

A Level Spanish



Sample Assessment Materials

Pearson Edexcel Level 3 Advanced GCE in Spanish (9SP0)

First teaching from September 2016

First certification from 2018

Issue 2

Edexcel, BTEC and LCCI qualifications

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Summary of A Level Spanish SAMs Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
Guidance regarding the end of the speaking assessment has been updated	121
Guidance on timing of the speaking assessment has been updated	173

This document is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: [qualifications.pearson.com](https://www.pearson.com/qualifications)

If you need further information on these changes or what they mean, contact us via our website at: [qualifications.pearson.com/en/support/contact-us.html](https://www.pearson.com/qualifications/en/support/contact-us.html).

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in Spanish is designed for use in schools and colleges. It is part of a suite of AS/A Level qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Pearson Edexcel Level 3 GCE

Spanish

Advanced

**Paper 1: Listening, Reading and Translation
Transcript**

Sample assessment material for first teaching
September 2016

Paper Reference

9SP0/01

Do not return the transcript with the question paper.

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PEARSON

Texto 1

Radio Tarifa

M1 Radio Tarifa es un grupo musical español de los años 90 renombrado por su originalidad. Se caracteriza por su música de origen medieval sin fronteras. Es una fusión de ritmos, principalmente flamenco y música árabe andalusí. La música árabe andalusí es un legado de la brillante civilización hispano-musulmana que floreció en el siglo IX en Al-Ándalus, el territorio dominado por los musulmanes en la península ibérica, durante la Edad Media.

El nombre del grupo es en homenaje a la ciudad de Tarifa, el punto de España más cercano a África. Toda la obra del grupo son composiciones propias representando la música de países de ambos lados del Mediterráneo. Es música que hay que escuchar pero también hay que explicar.

Texto 2

Más turistas que nunca

F1 El año pasado España recibió a 60 millones de turistas y esto le permitió recuperar la medalla de bronce mundial que le arrebató China en el 2012: es nuevamente el tercer país que recibe más visitantes extranjeros. La mayoría de ellos fue a la costa mientras que las comunidades del interior recibieron muy pocos.

Como antes, la clave del éxito fue el cliente: los negocios que salieron mal eran los que dependían del turista nacional y no del turista extranjero.

Esto demuestra que lo que triunfa en España es el turismo internacional de sol y playa y que este no es un modelo sin futuro, ni agotado, ni desfasado, como muchos creían hace unos años.

Texto 3

Compaginar la vida familiar y el trabajo en España

M1 En España hay una escasez de servicios sociales de apoyo a la familia. Se dice que la razón de esto es que el presupuesto para estos servicios, como el cuidado de niños pequeños y la atención a ancianos, es el más bajo de Europa.

Natalia y Gregorio hablan de sus experiencias.

F1 En España actualmente los abuelos están supliendo las deficiencias sociales del estado, especialmente, en las familias como la mía que no tienen fondos para cubrir los gastos del cuidado que los pequeños requieren. El recurso clave que me permite incorporarme a la actividad laboral y mejorar mi situación económica teniendo hijos pequeños son mis padres.

M2 Efectivamente, este es un cambio fundamental: estos abuelos que esperaban su jubilación para dedicarse a lo que les gusta hacer están ahora obligados a levantarse a las siete de la mañana y encargarse de los nietos. Tienen que vivir nuevamente una vida que ya han vivido.

F1 Por la ausencia de políticas de apoyo a la familia yo ahora me veo en una situación donde o mi niño se queda como hijo único, o no asumo mayores responsabilidades laborales porque a mis padres no les puedo pedir más de lo que hacen.

M2 Tengo otro ejemplo para ilustrar estas deficiencias: mi madre de 80 años se rompió la cadera en Barcelona y, aunque toda la familia trabajaba, tuvo que organizar turnos para cuidarla, porque la ayuda estatal era inexistente. En Suecia, le pasa lo mismo a mi suegra, la diferencia es que allí todo el cuidado lo hace, en su casa, un grupo de especialistas empleado y pagado por el Estado.

Texto 4 (a)

Los colonos del caudillo

Los colonos del Caudillo es una película que analiza los acontecimientos desde que Franco tomó el poder hasta su muerte. Esto lo hace a través de un pequeño pueblo en La Mancha llamado Llanos del Caudillo, nombre que rinde homenaje y recuerda a su creador, Francisco Franco.

Llanos del Caudillo es uno de los 300 pueblos construidos por Franco durante su dictadura. El objetivo de estos lugares, llamados pueblos de colonización, era evitar la migración de la población rural hacia la ciudad y difundir la ideología de la Falange y sus valores: el temor a Dios y la devoción al régimen. Los habitantes de estos pueblos tenían que agradecer al régimen por haber recibido de él la casa y la tierra que tenían, y el trabajo que hacían cultivando la tierra.

La creación de los pueblos de colonización era una idea original del dictador italiano Mussolini que él había implantado en Italia, 20 años antes.

Texto 4 (b)

M1 Durante la transición española no hubo una comisión de la verdad, no se explicaron los hechos históricos claramente y nunca se dijo que la represión española era de las peores del mundo comparativamente, que hubo 115.000 desaparecidos durante la época de Franco, frente a la de Pinochet que tuvo 1.200 desaparecidos.

Como nunca se estableció lo que había pasado, una encuesta indicó que el 50% de los españoles, sigue pensando que Franco era un hombre de paz que trajo desarrollo a España.

M2 La derecha española nunca ha aceptado que Franco llegó al poder mediante un golpe de estado que provocó una guerra civil. Aún hoy el gobierno no acepta que se declare ilegítima la dictadura de Franco.

Es así como se ha producido la transición española, no se ha hecho nunca el reencuentro de los españoles con su propia verdad. Este documental recorriendo España sorprenderá a muchas personas, porque será la primera vez que ven la realidad de los pueblos de colonización creados durante el régimen de Franco.

Write your name here

Surname

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Spanish

Advanced

Paper 1: Listening, Reading and Translation

Sample assessment material for first teaching
September 2016

Time: 2 hours

Paper Reference

9SP0/01

You must have:

Listening equipment
CD/MP3

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **all** questions in Sections A, B and C.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Candidates are recommended to start with Section A: Listening, and work through each section as presented in the answer booklet.
- We recommend you spend 50 minutes on Section A: Listening, 50 minutes on Section B: Reading and 20 minutes on Section C: Translation into English.
- You must **not** use a dictionary.

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

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Answer ALL questions. Write your answers in the spaces provided.

Some questions must be answered with a cross in a box ☒. If you change your mind about an answer, put a line through the box ☒ and then mark your new answer with a cross ☒.

SECTION A: LISTENING

We recommend you spend no more than 50 minutes on this section.

Questions 2, 3 and 4(a) do not require full sentences and you may respond using single words or short phrases.

Question 4(b) does not require full sentences and you may respond using short phrases.

You may use words from the listening passages but you must not transcribe whole sections.

You are going to listen to five passages. The duration of each passage is approximately:

**Passage 1 = 1 minute 10 seconds
Passage 2 = 1 minute 11 seconds
Passage 3 = 2 minutes 25 seconds
Passage 4(a) = 1 minute 25 seconds
Passage 4(b) = 1 minute 30 seconds**

You will be in charge of the recording and you may listen to each passage as often as you wish, and write your answers whenever you wish to do so.

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Texto 1 – Radio Tarifa

- 1 Escucha este reportaje de internet sobre un grupo musical español. Pon una equis ☒ en la casilla apropiada.

(i) Este grupo...

<input type="checkbox"/>	A ha sido muy influyente.
<input type="checkbox"/>	B es muy conocido.
<input type="checkbox"/>	C causó mucha polémica.
<input type="checkbox"/>	D ganó mucho dinero.

(ii) Su música es...

<input type="checkbox"/>	A muy tradicional.
<input type="checkbox"/>	B una mezcla de estilos.
<input type="checkbox"/>	C flamenco puro.
<input type="checkbox"/>	D principalmente árabe.

(iii) Los musulmanes dominaron la península ibérica...

<input type="checkbox"/>	A por medio siglo.
<input type="checkbox"/>	B durante 90 años.
<input type="checkbox"/>	C en el siglo XIX.
<input type="checkbox"/>	D en la Edad Media.

(iv) El grupo...

<input type="checkbox"/>	A era de la ciudad de Tarifa.
<input type="checkbox"/>	B grabó canciones en árabe.
<input type="checkbox"/>	C componía su música.
<input type="checkbox"/>	D hizo varias giras por África.

(Total for Question 1 = 4 marks)



S 5 0 0 2 9 A 0 3 1 9

Texto 2 – Más turistas que nunca

- 2 Escucha este reportaje de internet sobre el turismo en España.
Contesta a las preguntas **en español**.

(a) ¿Por qué China ganó una medalla de bronce en 2012?

(1)

(b) ¿Qué se dice sobre las comunidades del interior?

(1)

(c) ¿Cuáles fueron los negocios que tuvieron éxito?

(1)

(d) ¿Qué pensaba mucha gente hace unos años sobre las vacaciones de sol y playa?
Menciona **dos** ideas.

