to accept society as it is by warning her against false hopes and illusions and by bringing up a presentable young lady for the marriage market. Thus, she is perpetuating the current regime.
- Mercedes represents the woman who is breaking away from the traditional mould and actively trying to change things.
- Society is not yet ready for her to do so openly so her attempts to subvert the old regime must be covert.
- On the surface, she is a respectful and subservient employee whose role is to serve Vidal and do his bidding.
- However, her true role is one of resistance and rebellion as she actively spies on Vidal and takes information, provisions and medication to the rebels.
- Ofelia represents the woman of the future and her rebellion is open from the start.
- She refuses to call Vidal her father, she states categorically that she will never have children and smiles when Carmen tells her she has disappointed Vidal.
- Ofelia rejects the dress, meant to turn her into the young lady of whom society will approve, by removing it and then ruining it in her adventures.
- She takes on demanding tasks, the wrath of the faun and monsters whom she must overcome showing her resilience and ability to overcome evil.
- Ultimately she reigns in her kingdom, having overthrown her enemies, and we learn that she is a loved and respected monarch.

1 2

**Ocho apellidos vascos – Emilio Martínez-Lázaro**

**Either**

1 2 . 1

Analiza las razones por las que Merche decide formar parte de la vida de Rafa, Amaia y Koldo.

**[40 marks]**

**Possible content**

- Merche first approaches Rafa when she hears his ring tone on the bus and identifies him as a fellow non-Basque; she feels a sense of solidarity with him as an outsider like herself.
- She is an open and friendly person and feels tenderly towards Rafa when he confesses he is in love.
- It is the fact that he is from Seville that prompts her to invite him for a meal as she is good at making *migas*, a speciality from his home.
- When Rafa crashes into her home, pretending to Koldo that he lives there, her sense of adventure and sympathy for Rafa move her to pretend to be his mother as requested.
- She takes on the role with gusto, having previously been involved in amateur dramatics, even giving herself a false name for the role.
- It is Merche who proposes they all meet up again the next day; she has enjoyed the fun and seems determined to help Rafa win Amaia.
- Having lost her husband, Merche may be lonely and does indeed seem eager to prolong the company of the others; furthermore, she enjoys mothering Rafa.
- She undoubtedly has an interfering nature, albeit in a positive way. During the boat trip she urges Rafa to be more demonstrably affectionate with Amaia.
- But while she is having fun and enjoying the role of Anne, she is getting to know Koldo, and their chat over a glass of wine turns into a kiss.
- By the time Koldo turns up at her house, rather drunk, Merche has developed a strong affection for him and can see through his bluster and obstinacy.
- The next morning, as Koldo sees all the patriotic Spanish ornaments, we see that she hopes their relationship will last; she tentatively mentions that she may have left out a couple of little details.

**or**

1 2 . 2

Analiza las razones por las que los personajes femeninos prefieren no decir la verdad a Koldo.

**[40 marks]**

**Possible content**

- Koldo is a character of strong beliefs and seemingly unshakeable principles; to him a man worthy of his daughter should have a pure Basque lineage.
- He also has a brusque, no-nonsense manner which makes him seem grumpy and quick to anger; these are also reasons why the women feel a need to avoid upsetting him.
- Amaia first decides to hide the truth from Koldo when he sees her wedding dress in the car and is moved that his daughter is getting married.

- Even though he has not been a part of her life for years, at some level she is still reluctant to disappoint him and begins the lie, unaware of the proportions it will take on.
- Amaia believes she can carry off the subterfuge as Koldo plans to leave on Friday (before the wedding) and she has no reason to believe she will see him after that.
- Undoubtedly, her pride has been dented by being jilted by Antxon and she has no wish to relive her humiliation by revealing all to her father.
- The lie grows as she convinces Rafa to be Antxon and now she must further disguise the truth. Rafa has to pretend to be as Basque as Koldo, despite being from the other end of the country.
- Merche becomes ‘Anne’ when drawn into the masquerade by Rafa and initially treats the whole escapade as a piece of amateur dramatics, of which she is fond.
- She is drawn to the romantic ‘underdog’, Rafa, and is prepared to support his cause in his efforts to win Amaia.
- As she gets to know Koldo, she grows fond of him for his own sake and feels the need to ‘manage’ the truth so as not to drive him away.
- She feels able to confront him with the truth about Rafa and, eventually, the fact that she is not Rafa’s mother.
- Only when she is more confident of his affection for her, does she feel she can reveal herself as a Spanish patriot, whose late husband was a civil guard.