(2)

(Total for Question 2 = 5 marks)

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Texto 3 – Compaginar la vida familiar y el trabajo en España

3 Escucha esta entrevista de internet sobre la familia. Contesta a las preguntas **en español**.

- (a) ¿Qué se dice sobre los servicios sociales de apoyo a la familia en España? Da **dos** ideas.

(2)

- (b) ¿Cómo beneficia económicamente a Natalia la ayuda de sus padres? Da **dos** ideas.

(2)

- (c) ¿Qué quiere decir Gregorio cuando dice que estos abuelos tienen que vivir nuevamente una vida que ya han vivido?

(1)

- (d) ¿Cuáles son las opciones que tiene Natalia por la falta de apoyo del gobierno? Menciona **dos** ideas.

(2)

- (e) ¿Qué dice Gregorio sobre cómo se organiza el cuidado médico de ancianos en España y en Suecia?

(2)

(Total for Question 3 = 9 marks)



S 5 0 0 2 9 A 0 5 1 9

Texto 4(a) – Los colonos del Caudillo

- 4** (a) Escucha este reportaje de internet sobre la película *Los colonos del Caudillo*.
Contesta a las preguntas **en español**.

(i) ¿Qué se analiza en esta película?

(1)

(ii) ¿Cómo sabemos que la memoria de Franco sigue viva hoy en día?

(1)

(iii) Antes de la construcción de Llanos del Caudillo, ¿qué solía hacer mucha gente de campo?

(1)

(iv) ¿Qué hizo el gobierno para tener más control sobre los habitantes de los pueblos de colonización? Da **dos** ideas.

(2)

(v) ¿Qué indica que Franco estaba de acuerdo con las medidas que tomó Mussolini?

(1)

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Resume la siguiente conversación. Las expresiones cortas son válidas. Menciona tres detalles en la pregunta 4(b)(i) y tres detalles en la pregunta 4(b)(ii).

Texto 4(b) – *Los colonos del Caudillo*

(b) Escucha lo que discuten Carlos Castresana y Felipe González sobre la película *Los colonos del Caudillo*. Responde **en español**.

(i) Resume lo que dice el primer señor sobre:

- la transición española (1)
- el Gobierno de Franco (1)
- la opinión que muchos españoles tienen de Franco, hoy (1)

.....

.....

.....

(ii) Resume lo que dice el segundo señor sobre:

- los miembros de la derecha española (1)
- el actual Gobierno español (1)
- la gente que vea esta película (1)

.....

.....

.....

(Total for Question 4 = 12 marks)

TOTAL FOR SECTION A = 30 MARKS



S 5 0 0 2 9 A 0 7 1 9

SECTION B: READING

We recommend you spend around 50 minutes on this section.

Open-response questions do not have to be written in full sentences and you may respond using single words or short phrases.

You may use words from the texts but you must not copy whole sections.

- 5 Lee el texto de un blog español sobre las pandillas.

La pandilla: una nueva familia

La formación de pandillas, grupos de jóvenes e incluso de niños, es un problema que va en aumento. ¿Es que los videojuegos de extrema violencia son responsables? Profesionales, policías, vecinos y autoridades afirman que la desestructuración de la familia, la falta de dinero y el fracaso escolar son factores importantes.

El 70 por ciento de los pandilleros son menores de 18 años y generalmente son chicos que sufrieron discriminación, maltratos y violencia intrafamiliar. Frecuentemente, por las exigencias económicas, ambos padres salen muy temprano de sus hogares para trabajar y vuelven a altas horas de la noche, dejando a sus hijos sin control.

Para estos jóvenes, las pandillas ofrecen un escape y un sentido de pertenencia. Con el tiempo, se dan cuenta de que el grupo les da confianza, por lo cual desafían a otros jóvenes de su edad. Pelean, porque saben que tienen el apoyo de sus compañeros.

Escoge la terminación correcta para estas frases. Pon una equis ☒ en la casilla apropiada.

- (i) Los miembros de una pandilla...

<input type="checkbox"/>	A juegan a videojuegos.
<input type="checkbox"/>	B a menudo son pobres.
<input type="checkbox"/>	C ganan dinero.
<input type="checkbox"/>	D cometen delitos en la escuela.

- (ii) La mayoría de los pandilleros...

<input type="checkbox"/>	A son muy violentos.
<input type="checkbox"/>	B no tienen familia.
<input type="checkbox"/>	C maltratan a su familia.
<input type="checkbox"/>	D no son adultos.



(iii) Los padres...

<input type="checkbox"/>	A tuvieron a sus hijos cuando eran muy jóvenes.
<input type="checkbox"/>	B trabajan largas horas.
<input type="checkbox"/>	C controlan a sus hijos.
<input type="checkbox"/>	D frecuentemente sufren discriminación.

(iv) Los pandilleros...

<input type="checkbox"/>	A se sienten más seguros a causa de la pandilla.
<input type="checkbox"/>	B son responsables de muchos delitos.
<input type="checkbox"/>	C a veces quieren escapar de la pandilla.
<input type="checkbox"/>	D tienen mucho tiempo libre.

(Total for Question 5 = 4 marks)



S 5 0 0 2 9 A 0 9 1 9

6 Lee este debate de un blog español sobre el voto.

¿Votar o no votar?

Las redes sociales parecen estar sirviendo para acercar el debate político a personas que no parecían interesadas en él y encima puede tener una influencia sobre su voto. Los usuarios pueden expresar sus sentimientos durante los debates televisados por medio de dos pantallas simultáneas.

Studiomente: Si no votas no tienes derecho a quejarte.

Hector13: Una elección la gana quien tenga mayor porcentaje, y un voto puede hacer la diferencia. Ese voto podría ser el tuyo, así que ¡¡¡ve a votar y cambia esto de lo que tanto te quejas!!!

Maniblu: Esa manía que tienen algunos de insultar a quien no vota cansa ya. Cada uno puede hacer lo que crea conveniente.

Lobo: Por fin un comentario acertado, si no hay ningún partido que te represente vota en blanco. Si en España hubiese habido un 50% de votos nulos, veríamos como las cosas y los políticos cambiarían un poco. (148)

¿Cuáles de las siguientes declaraciones son correctas? Pon una equis ☒ en las **cuatro** casillas apropiadas.

A Los medios sociales alcanzan a gente a quien no solía importarle la política.	<input type="checkbox"/>
B Usar las redes sociales es más popular que ver un debate en la televisión.	<input checked="" type="checkbox"/>
C Algunos participan via su dispositivo mientras ven la tele.	<input checked="" type="checkbox"/>
D <i>Studiomente</i> opina que es importante votar.	<input checked="" type="checkbox"/>
E <i>Hector13</i> se queja de tener que votar.	<input checked="" type="checkbox"/>
F Hay gente que está harta de oír que se debe votar.	<input checked="" type="checkbox"/>
G <i>Maniblu</i> dice que no es conveniente ir a votar.	<input checked="" type="checkbox"/>
H <i>Lobo</i> considera que ninguno de los partidos políticos lo representa.	<input checked="" type="checkbox"/>
I En unas elecciones la mitad de los votos no cuentan.	<input type="checkbox"/>

(Total for Question 6 = 4 marks)



- 7 Lee esta entrevista con la autora Ana María Matute sobre su vida. Responde a las preguntas **en español**.

Una infancia de los años 30

De niña tenía un sueño horrible, que aquella monja del colegio me hacía mucho daño. Me daba miedo irme a la cama, pero los niños no cuentan las cosas, y yo no me atrevía a decirlo en casa. Tenía ganas de casarme, porque así estaría en la cama con mi marido y él me defendería. En aquella época las niñas no eran como ahora, las de mi estrato social eran espantosas, mujeres recortadas a tijera, lo único que pensaban era hacer una buena boda. No se podía concebir que una mujer de cierto estrato social pudiese aspirar a otra cosa distinta. Era lo normal: había que casarse y prepararse para ello.

Yo tuve que luchar muchísimo. Yo fui autodidacta, porque mis padres no me dejaron ir a la universidad. Cuando escribí mi primera obra, la llevé a la editorial y el director me dijo «señorita Matute, venga con su padre para que firme la autorización». En aquellos años los padres o los maridos tenían que autorizarlo todo.

- (a) ¿Qué efecto tenían sus sueños en Ana María Matute?

(1)

- (b) ¿Por qué sus padres no la ayudaron con los problemas causados por las acciones de la monja?

(1)

- (c) ¿Cómo sabemos que Ana María Matute tenía reacciones mixtas al matrimonio? Da **dos** ideas.

(2)

- (d) En esa época lo normal para una mujer era casarse. ¿Qué efecto tuvo esta idea en la vida de Ana María Matute?

(1)



S 5 0 0 2 9 A 0 1 1 1 9

(e) ¿Qué ejemplo hay en la vida de Ana María Matute de que los hombres tenían autoridad sobre las mujeres?

(1)

(Total for Question 7 = 6 marks)

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- 8 Lee el texto adaptado de *El corazón helado* de Almudena Grandes. Raquel, la protagonista de la novela, recuerda un evento significativo de su pasado. Responde a las preguntas **en español**.

La muerte de Franco

—¿Qué pasa? — Raquel se acercó para sentarse sobre las rodillas de su abuelo.

—Que se ha muerto Franco — y él la abrazó.

—¿Y no hay colegio?

—Para ti, no. Hoy es fiesta.

—Pues no estáis muy contentos...

Él parecía el más triste de todos, pero al escucharla se echó a reír, y su mujer, su hija, su nuera le siguieron con muchas ganas.

Entonces empezó un día extraordinario, en el que la dejaron hacer lo que le dio la gana desde por la mañana hasta por la noche. Al mediodía se había puesto el maquillaje de su madre, había roto un cenicero y nadie parecía darse cuenta de eso, ni de nada.

En la casa todos habían faltado al trabajo. Era una fiesta verdadera. No paraba el teléfono, ni el timbre de la puerta, conocidos y desconocidos que tampoco habían ido a trabajar llegaban y se marchaban o se quedaban.

A la hora de cenar Raquel había engullido a cambio un paquete entero de galletas de chocolate y se había bebido dos Coca-Colas porque en la casa de los abuelos nada era normal aquel día.

- (a) ¿De qué manera esa mañana fue diferente para Raquel?

(1)

- (b) ¿Qué contradicción había en la actitud del abuelo? Da **dos** ideas.

(2)

- (c) Durante el día, ¿qué **dos** travesuras hizo Raquel?

(2)



S 5 0 0 2 9 A 0 1 3 1 9

(2)

(1)

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- 9 Lee esta entrevista de un periódico sobre los jóvenes y la emigración. Responde a las preguntas **en español**.

Jóvenes españoles emigrantes en busca de trabajo

Con 24 años, Irene Rupérez es licenciada en Periodismo. Posee cualificaciones superiores en Comunicación y Periodismo Deportivo y habla bien inglés. Ha hecho trabajos voluntarios en grandes cadenas de televisión y agencias de prensa, pero en España no encuentra empleo.

Ya tiene los billetes de avión comprados: a finales de octubre se va a Berlín. "No voy con ninguna idea clara, realmente huyo un poco de la situación desastrosa por la que pasa España", explica.

"Me da pena dejar a mi familia y mis amigos... Pero creo que es lo mejor para mí". Asegura, sin embargo, que en España sí podría trabajar. Lleva haciéndolo siete años, pero casi nunca en la profesión que quiere. "He compaginado mis estudios con el trabajo en muchas tiendas de ropa, restaurantes y bares, pero llega un momento en el que tienes que tomar la decisión de seguir haciendo esos trabajos o buscar uno más gratificante y que paga más... Creo que tengo la formación suficiente como para merecerme algo más...".

Irene no es la única que opta por salir de España. El 83% de los que tienen entre 18 y 29 años, no pudo encontrar trabajo y estaría dispuesto a irse a trabajar al extranjero, según un sondeo reciente. El porcentaje decrece a medida que se cumplen años: se iría fuera sólo el 51% de los que han cumplido la edad de jubilación. Es muy importante distinguir entre la búsqueda voluntaria de oportunidades en el extranjero, que siempre ha existido, y la emigración impuesta por unas condiciones económicas y laborales que te impiden sobrevivir. Lo primero no tiene por qué ser malo; lo segundo es un drama para el país y para las personas que se ven forzadas a irse.

- (a) ¿Por qué es sorprendente que Irene no pueda encontrar un trabajo en periodismo? Da **dos** ideas.

(2)

- (b) Aparte de buscar un empleo, ¿por qué Irene quiere irse de España?

(1)

- (c) ¿Para Irene cuál será el aspecto más difícil de la emigración?

(1)



S 5 0 0 2 9 A 0 1 5 1 9

(d) Identifica **dos** aspectos negativos de los trabajos que ha tenido.

(2)

(e) Aparte del desempleo, ¿qué otro factor afecta la decisión de muchos españoles de buscar trabajo en el extranjero?

(1)

(f) ¿Por qué la emigración no es siempre negativa?

(1)

(Total for Question 9 = 8 marks)

TOTAL FOR SECTION B = 30 MARKS

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(Total for Question 10 = 20 marks)

TOTAL FOR SECTION C = 20 MARKS

TOTAL FOR PAPER = 80 MARKS

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Source information

Radio Tarifa:

© <https://www.youtube.com/watch?v=3SElgQ6HQRc>

Más turistas que nunca:

© http://economia.elpais.com/economia/2014/01/21/actualidad/1390296776_081511.html

Compaginar la vida familiar y el trabajo en España:

© <http://www.rtve.es/alacarta/videos/millennium/>

© http://www.fbbva.es/TLFU/dat/introduccion_hombres_jovenes.pdf

Los colonos del Caudillo:

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© <https://www.youtube.com/watch?v=8qx5NNeip3k>

La pandilla: una nueva familia:

© <http://nohayquienvivaasi.blogspot.co.uk/2009/09/las-pandillas.html>

¿Votar o no votar?:

© <http://www.enriquedans.com/2015/03/voto-y-redes-sociales.html>

© <https://ubuntulife.wordpress.com/2011/05/21/%C2%BFvotar-o-no-votar/>

Una infancia de los años 30:

© <http://www.um.es/campusdigital/entrevistas/matute.htm>

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La muerte de Franco:

© Almudena Grandes, 'El corazón helado'

Jóvenes españoles emigrantes en busca de trabajo:

© http://www.huffingtonpost.es/2012/10/13/jovenes-espanoles-emigran_n_1963468.html

Immigration in the south of Spain:

© <http://www.eldiariointernacional.com/spip.php?article486>

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GCE A Level Spanish

Paper 1 marking principles for Section A and B

Candidate responses

- For open response questions, the candidate does not have to write in full sentences. If appropriate, they may respond using single words or phrases (with the exception of Question 4(b), summary writing).

Example of short phrases with two or more words:

- habla inglés (verb/noun)
 - no sabían nada (verb/negation)
 - (que) se habían agotado (verb/adjective).
- In Question 4b, candidates must use short phrases but no single words, as this would not be appropriate for summary writing.
- When responding to open response questions, candidates may use words from the listening passage or reading extract but they must not transcribe or copy whole sections where the question requires them to manipulate the language in order to render the response accurate to the question.

Example:

Text:	Como principalmente frutas y verduras para estar sano.
Question:	Según el texto, ¿en qué consiste una dieta sana?
Rewardable answer:	Comer principalmente frutas y verduras.
Non-rewardable answer:	Como principalmente frutas y verduras para estar sano.

Candidates who copy the whole sentence, as exemplified above as the *Non-rewardable answer*, **would not be awarded marks** without manipulating the verb in the sentence, 'comer.' This is because it does not render an accurate answer to the question. However as the exemplified *Rewardable answer* shows, candidates may still use words from the listening passage or reading extract.

- There are no marks for quality of language in this paper so errors and omissions in spelling and grammar will be tolerated as long as the message is not ambiguous or interferes with communication.
- Consider only as many elements as there are marks, for example for a 1-mark answer, the candidate's first response is taken for assessment, even if this response is incorrect but the correct information follows as a further element. Where 2 marks are available, award the individual marks discretely but apply the order of elements rule.
- Written responses in the wrong language cannot be awarded a mark.

Guidance to examiners on understanding and applying the mark scheme

- Alternative ways of giving the same answer are indicated with a slash (/) in between the alternative responses, for example: *La historia/el gobierno/la vida/la dictadura de Franco*.
- Where appropriate, responses have been separated with 'AND' for compulsory answers and 'OR' for possible answers, for example:
 - *No declara ilegal la dictadura de Franco* (1)
 - AND**
 - *quedarán asombrados* (1)
 - OR**
 - *No sabían nada/sabían poco sobre estos pueblos* (1).
- Any parts of an answer that are not essential are bracketed and any parts that are key words are underlined, for example: *(Ella) no (les) dijo nada a sus padres*.
- Candidates are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the correct answer.
- All possible answers have the correct amount of marks appropriate for the information required indicated in brackets.
- Suggested incorrect answers are indicated in the '**Reject**' column.