1 3

***María, llena eres de gracia* – Joshua Marston**

**Either**

1 3 . 1

“La película presenta a las mujeres como víctimas en la sociedad en la que viven”.  
¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus opiniones.

**[40 marks]**

**Possible content**

- Women in society are seen to take responsibility for family in the film and, as such, are often tied down.
- In María’s family, there are no men present; three generations of women scratch a living together, their husbands and partners missing for whatever reason.
- The jobs open to them are lowly and uninspiring at best, as maids or secretaries, and painful drudgery at their worst, such as María’s job at the flower plantation.
- It seems that they are expected to stay close to home, to support their family and to suppress any ambitions in order to put family first.
- Blanca is driven to the risky business of drug smuggling at the thought of being able to buy a house for her family.
- Opportunities for escape are limited and it is notable that the only people we see working as drugs mules are women.
- The prospect of the money involved and the escape from poverty that it represents lure the women into risking their lives by ingesting the drug pellets.
- Lucy is a particularly tragic victim both of the risks that she takes but also of the callous treatment of the drug runners.
- All the way through the process of recruitment and the journey to the US, the women are controlled by men, from Franklin and Javier to the thugs that meet them at the other end.



- All the positions of power that are seen in the film are held by men, from the plantation bosses, to the drug dealers and even Don Fernando, who helps Colombians in the US.
- It could be argued that Carla is beginning to make her way in life as she has settled in America and has a job, but she too continues to be tied to family responsibilities. She has a cousin sleeping on the floor and feels obliged to take in María because she is her sister's friend.
- María makes her final decision to remain in the US because she is pregnant. It could be said that she is no longer a victim and is free to make her own choices but it could also be argued that once again it is family responsibility that keeps women in thrall.

or

1 3 . 2

Analiza la imagen de Colombia que se presenta en la película.

[40 marks]

**Possible content**

- One of the first impressions is that of the poverty and lack of opportunities for the ordinary people.
- Both families that we learn about live in overcrowded houses; María has to share a bedroom with her sister and her baby and Juan lives with another nine members of his family.
- María works removing thorns from roses at a flower plantation and the company seems to be the only employer in the area; when she resigns, her mother wants her to return as there is no other work elsewhere.
- There seems little to do for young people; the local dance seems tame and old fashioned and María is reduced to climbing onto a roof for excitement.
- As a result of this, the people are easy targets for exploitation, whether to be lured into the dangerous and illegal drug trade or the low pay, poor conditions and bullying in the few jobs that exist.
- Life is bad enough for women like María, Blanca and Lucy to resort to taking huge risks with their own safety in order to escape the conditions there.
- Others, like Javier and the other dealers, are driven by poverty and greed to prey on those weaker than themselves and become violent in the process.
- Javier, behind his mask of gentle consideration, threatens María's family if she does not uphold her end of the deal, and the Colombian thugs in the US are callous and brutal.
- We are also given a picture of Colombia by the way the director contrasts it with the US when María arrives there.
- Where once she had to make it alone, there is now a support system organised by Don Fernando with the chance of work and accommodation.
- Carla is the physical embodiment of what can be achieved once you leave Colombia: work, your own flat and opportunities for your unborn child.
- The antenatal care that María receives is a clear contrast to scrabbling around for money to pay for Pachito's medication from the pharmacy in Colombia.

**1 4** **Volver – Pedro Almodóvar**

**Either**

**1 4 . 1** Analiza cómo presenta Almodóvar las relaciones entre madres e hijas en la película. **[40 marks]**

**Possible content**

- Almodóvar emphasises a mother’s fierce desire to protect her children at all costs.
- When Paula stabs Paco, Raimunda’s first reaction is to defend her daughter and she instantly assumes responsibility for his death with no thought for the consequences for herself.
- Raimunda is doubly motivated to protect Paula, knowing from experience the devastating effect of being let down by her mother.
- Irene tells Raimunda she was right to hate her in the past because she failed in her basic duty as a mother – to protect her daughter.
- Almodóvar also shows the importance of a daughter’s love for her mother and the need to express that love, as Irene tells Paula.
- Paula is affected by her grandmother’s story of the estrangement between her and Raimunda and runs to kiss her mother, quick to act upon Irene’s advice.
- Irene’s grief is clear when she recalls losing her daughter’s love; she talks of Raimunda’s neglect in the past, and how she turned her affections to her aunt Paula.
- Irene returns from the ‘dead’ to win back her daughter’s love and to seek forgiveness; the anxiety on her face when she first faces Raimunda shows her fear of rejection.
- Irene is confident that Sole will welcome her back. She slots easily into Sole’s life and Irene’s companionship eases Sole’s loneliness.
- Almodóvar shows how daughters still need their mothers at any time of their life, particularly in times of need.
- Paula appears the typical truculent teenager, trailing along with her mobile while her mother visits her elderly aunt, but instantly turning to her mother when she is in need of help.
- A key scene is at the end where Raimunda pursues her mother and, like a child once again, tells her she was missing her and that she needs her.