Section A

Question number	Answer	Mark
1(i)	B	(1)

Question number	Answer	Mark
1(ii)	B	(1)

Question number	Answer	Mark
1(iii)	D	(1)

Question number	Answer	Mark
1(iv)	C	(1)

Question number	Answer	Reject	Mark
2(a)	Fue el tercer país más visitado (1)	Recibir/recibió 60 millones de turistas	(1)

Question number	Answer	Reject	Mark
2(b)	Recibieron pocos visitantes/turistas	Recibieron muy pocos	(1)

Question number	Answer	Reject	Mark
2(c)	Los que tienen turistas/clientes extranjeros	Los que tienen clientes nacionales	(1)

Question number	Answer	Reject	Mark
2(d)	Any two of: (Que) estaban pasadas de moda/ desfasadas (1) OR (Que) se habían agotado (1) OR (Que) ya no tenían éxito/futuro (1)	Que no está ni agotado ni desfasado	(2)

Question number	Answer	Reject	Mark
3(a)	Hay (muy) pocos/una escasez (1) AND España tiene el presupuesto más bajo de Europa (1)	Que hay servicios para el cuidado de niños pequeños y la atención a ancianos	(2)

Question number	Answer	Reject	Mark
3(b)	Le permite trabajar (1) OR Le ahorra dinero (1) OR No tiene que pagar una guardería (1)	En España actualmente los abuelos están supliendo las deficiencias sociales del estado OR incorporarme a la actividad laboral y mejorar mi situación económica	(2)

Question number	Answer	Reject	Mark
3(c)	Tienen la responsabilidad de cuidar a niños <u>otra vez</u> (1) OR Ellos ya han sido padres (1)	Estos abuelos esperaban su jubilación para dedicarse a lo que les gusta hacer	(1)

Question number	Answer	Reject	Mark
3(d)	No tener más hijos (1) AND No tener/asumir más responsabilidades laborales (1)	Mi/su niño se queda como hijo único	(2)

Question number	Answer	Reject	Mark
3(e)	En España lo organiza la familia (1) AND En Suecia lo hace el Estado (1)	Es mejor en Suecia. Total lift of: La diferencia es que allí todo el cuidado... pagado por el Estado.	(2)

Question number	Answer	Mark
4(a)(i)	La historia/el gobierno/la vida/la dictadura de Franco	(1)

Question number	Answer	Reject	Mark
4(a)(ii)	Un pueblo (en La Mancha) lleva su nombre (1) OR Un pueblo se llama Llanos del Caudillo (1)	Un nombre que recuerda a su creador	(1)

Question number	Answer	Reject	Mark
4(a)(iii)	Mudarse /ir a vivir a la ciudad (1)	La migración de la población rural hacia la ciudad	(1)

Question number	Answer	Reject	Mark
4(a)(iv)	Any two of: Les dio... casa/vivienda (1) OR tierra (1) OR trabajo (1)	Haber recibido de él la casa y la tierra que tenían y el trabajo que hacían cultivando la tierra	(2)

Question number	Answer	Reject	Mark
4(a)(v)	Las copió (1) OR Copió sus ideas/lo que Mussolini hizo (1)	Era una idea original de Mussolini	(1)

Question number	Answer	Reject	Mark
4(b)(i)	<p>Que no explicó la verdad (1)</p> <p>AND</p> <p>Fue muy represivo (1)</p> <p>AND</p> <p>Franco fue bueno para España</p> <p>OR</p> <p>Franco fue un hombre de paz</p> <p>OR</p> <p>Franco ayudó al desarrollo de España (1)</p>	Hubo 30 000 /1200 desaparecidos	(3)

Question number	Answer	Reject	Mark
4(b)(ii)	<p>No aceptan que Franco subió al poder con un golpe de estado (1)</p> <p>AND</p> <p>No declara ilegal la dictadura de Franco (1)</p> <p>AND</p> <p>quedarán asombrados (1)</p> <p>OR</p> <p>No sabían nada/sabían poco sobre estos pueblos (1)</p>	No se ha hecho nunca el reencuentro de los españoles con su verdad	(3)

Section B

Question number	Answer	Mark
5(i)	B	(1)

Question number	Answer	Mark
5(ii)	D	(1)

Question number	Answer	Mark
5(iii)	B	(1)

Question number	Answer	Mark
5(iv)	A	(1)

Question number	Answer	Mark
6	A, C, D, F	(4)

Question number	Answer	Reject	Mark
7(a)	Tenía miedo de irse a la cama (1) OR Le daba miedo irse a la cama (1)	Tenía un sueño horrible/pesadillas de una monja Me daba miedo irme a la cama	(1)

Question number	Answer	Reject	Mark
7(b)	No (les) dijo nada <u>a sus padres</u> (1) OR Sus padres/ellos no sabían nada (sobre los problemas) (1)	yo no me atrevía a decirlo en casa	(1)

Question number	Answer	Mark
7(c)	<p>Any one for 1 mark:</p> <p>Un marido la defendería/protegería (1)</p> <p>OR</p> <p>Quería casarse (1)</p> <p>AND</p> <p>1 mark for:</p> <p>Las que pensaban hacer una buena boda eran espantosas (1)</p> <p>OR</p> <p>(Ella) luchó contra la tradición (de casarse) (1)</p>	(2)

Question number	Answer	Mark
7(d)	<p>Any one of:</p> <p>No fue a la universidad/sus padres no la dejaron ir a la universidad (1)</p> <p>OR</p> <p>Fue autodidacta (1)</p>	(1)

Question number	Answer	Reject	Mark
7(e)	<p>Su padre tenía que firmar la autorización/el contrato/los documentos (1)</p> <p>OR</p> <p>El director quería hablar con su padre (1)</p>	En aquellos años los padres o los maridos tenían que autorizarlo todo	(1)

Question number	Answer	Mark
8(a)	Any one of: No fue al colegio/no había/hay colegio (1) OR Hizo lo que quiso/le dejaron hacer lo que le dio la gana (1)	(1)

Question number	Answer	Mark
8(b)	1 mark for: Estaba triste/no parecía (muy) contento (1) AND 1 mark for: Anunció (que había) una fiesta (1) OR Empezó a reír/reía (1)	(2)

Question number	Answer	Mark
8(c)	Se puso el maquillaje/se maquilló/maquillarse (1) AND Rompió/romper un cenicero (1)	(2)

Question number	Answer	Mark
8(d)	Any two of: Nadie fue al trabajo (1) OR (Había) muchos visitantes/mucha gente vino a la casa (1) OR (Recibieron) muchas llamadas telefónicas (1)	(2)

Question number	Answer	Mark
8(e)	Raquel se comió (un paquete entero de) galletas	(1)

Question number	Answer	Mark
9(a)	Any two of: Tiene (muchas) cualificaciones (1) OR Tiene (mucho) experiencia (de trabajo) (1) OR Habla inglés (1)	(2)

Question number	Answer	Mark
9(b)	Huye de la (desastrosa) situación en España (1)	(1)

Question number	Answer	Mark
9(c)	Dejar a su familia/sus amigos	(1)

Question number	Answer	Mark
9(d)	Any two of: No eran su profesión deseada (1) OR No eran gratificantes (1) OR No pagaban mucho/estaban mal pagados (1)	(2)

Question number	Answer	Mark
9(e)	(La) edad/la juventud	(1)

Question number	Answer	Reject	Mark
9(f)	<p>Algunos quieren ir/van voluntariamente (1)</p> <p>OR</p> <p>La emigración siempre ha existido (1)</p> <p>OR</p> <p>Hay (muchas) oportunidades en el extranjero (1)</p>	Han trabajado en el extranjero	(1)

Section C

Marking principles

Mis-spelling is tolerated as long as it doesn't lead to ambiguity, for example drought mis-spelled as drowght would be acceptable but mis-spelled as draught would be unacceptable as this would lead to ambiguity.

Learners are likely to write variants on the acceptable answers listed and these should be considered as acceptable if they convey the same intended meaning.

Translation is successful if an English speaker would understand the translation without having understood the text in its original language.

Question number	Answer	Mark
10	According to a recent survey	(1)
	a quarter of the population of Almería are immigrants.	(1)
	Furthermore this does not take into account	(1)
	illegal immigration	(1)
	which is impossible to quantify	(1)
	and of which there is a large amount	(1)
	in this province.	(1)
	Almería stands out as well	(1)
	because it is the province in which	(1)
	the highest number of Africans in Andalusia live.	(1)
	Those who arrive illegally	(1)
	on Spanish coasts	(1)
	often become street traders	(1)
	or low-paid labourers.	(1)
	Even so, these are the lucky ones;	(1)
	thousands of their companions	(1)
	will have died on the way.	(1)
	At least by setting foot	(1)
	on European soil	(1)
	they can dream of a much better future.	(1)

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Surname

Other names

**Pearson Edexcel
Level 3 GCE**

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Candidate Number

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Spanish

Advanced

Paper 2: Written response to works and translation

Sample assessment material for first teaching
September 2016

Time: 2 hours 40 minutes

Paper Reference

9SP0/02

You do not need any other materials.

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer question 1 in Section A. You must answer **two** questions from Sections B and C – this means **either** two questions from section B **or** one question from section B **and** one question from section C. Write between 300 and 350 words for questions in Section B and Section C.
- We recommend you spend 30 minutes on Section A: Translation.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- Dictionaries are **not** allowed in this examination.
- Copies of works are **not** allowed in this examination.

Information

- The total mark for this paper is 120.
- The marks for **each** question are shown in brackets.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: TRANSLATION

1 Traduce el texto siguiente **al español**.

(20)

We Spanish like to enjoy ourselves; we are perfectly capable of turning even a simple family reunion into a weekend of partying and although we may have a few festivals with themes such as animals, wine and tomatoes, it is religious celebrations that stand out over any other form of festivity. There are a great number of processions where statues from our churches are carried through the streets. However, many of these festivals were not originally religious. In fact, the Catholic Church has adopted many ancient festivities through the centuries, giving them a Christian meaning while at the same time condemning the historical context of the ceremony.

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(Total for Question 1 = 20 marks)

TOTAL FOR SECTION A = 20 MARKS

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Responde a DOS preguntas. Elige dos preguntas de la sección B O UNA pregunta de la sección B Y una pregunta de la sección C. Escribe entre 300 y 350 palabras para cada pregunta.

2 *Bodas de sangre* (Federico García Lorca)

EITHER

- (a) Explica el efecto que tiene el matrimonio tradicional sobre el destino de los personajes en la obra. (50)

OR

- (b) Evalúa las técnicas utilizadas para enfatizar los elementos trágicos en la obra. (50)

(Total for Question 2 = 50 marks)

3 *Como agua para chocolate* (Laura Esquivel)

EITHER

- (a) Evalúa si la decisión que tomó Pedro de casarse con Rosaura fue la más adecuada. (50)

OR

- (b) Analiza el efecto del realismo mágico en el éxito de la obra. (50)

(Total for Question 3 = 50 marks)

4 *Crónica de una muerte anunciada* (Gabriel García Márquez)

EITHER

- (a) Analiza por qué los elementos trágicos son tan importantes en esta obra. (50)

OR

- (b) Explica la evolución de Ángela Vicario con respecto a su relación con Bayardo San Román. (50)

(Total for Question 4 = 50 marks)

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5 Eva Luna (Isabel Allende)**EITHER**

- (a) Analiza el impacto de las técnicas de narración utilizadas en la obra. (50)

OR

- (b) Explica cómo los elementos del realismo mágico ayudan a entender el entorno de la obra. (50)

(Total for Question 5 = 50 marks)

6 El coronel no tiene quien le escriba (Gabriel García Márquez)**EITHER**

- (a) Examina si la obra puede describirse mejor como una comedia o un drama. (50)

OR

- (b) Evalúa el impacto del estilo narrativo y el uso de lenguaje. (50)

(Total for Question 6 = 50 marks)

7 El túnel (Ernesto Sábato)**EITHER**

- (a) Analiza el impacto del uso del tiempo en la obra. (50)

OR

- (b) Evalúa la importancia del uso de las técnicas estilísticas en la obra. (50)

(Total for Question 7 = 50 marks)

8 Ficciones (Jorge Luis Borges)**EITHER**

- (a) Evalúa cómo Borges utiliza la religión como un recurso argumentativo en sus historias. (50)

OR

- (b) Analiza cómo y por qué Borges introduce el concepto de realidad en los cuentos. (50)

(Total for Question 8 = 50 marks)

9 *La casa de Bernarda Alba* (Federico García Lorca)**EITHER**

- (a) Analiza cómo los personajes enfrentan la desigualdad de género en la obra. (50)

OR

- (b) Examina si el agua tiene un significado positivo o negativo en la obra. (50)

(Total for Question 9 = 50 marks)

10 *La casa de los espíritus* (Isabel Allende)**EITHER**

- (a) Examina hasta qué punto la historia tiene un final feliz o no. (50)

OR

- (b) Allende utiliza dos tipos de narración, primera y tercera persona. Analiza el efecto de este estilo en la obra. (50)

(Total for Question 10 = 50 marks)

11 *Modelos de mujer* (Almudena Grandes)**EITHER**

- (a) Analiza la situación de la mujer a través de la presentación de los personajes en los cuentos. (50)

OR

- (b) Analiza cómo el estilo narrativo permite al lector conocer las intenciones de los personajes. (50)

(Total for Question 11 = 50 marks)

12 Nada (Carmen Laforet)**EITHER**

- (a) Evalúa si la situación política de España tiene un efecto decisivo en la vida de Andrea. (50)

OR

- (b) Explica las técnicas narrativas usadas en la obra y su efecto en el lector. (50)

(Total for Question 12 = 50 marks)

13 Primera memoria (Ana María Matute)**EITHER**

- (a) Analiza cómo la autora trata al tema del paso de la niñez a la adolescencia para demostrar la desigualdad de género. (50)

OR

- (b) Evalúa hasta qué punto el comportamiento de la abuela refleja las presiones de la sociedad en la que vive. (50)

(Total for Question 13 = 50 marks)

14 Réquiem por un campesino español (Ramón J. Sender)**EITHER**

- (a) Analiza cómo Sender realiza una alegoría de la Guerra Civil española por medio de la obra. (50)

OR

- (b) Analiza el tema de la traición en la obra. (50)

(Total for Question 14 = 50 marks)

TOTAL FOR SECTION B = 50 MARKS

SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Responde a DOS preguntas. Elige dos preguntas de la sección B O UNA pregunta de la sección B Y una pregunta de la sección C. Escribe entre 300 y 350 palabras para cada pregunta.

15 *Diarios de motocicleta* (Walter Salles)

EITHER

- (a) Explica cómo la película nos ayuda a comprender la situación social de los indígenas en Latinoamérica. (50)

OR

- (b) Analiza las técnicas estilísticas que usa el director para mostrar la evolución de la personalidad de Ernesto. (50)

(Total for Question 15 = 50 marks)

16 *El laberinto del fauno* (Guillermo del Toro)

EITHER

- (a) Analiza cómo la película presenta los diferentes papeles de la mujer en España. (50)

OR

- (b) Examina la relación entre la realidad y la fantasía en la escena con el hombre pálido. (50)

(Total for Question 16 = 50 marks)

17 *La historia oficial* (Luis Puenzo)

EITHER

- (a) Evalúa hasta qué punto cambia el personaje de Alicia durante su búsqueda de la verdad. (50)

OR

- (b) Analiza si la canción "En el país de nomeacuerdo" tiene un sentido simbólico. Justifica tu respuesta. (50)

(Total for Question 17 = 50 marks)

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18 *La lengua de las mariposas* (José Luis Cuerda)**EITHER**

- (a) Explica la relevancia del regalo que los padres de Moncho le dieron a Don Gregorio. (50)

OR

- (b) Analiza cómo se presenta el conflicto entre la Iglesia y la ciencia a través de la educación de Moncho. (50)

(Total for Question 18 = 50 marks)

19 *La misma luna* (Patricia Riggen)**EITHER**

- (a) Analiza el significado de los zapatos de Carlitos. (50)

OR

- (b) Evalúa hasta qué punto las técnicas estilísticas ayudan a revelar los sentimientos de los personajes. (50)

(Total for Question 19 = 50 marks)

20 *Las 13 rosas* (Emilio Martínez-Lázaro)**EITHER**

- (a) Analiza el tema de la comunicación en la película. (50)

OR

- (b) Evalúa hasta qué punto las figuras de autoridad son caracterizadas positiva o negativamente. (50)

(Total for Question 20 = 50 marks)

21 Machuca (Andrés Wood)**EITHER**

- (a) Evalúa el efecto que la cambiante situación política en Chile tuvo en la relación entre Gonzalo y Pedro. (50)

OR

- (b) Analiza cómo, según la película, la escuela representa la situación política y social de Chile. (50)

(Total for Question 21 = 50 marks)

22 Mar adentro (Alejandro Amenábar)**EITHER**

- (a) Explica la importancia de los sueños de Ramón como un recurso estilístico. (50)

OR

- (b) Analiza cómo se presenta el concepto del amor en la vida de Ramón. (50)

(Total for Question 22 = 50 marks)

23 También la lluvia (Icíar Bollaín)**EITHER**

- (a) Analiza el tema de la rebelión como se ve en las dos épocas de la película. (50)

OR

- (b) Evalúa cómo se combinan las dos historias para dar un mejor entendimiento de cada una. (50)

(Total for Question 23 = 50 marks)

24 *Todo sobre mi madre* (Pedro Almodóvar)**EITHER**

- (a) Analiza cómo se presenta el concepto de tolerancia en la película. (50)

OR

- (b) Evalúa el efecto de la estructura circular de la película. (50)

(Total for Question 24 = 50 marks)

25 *Voces inocentes* (Luis Mandoki)**EITHER**

- (a) Analiza cómo los recursos estilísticos nos sirven para entender la situación de violencia en el país. (50)

OR

- (b) Explica cuáles son las escenas que mejor muestran el concepto de dualidad en la vida de Chava y justifica tus respuestas. (50)

(Total for Question 25 = 50 marks)

26 *Volver* (Pedro Almodóvar)**EITHER**

- (a) Analiza la decisión de Irene de vivir como un fantasma y su efecto sobre los otros personajes. (50)

OR

- (b) Analiza cómo Almodóvar usa el color rojo para desarrollar los temas principales de la película. (50)

(Total for Question 26 = 50 marks)

TOTAL FOR SECTION C = 50 MARKS

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TOTAL FOR PAPER = 120 MARKS

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GCE A Level Spanish

Paper 2 mark scheme

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* rather than *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.