**or**

**1 4 . 2** “En esta película Almodóvar presenta un retrato muy positivo de la vida tradicional de los pueblos”. Analiza esta afirmación, justificando tu respuesta. **[40 marks]**

**Possible content**

- The presentation of village life is generally positive, with a close-knit community and carefully selected locations which transmit the essence of traditional Spain – traditional interior patios, tiles, village houses, unlocked doors.
- Traditional village life functions as the custodian of solid and reliable values which go back generations – loyalty, respect, friendship and support for each other.
- Alternative beliefs are explored, such as the belief in ghosts which is updated for a modern audience, as Irene really does ‘come back’ from the dead.
- Life in the village is generally portrayed more positively than life in Madrid, establishing a positive comment about traditional values and codes of behaviour.

- Village life adheres to age-old social customs – women gathering together, organising wakes for the dead, segregation of women and men in the funeral, cooking traditional dishes – especially cakes.
- Village food becomes more than just tasty regional delicacies and turns into Raimunda’s means of survival. She gathers village delicacies from her neighbours to feed the film crew.
- The pace of scenes in La Mancha creates a more relaxed and peaceful atmosphere for the village.
- Life in the *pueblo* is squarely located within a domestic context, stressing the importance of home and family.
- Death is dealt with in a traditional way – Aunt Paula dies in her bed and, for the wake, she lies in the bed of Agustina’s mother.
- The village is perceived to be both the link and the anchor for the women portrayed – they all have their roots there and are drawn back to the solace and support it provides in times of trouble.
- However, rural life is not all positive: young people like Raimunda and Sole have abandoned the village for the city in search of the opportunities offered and, for Raimunda, the village was the scene of the abuse she suffered as a girl.

1 5

**Abel – Diego Luna**

Either

1 5 . 1

Explora las razones por las que Abel adopta el papel de padre de familia.

**[40 marks]**

**Possible content**

- It is suggested that Abel’s condition was triggered when the family was abandoned by Anselmo and it is when he comes across evidence of a past father figure that his new ‘persona’ emerges.
- He watches an exchange between father and son in a Western cowboy film and sees photos of his family and his parents’ wedding. He realises what is missing.
- It is as if he now understands what a family should be and transforms himself to fill the gap that he perceives.
- When Abel returns from his stay in hospital, his siblings are uncomfortable with his presence and do not know how to relate to him.
- Paul runs straight past him, not even acknowledging his presence and later refuses to go to school if Abel is going to be there.
- It is possible that Abel senses this alienation and wants to change his identity to become someone who is wanted by and will fit in better with the family.
- Until Abel adopts his new role, he is detached and uncommunicative and does not make eye contact with the members of his family. He does not seem to know who he is and what his relationship is with the others.
- It could be suggested that Abel needs to find a new ‘reality’ in which his role is more clearly defined and in which he knows what to do and say.
- The television, the photos and the meeting at school create an image that Abel can recall and give him a role he thinks he understands.
- In addition to creating a role for himself, he sees that the family is more in need of a father than another child; no sooner is he home when Cecilia is arguing with Selene and reminding her how hard it is for her to cope on her own.

- When he attends the school with Cecilia and Paul, he hears the conversation about what they will do for the Father’s Day celebration as Anselmo is no longer with them.
- As a result, Abel starts to provide what he believes is needed: a helpmate for Cecilia and a father for Paul and Selene.

or

1 5 . 2

“La película explora los problemas causados por el abandono y la sobreprotección”.  
Analiza esta afirmación y justifica tus ideas.