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

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	We Spanish like	A (nosotros) los españoles nos gusta			(1)
2	to enjoy ourselves;	divertirnos;	pasarlo bien		(1)
3	we are perfectly capable of	somos perfectamente capaces de	completamente	capazes	(1)
4	turning even a simple family reunion	convertir hasta una sencilla reunión familiar	transformar simple		(1)
5	into a weekend of partying	en un fin de semana de fiesta		a un fin de semana	(1)
6	and although we may have a few festivals	y aunque tengamos unos pocos festivales		tenemos	(1)
7	with themes such as	con temas tales como	como (without tales)		(1)
8	animals, wine and tomatoes,	los animales, el vino y los tomates,			(1)

	Text	Correct Answer	Acceptable Answers	Reject	Mark
9	it is religious celebrations that stand out over any other form of festivity.	son los festivales religiosos que destacan	resaltan sobresalen	es los festivales	(1)
10		sobre cualquier otra forma de festividad.	otro tipo		(1)
11	There are a great number of processions	Hay un gran número de procesiones	desfiles	grande número	(1)
12	where statues from our churches are carried through the streets.	donde estatuas de la iglesia son llevadas por las calles.	donde se llevan estatuas iconos a través de las calles		(1)
13	However, many of these festivals	Sin embargo, muchos de estos festivales	muchas de estas fiestas		(1)
14	were not originally religious.	no eran religiosos originalmente.	(religiosas if fiestas used above) originariamente		(1)
15	In fact, the Catholic Church has adopted	De hecho, la Iglesia Católica ha adoptado	En realidad A decir (la) verdad		(1)
16	many ancient festivities	muchas festividades antiguas	ancianas		(1)
17	through the centuries,	a lo largo de los siglos,	durante		(1)
18	giving them a Christian meaning	dándoles un significado cristiano	un sentido	dándolas	(1)
19	while at the same time	mientras a la vez	al mismo tiempo		(1)
20	condemning the historical context of the ceremony.	condenando el contexto original de la ceremonia.	el contexto de la ceremonia original.		(1)
Total (20)					

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)

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 (A04)

- 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 (AO3)

- 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 relevant examples from the work.

Question number	Indicative content
2(a)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers.</p> <p>The nature of traditional marriage has a profound influence on the characters, with tragic consequences.</p> <ul style="list-style-type: none"> • Religion is important to the characters, and weddings are more of a community event than a private ceremony. There is, therefore, an audience to witness the tragic events of the play, making the ending even more acute. • The Groom is expected to provide for the family and must prove this to the Bride's family before the wedding takes place. The fact that the Groom is able to provide but Leonardo cannot leads to the inevitable tragic events at the end of the play. • Traditional marriage is arranged according to social standing based on economic considerations. The Bride is expected to be dutiful even though she does not love the Groom. To resist the social pressure, she runs away with Leonardo with tragic consequence.
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers.</p> <p>Lorca uses a range of techniques to help the audience understand the inevitability of the tragedy.</p> <ul style="list-style-type: none"> • Frequent references to bad omens in relation to the wedding, e.g. the Mother's obsession with knives prepares us for the tragic events to come. • Supernatural elements reinforce the sense of fate and inevitability, e.g. la Mendiga (death) appears with the Moon, relishing the prospect of imminent death. • Fate and the sense of inevitability casts a shadow over the whole play, e.g. Leñador 1 'Hay que seguir el camino de la sangre'. • Poetry and songs, along with the choice of solemn language, emphasise the tragic developments; e.g. the lullaby of the 'caballo grande que no quiso el agua'.

Question number	Indicative content
3(a)	<p>Como agua para chocolate – Laura Esquivel</p> <p>Students may refer to the following in their answers.</p> <p>There are a number of elements in the novel that highlight whether Pedro’s decision to marry Rosaura was the most appropriate one.</p> <p>Aspects that indicate that the decision was appropriate:</p> <ul style="list-style-type: none"> • The family tradition indicates that the youngest daughter will not be available for marriage. Therefore, for Pedro, marrying Rosaura is the only way to be near Tita. • Despite the difficulties involved, Pedro and Tita finally live alongside each other, albeit under a cloak of secrecy. <p>Aspects that indicate that the decision was flawed:</p> <ul style="list-style-type: none"> • When Doctor Brown learns of this impediment that prevents Tita from marrying, he expresses his surprise. This suggests that it was not that common at the time and implies that other solutions could have been explored. • At one point, Tita disagrees with Pedro and argues that she would have preferred to have been kidnapped by him than to see him marry her sister. This shows that his decision makes Tita more unhappy, which was not what Pedro intended. • Many years after Pedro made this decision, they enjoy the freedom of loving each other without feeling guilty. Unfortunately, this does not last long as they die on that night.

Question number	Indicative content
3(b)	<p data-bbox="432 271 1086 304">Como agua para chocolate – Laura Esquivel</p> <p data-bbox="432 311 1145 344">Students may refer to the following in their answers:</p> <p data-bbox="432 378 1262 445">The author uses magical realism throughout the novel, which contributes to its success.</p> <ul data-bbox="432 479 1359 1319" style="list-style-type: none"> <li data-bbox="432 479 1359 669">• The creation and consumption of food is a theme that runs through the whole narrative and gives rise to magical elements in the novel. The kitchen is the birthplace of the magic and food creates most of the magical-realist episodes in the narrative; the leitmotif of food is therefore, fundamental to the success of the novel. <li data-bbox="432 674 1359 831">• Tita and Pedro communicate sexually through food, e.g. when Pedro gives Tita a bouquet of pink roses, causing Rosaura to run away crying. Instead of throwing them away, Tita embraces them until she bleeds and then uses the petals to create rose-petal sauce for the quail. <li data-bbox="432 835 1359 992">• Food can also have a negative effect, e.g. when Tita cries into the cake batter when helping to prepare Rosaura's wedding feast and cake. This produces magical effects on those who eat it and this helps the reader to understand the emotions that Tita and other characters are going through. <li data-bbox="432 996 1359 1086">• There is a close connection among people who have died and those still living, e.g. after Nacha dies, she 'communicates' through food/recipes. This highlights Tita's needs and desires. <li data-bbox="432 1090 1359 1214">• After Mamá Elena dies, she torments Tita and Pedro frequently until Tita is emancipated and is able to confront the ghost and make it disappear. This enables the reader to empathise with Tita's anxieties. <li data-bbox="432 1218 1359 1319">• Tita is able to suddenly produce milk to feed Roberto, thanks to a look from Pedro. This allows the reader to understand the close connection between Tita, Roberto and Pedro.

Question number	Indicative content
4(a)	<p>Crónica de una muerte anunciada – Gabriel García Márquez</p> <p>Students may refer to the following in their answers.</p> <p>The story is full of tragic elements that develop among the characters and add to the success of the work.</p> <ul style="list-style-type: none"> • Fate is decisive in the death of Santiago Nasar and in the life of all human beings. It cannot be escaped. • The social status of the main characters is a typical element in a tragedy, e.g. Bayardo's wealthy status compares with the relative poverty of the Vicarios. • Classical tragedies usually end with death, so does Crónica. • Blood is a significant feature, both during the death of Santiago and in his autopsy. Honour, one of the central themes of the novel, must be avenged through blood and honour is one of the key elements of tragedy. • Santiago's mother had the opportunity to save him and fails. This makes it tragic when she realises what has happened. • Everybody in the town fails to impede Santiago's death, in some cases because they wanted it and in others because of human error, i.e. Santiago's mother makes a mistake when interpreting a dream; she also closes the door thinking this would save Santiago; the maid's daughter leaves the door open, which she never normally does. Each of these factors contributes to the inevitability of Santiago's death.

Question number	Indicative content
4(b)	<p>Crónica de una muerte anunciada – Gabriel García Márquez</p> <p>Students may refer to the following in their answers.</p> <p>The character of Ángela Vicario evolves with respect to her relationship with Bayardo San Román.</p> <ul style="list-style-type: none"> • Ángela's family is a typical example of what was expected of women at the time, to be brought up to be wives, i.e. to serve their husbands and suffer. She has been brought up in a traditional manner, shielded from men, by her strict mother and her marriage to Bayardo is arranged by her father. She hardly knows him and therefore the marriage is based not on love but on financial considerations. • At the time, it was common to arrange weddings based on the financial prospects of the groom, therefore Ángela was considered lucky to be chosen by Bayardo. • Love was not a priority when getting married. When Ángela questions this she is told that love can be learned. However, she knows this is untrue because of her relationship with Santiago, who took her virginity. • Ángela suffers the consequences of a tradition, which exposes the fact that she is not a virgin. • Ángela feels love for the first time when she is returned home by Bayardo and cultivates this love until the end. • Finally, she finds peace when Bayardo comes back to her.

Question number	Indicative content
5(a)	<p>Eva Luna – Isabel Allende</p> <p>Students may refer to the following in their answers.</p> <p>Allende makes use of a narrative style that contributes to the success of the story.</p> <ul style="list-style-type: none"> • The picaresque style of writing makes the hero appealing, i.e. an episodic style of fiction dealing with the adventures of a rough and dishonest but appealing hero. • Eva is creating a television soap opera about these events, so what we read is a story within a story. Each story casts light on the other. • The fact that this is a collection of episodes from Eva's life told by her, rather than an overarching storyline told by a third person makes the novel wander and meander (a journey with highlights), rather than having a traditional composition (i.e. start, middle, end). • Eva's words and narrative change, reshape, distort, and recreate an evasive reality. The main character's ability to shape events through narration represents a powerful symbol of Latin American women's desire for 'equal' power and social justice. • Allende creates an ingenious motif with Eva's Universal Matter, which the revolutionaries disguise as grenades to fool the guards and break out of prison. Allende herself equates Universal Matter with language, thus making it an extension within the plot itself of Eva's powers of narrative and revealing the power of language. • Allende has also said that things that are transparent, such as love, cannot be expressed by language but only with a look, or a touch. This may suggest that the real ammunition of the revolution is language. Eva is described as a modern Scheherazade who, like the original Scheherazade, has the power to defeat death through storytelling.

Question number	Indicative content
5(b)	<p>Eva Luna – Isabel Allende</p> <p>Students may refer to the following in their answers.</p> <p>Magical realism is a vivid means of representing the society, climate and geography of South America. It adds almost supernatural elements to it and blurs the lines between reality and fantasy.</p> <p>Superstitions, beliefs, religion</p> <ul style="list-style-type: none"> • The professor has perfected a mummification process – it is so good that often families dress the deceased and display them at home. • Consuelo (Eva's mother) has sex with the gardener, which cures him of his snakebite. • Eva knows the recipe for Universal Matter. • Eva's madrina eventually goes mad after giving birth to a deformed baby with two heads, one black, one white. • Aunt Burgel's aphrodisiac stew, which can make everyone better/happier. • The description of the missionary at the start, e.g. words such as 'opalescent' and 'reverberating light', and the description of the Palace of the Poor, which has become invisible and entered another dimension. <p>The challenging lifestyle</p> <ul style="list-style-type: none"> • Magical realism employs sharply-etched realism in representing ordinary events and descriptive details, e.g. the description of Consuelo growing up scorched by the sun, poorly nourished on yucca and fish, infested with parasites, bitten by mosquitoes, and free as a bird. <p>The vastness of the landscape</p> <ul style="list-style-type: none"> • When Eva is told stories by Consuelo, she says that when Consuelo talked about the past, or told her stories, the room filled with light; the walls dissolved to reveal incredible landscapes, palaces crowded with unimaginable objects and faraway countries. Also, references to being reduced to the size of an ant to experience the universe from smallness, or wings to see the universe from the heavens.

Question number	Indicative content
6(a)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez</p> <p>Students may refer to the following in their answers.</p> <p>The book has elements that could be described as dramatic but it also has elements of humour.</p> <p>Elements that can be construed as dramatic are as follows.</p> <ul style="list-style-type: none"> • There is a clear, dramatic representation of the political and social issues of the country at the time. • The background to the novel is full of dramatic tension: the novel is set during the years of violence in Colombia when martial law and censorship were everyday occurrences. • Additionally, the scenes depicting the cockfight are full of tension, which has a dramatic impact on the reader. <p>Elements that are more characteristic of a comedy:</p> <ul style="list-style-type: none"> • The Colonel has a very particular sense of humour that is not necessarily shared by his wife, e.g. the Colonel compares his wife to the man on the Quaker Oats packet. • The Colonel uses humour to protect his cockerel; he says that it is not good to look at it for too long: 'Los gallos se gastan de tanto mirarlos'. • There is comedy and humour in the way in which the Colonel deals with the harsh reality in which he lives. He refuses to accept reality the way it is, e.g. when the Colonel's wife comments on his looks he says he is getting ready to be sold; apparently a clarinet company has already made an offer for his body. • Throughout the story, the Doctor makes comments that have a comic value and which add to the description of the current situation of the characters, e.g. when the Colonel's wife offers him a coffee he declines, saying he forbids her to try to poison him, also when asked by the Colonel about how he is, the Doctor says that he feels he needs to see a doctor. These comments are subtle but fill the story with irony and a dark sense of humour.

Question number	Indicative content
6(b)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers.</p> <ul style="list-style-type: none"> • The stylistic techniques and language used by García Márquez in the book help the reader to better appreciate the characters and their feelings. • The story is written in third-person narrative, which not only offers the reader a description of the events that happen in the story but also offers an insight into all of the characters' feelings and thoughts. This allows the reader to empathise with them. • The language is succinct and unusual, describing not just an action but the attitude and emotions beyond it, e.g. he uses phrases such as 'he was determined to lose' and 'she was chewing prayers' to create a striking image for the reader. • Language is used to present contrasts, e.g. expressions such as 'sudor helado', 'dolor sordo', 'somos huérfanos de nuestro hijo', 'había recobrado su densidad, su peso humano. En la cama era un vacío' etc. This contrast helps the reader to understand the duality in the feelings and emotions that the characters experience. • The descriptions of the characters are very physical and unsentimental. They give a clue to personality. The wife is 'una mujer construida apenas en cartílagos blancos sobre una espina dorsal arqueada e inflexible'. Don Sabas has 'una tristeza de sapo en los ojos'. • The clock and the curfew are metaphors for the colonel's endless waiting. His life is passing by but for him time has stopped until he receives his pension. • Putrefaction is used as a metaphor for the colonel's stagnant life. He feels as though he is rotting from the inside as he waits for his pension. He is aware of 'la flora de sus vísceras', and 'la sensación de que nacían hongos y lirios venenosos en sus tripas'. • The heat and humidity are repeatedly described, emphasising the suffocating situation in which the colonel and his wife are trapped. The very fabric of their environment is being undermined by the heat and the rain: 'El betún de las calles empezaba a fundirse con el calor', 'El pueblo se hundió en el diluvio'. • Apart from the title 'colonel', the main characters have no names. This suggests not only their insignificance to the government but also that they are representative of many other people existing in a similar position.

Question number	Indicative content
7(a)	<p>El túnel – Ernesto Sábato</p> <p>Students may refer to the following in their answers.</p> <p>Ernesto Sábato makes use of time in <i>El túnel</i> in different ways to tell the story.</p> <ul style="list-style-type: none"> • The story starts at the end – telling us about the murder, which is the key event; the whole story focuses on what happened leading up to the murder, and how or why, rather than the murder itself, and this creates tension throughout the story. • This technique allows us to focus on the psychological process rather than on the event or the culmination of events, e.g. wanting to find her (but we know he does as he already tells us) and waiting for the letter (he already tells us it has arrived). • Castel mixes chronology at times – sometimes (as above) he tells us things that will happen before they do but later he confuses or forgets things. This shows his psychological state is changing and perhaps even breaking down, e.g. Mimí (at the estancia) says something, that he later remembers happened at a different time. • Towards the end, mainly at the estancia, he mentions or remembers things that have happened already, e.g. the chauffeur said something in the car on the way to the estancia. • On the cliff top with María, he says that they were ‘for a long time outside of time’; usually their moments are fleeting but this is the opposite. This provides an insight into his emotional state of mind.

Question number	Indicative content
7(b)	<p>El túnel – Ernesto Sábato</p> <p>Students may refer to the following in their answers: Sábato starts the novel by telling the end of the story. This stylistic technique, among others, is of great importance in the success of the story.</p> <ul style="list-style-type: none"> • By telling us the end, Sábato focuses not so much on the outcome of the story – the murder – but rather on the psychological development of character. • Similarly, through the use of time being reversed – he often tells us something happened then leads into it – Sábato can focus on the causes rather than the effects. • Through this technique, Sábato can talk to the reader directly and give deeper insight and explanations. • There are many examples of his doubts, building tension. • Castel's dreams seem to imply that he is suffering a lack or loss of control. • Pretence features prominently, e.g. María pretending to love Allende (which Castel believes he has worked out through analysis), Mimí pretending to be indignant. • There are references to Freud and psychoanalysis – especially Castel's psychoanalyst friend – and when Hunter is talking about his detective story.

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 makes uses of religion as a plot device in his stories, either by questioning key issues or by referring to key elements of it.</p> <ul style="list-style-type: none"> • Borges presents the possibility of a world without God, which was imagined by a secret society and eventually becomes reality in Tlön, Uqbar, Orbis Tertius. • By trying to explain the chaos of the universe and the issues about fate as the result of a lottery played by omnipotent invisible beings, Borges explores how the forces above men work or fail to work, e.g. in 'La biblioteca de Babel' and 'La lotería de Babilonia'. • There is an innate desire of men to find design and patterns in the reality they perceive, which in turn implies the existence of a superior being who is in control of this design, e.g. in 'La biblioteca de Babel' the librarians are searching for order among the chaos of the words in the books. • Borges takes the controlling element of religion to show how people are happy to live under certain rules, beyond their control and therefore beyond their responsibility, e.g. this is represented by the changing rules for the lottery producing a more chaotic, yet content atmosphere, because people are happy for The Company to be in control in 'La lotería de Babilonia'. • Several stories deal with men's desire to control their lives even though they are already written in a book of God that cannot be changed, e.g. in 'El muerto', 'Análisis de La muerte y la brújula', 'Las ruinas circulares', 'El Golem' and 'Ajedrez'. • There are elements of different religions in Borges' representation of a micro-universe, i.e. Judaism, Islam and Hinduism, e.g. 'Tres versiones de Judas', 'El acercamiento a Almotásim', 'Borges ficciones', 'La muerte y la brújula' and 'Las ruinas circulares'.