[40 marks]

**Possible content**

- There is no doubt that the director is pointing to the abandonment of Anselmo as the root cause of Abel’s mental illness; Cecilia clarifies that the timing of both events are linked.
- We see Abel’s change of personality occur as he finds old photos of his father and when he realises Paul will be missing a father at the Father’s Day event at his school.
- He appears to become the father to make up for the figure that he believes should be there and present in their lives.
- The problems, however, do not affect only Abel; we see how Paul quickly latches on to Abel as his father showing how much he has missed having a paternal figure in his life.
- The director shows us how Selene has had to take on additional responsibilities to support her mother, such as taking Paul to school.
- Cecilia suffers too as a struggling single parent, having to bring up three children without a partner.
- The lack of a second wage means that money is scarce, they have few luxuries and the house is in disrepair.
- The director does not put the blame squarely on Anselmo’s shoulders, however, and also raises the question of whether Cecilia goes too far in her desire to protect her son.
- As Abel emerges from his state of silent and introverted withdrawal and begins to speak and engage with the family, she is anxious to maintain the improvement and avoid a relapse.
- She is also relieved and reassured by the atmosphere of peace they manage to create in the house as everyone plays along with Abel’s new role, but, in this way, she is perpetuating his delusion.
- At first, the delusion seems a positive improvement, and certainly an easier life, for Abel and for his family, but, by allowing Abel to turn his back on reality, Cecilia compounds the problem.
- Abel appears to be so convinced that he is the father to the family that he takes Paul swimming, and as neither of them can swim, both almost drown.

1 6

**Las 13 rosas – Emilio Martínez-Lázaro**

**Either**

1 6 . 1

“La película demuestra que la libertad no existía para nadie en la sociedad de la época”. Analiza esta afirmación y justifica tus ideas.

**[40 marks]**

**Possible content**

- The winning side have the freedom to abuse their power, but they do not have the freedom to choose other values to believe in.
- Capitán Fontenla is a sadist who enjoys his power over others, but his actions are dictated by orders from above.
- The judges and lawyers during the girls’ trial do not have the freedom to choose what they believe is the correct verdict and sentence. They are ordered to find the accused guilty and sentence them to death.
- The guards in the prison have a degree of freedom in that they can choose how fairly or cruelly they can treat the inmates, but that freedom is extremely limited.
- The prison director knows that Blanca is innocent, but there is nothing she can do to save her; she is bound by the same oppression as everybody else.
- Attendance at church is compulsory for all inside and outside the prison. There is no religious freedom at any level in society.
- Adelina’s father is given the choice to bring in his daughter and he chooses to bring her in. However, this was not real freedom: the daughter would have been apprehended regardless.
- Inside the prison, the only freedom the inmates have is to refuse to sing the *Cara al sol*, or to sing rebel songs. Music gives them a way to rebel against the oppression, but is only a temporary rebellion.
- Political freedom does not exist in this society. The girls are put in prison just for distributing pamphlets supporting different ideas. This sort of freedom is not tolerated.
- Anybody showing any different ideas from those condoned by the regime is crushed. Juan is known to be a member of the communist party and that is why he needs to flee.
- Nobody has freedom in the society represented in the film. Although little acts of rebellion are sometimes shown, they all lead to disaster.

**or**

1 6 . 2

Analiza cómo se presenta en la película la vida en la prisión. ¿Piensas que es una vida más dura que en el mundo fuera de la cárcel?

**[40 marks]**

**Possible content**

- Although it would be expected that life inside the prison would be worse than the outside world, this is often not the case.
- When the girls are outside, they live with the fear of being arrested.
- They live with their families, but their political ideas present a risk at all times.
- Torture is a daily reality in the outside world. Most of the characters are tortured and some of them are tortured in order to betray others.

- At times people are beaten and humiliated on the street just for not singing the hymn. Nobody is immune from being ill-treated.
- The girls outside the prison are punished as adults. They are arrested and tortured for their ideas in the same way an adult would be.
- However, inside the prison, girls are allowed to behave as girls. The guards allow them to be playful and childish, playing with water and dancing, in a way they are not allowed to outside prison.
- The living conditions inside the prison are crowded, and there is not enough food, but this is often the case in the outside world too.
- There is no evidence shown in the film of torture. The guards are strict but not sadistic, and the more they get to know the girls, the kinder they treat them.
- When girls rebel inside the prison by refusing to sing, they are not punished severely.
- Church attendance is compulsory inside the prison as well as outside, but the girls can behave in a more playful way when attending church inside the prison.
- The girls never experience sympathy from the authorities outside prison, but the guards grow fond of them inside, and when they are sent to die, they show that they have feelings for them.
- There is much more female solidarity inside the prison; the inmates help each other, and they provide support for one another. In the outside world, people betray each other to save themselves.