Question number	Indicative content
8(b)	<p>Ficciones – Jorge Luis Borges</p> <p>Students may refer to the following in their answers:</p> <p>Reality is a concept that is dealt with in different ways in Borges' stories.</p> <ul style="list-style-type: none"> • Borges suggests that the way we see things is determined not by the things themselves but by our mental categories, i.e. we never really see 'reality' – we categorise it into things we can cope with. This is best exemplified in Tlon, Uqbar, Orbis Tertius. • Creating new works of art is, in fact, creating new reality, e.g. this is the underlying reason that motivates Pierre Menard to re-write El Quijote. • There is a constant quest to find out what is real and what is not, e.g. the wizard in 'Las ruinas circulares' realises that he is insubstantial and unreal too as he is immune to fire, like his son. • In 'Funes el memorioso', as in other stories, Borges uses a factual technique (i.e. interview) to tell a story, rather than fiction. This also represents his belief that reality is merely how we perceive things, but actually there is no reality as such, just a collection of individual and collective perceptions. It shows that when we think, we are being selective about what we perceive, re-arranging, organising it, and that is what we believe reality to be. Funes, however, cannot think – only remember, so he sees all memory, all of reality as it is, but cannot arrange or organise it. Thus, it is chaotic to him.

Question number	Indicative content
9(a)	<p>La casa de Bernarda Alba - Federico García Lorca</p> <p>Students may refer to the following in their answers.</p> <p>La casa de Bernarda Alba is a play dominated by female characters and portrays how women face gender inequality in different ways.</p> <ul style="list-style-type: none"> • Bernarda is a domineering character who is obsessed with purity, therefore her traditional view is that women should not interact with men at all outside of marriage. This shows how the differences between genders were enforced even by women. • When Magdalena curses women and maintains that she will not get married, Bernarda insists on what is expected of women and men: 'hilo y aguja para las hembras. Látigo y mula para el varón'. This demonstrates the social expectation of women staying at home embroidering while men worked the land. • Some women, such as Martirio and Adela, were clearly against this ideal, but were forced to follow it. For example, Martirio spitefully hides Pepe's portrait belonging to Angustias out of frustration and her enforced sexual repression, while Adela shows her rebellion by wearing the green dress to spite her mother and proclaim her personal liberty, and later breaks Bernarda's stick, the symbol of her authority over her daughters. • Men are seen as an alien concept for women, who are scared of them, e.g. Martirio confesses that it is best never to see a man and thanks God that she is ugly and weak so men stay away from her. This concept shows how some women feel inferior to men and do not feel equipped to face them. • Happiness in married life is not an expectation, in fact the opposite is true. La Poncia explains to Bernarda's daughters that a fortnight after the wedding, men change the bed for the dining table, and then for the bar and if the wife is not happy with it, she has to stay home crying in a corner. This emphasises what little importance was given to the emotional wellbeing of women even by other women. • Being born a woman is seen as a punishment compared to the easy and complacent life men have, e.g. when la Poncia talks about her son visiting an apparent prostitute, Adela says men are entitled to those things and should be forgiven, to which Amelia replies that being born a woman is the worst punishment.

Question number	Indicative content
9(b)	<p>La casa de Bernarda Alba – Federico García Lorca</p> <p>Students may refer to the following in their answers:</p> <p>In Lorquian imagery, water represents the life force. Pools, wells and fountains are imprisoned water where the life force is repressed, whereas rivers and the sea represent free-flowing water where the life force can be fulfilled.</p> <p>It can be argued that water has a positive connotation, for the following reasons:</p> <ul style="list-style-type: none"> • María Josefa, Bernarda's mother, continuously refers to water symbolising freedom, e.g. she wants to get married by the seaside. • Given the unbearably hot weather, water in the form of rain represents hope that the terrible things that are happening in the house may come to an end, e.g. Martirio wishes for November to come so the rain can start. • La Poncia sees water as a way of escaping the difficult life at Bernarda's house; she wishes she could cross the sea and leave that house of war. <p>It can be argued that water has a negative connotation, for the following reasons:</p> <ul style="list-style-type: none"> • Water is used by Bernarda to describe how the town is full of negative things that may destroy one's life. For example, Bernarda says that the town is full of wells and that people need to be careful not to poison themselves with that water. • La Poncia uses water references to describe how Bernarda is unable to control everything in her daughters' lives. For example, la Poncia says that it is best to turn one's back to the sea when it cannot be controlled and she also says that there is a storm in each of Bernarda's daughters' bedrooms emphasising the troubles they are going through. • Water can also be a cause of death as Adela points out when arguing with Martirio over Pepe el Romano; she says that whoever has to drown will drown. • Water imagery reflects the sexual frustration Adela is suffering, and how she is afraid of losing the one she loves, e.g. she says that she wakes up thirsty and has to get up to go and drink water and this refers to her encounters at night with Pepe.

Question number	Indicative content
10(a)	<p>La casa de los espíritus – Isabel Allende</p> <p>Students may refer to the following in their answers.</p> <p>It can be argued that the story has a happy ending. Some of the reasons to support this are:</p> <ul style="list-style-type: none"> Alba is returned from her detention by Esteban García – this can be viewed as a happy ending, however she is also pregnant. This baby could be by Miguel, whom she loved, or by one of the men who raped her during her detention. Thus, the ending is left very much undecided. Politically, the ending can be viewed as happy. Alba is a staunch supporter of the socialist revolution. Alba's views also prevail in the retrospective commentary of Esteban Trueba, who slowly comes to accept his granddaughter's position. The fact that Alba survived, symbolises the hope for the country (and, by extension, Allende's native Chile) and for a democratic future. After helping Alba write her memoir, Esteban Trueba dies in her arms, accompanied by the spirit of Clara, the woman he loves; he is smiling, having avoided Férula's prophecy that he will die like a dog – consequently a happier ending than perhaps he expected. The reunion between Alba and Esteban helps to dissolve the rage that has plagued him his entire life – thus a happy ending. Alba explains that she will not seek vengeance on those who have injured her, suggesting a hope that one day the human cycle of hate and revenge can be broken. <p>It can be argued that the story has a sad ending. Some of the reasons to support this are:</p> <ul style="list-style-type: none"> Every action in the House of the Spirits comes back to haunt or help the characters; the ending is therefore like 'karma' and is appropriate to the various characters in the book, e.g. Esteban is nasty to many people and ends up estranged from his family and with a body that is shrinking (as cursed and predicted by his sister Ferula earlier).

Question number	Indicative content
10(a) continued	<ul style="list-style-type: none"> • This ambiguity and potentially negative ending, set against an otherwise happy ending, reflects the theme that pervades the whole book – that of cause and effect, action and reaction. It is Esteban Trueba’s action of raping the peasant girl Pancha that leads to his illegitimate grandson Esteban García. Esteban García’s hatred for his grandfather is reflected back on Alba (who is the legitimate grandchild) and so he exacts revenge on her, despite her innocence in the whole thing. • Another way of viewing the ending is from the female vs male perspective. The book is very much about the oppression of women by men, but also their power and strength. Alba is ‘saved’ by Tránsito (the female prostitute/lady who runs the brothel and who owes Esteban a favour) – this proves female strength/power. However, the fact that Alba is potentially pregnant by an unknown soldier who raped her during her detention sours this victory in favour of the male domination of women.

Question number	Indicative content
10(b)	<p data-bbox="432 262 1038 291">La casa de los espíritus – Isabel Allende</p> <p data-bbox="432 295 1145 324">Students may refer to the following in their answers.</p> <p data-bbox="432 360 1236 427">Allende uses first and third person narratives, which have a significant effect on the work.</p> <ul data-bbox="432 461 1326 1070" style="list-style-type: none"> <li data-bbox="432 461 1326 685">• We find out during the novel that the first-person account is given by Esteban Trueba, who is narrating the story from a point 50 years after the first actions take place and that the third person account is by his granddaughter, Alba. Her narration is more omniscient, being in the third person, and she is named only at the end of the novel. This literary device offers the opportunity of different perspectives on the story. <li data-bbox="432 689 1326 846">• The shift between narrators consequently creates a shift in times, in turn creating temporal twists, and an anachronistic story. This complicated movement back and forth in time is typical of magic realism and allows the reader fresh perspectives on the development of the story. <li data-bbox="432 851 1326 974">• The double narration allows the reader more insight into the story and the family as a whole. Esteban's is the personal, first-hand narration, while Alba's is based on what she has discovered in journals, etc. <li data-bbox="432 978 1326 1070">• The two work well together so that we have an unbiased story overall, whereas if we had only one or the other, then we could not be sure that we had a wholly truthful story.

Question number	Indicative content
11(a)	<p>Modelos de mujer – Almudena Grandes</p> <p>Students may refer to the following in their answers: Grandes exemplifies the situation of women in Spain through her short stories.</p> <ul style="list-style-type: none"> • Grandes chooses to depict her characters in a controversial way: fat, ugly, rejected by their own mother. • All of the women reach a point where they feel comfortable with their own body and personal situation, as they decide to take control over their own lives. • The characters come from different generations, which can exemplify the evolution of the situation of women in Spain in the 20th century. • There are contrasts between an ideal of physical appearance and the typical Spanish woman who ends up wishing for the same, e.g. Lola and Eva in 'Modelos de mujer'. • The role of women as mothers is explored from different perspectives, e.g. Carmen y Piedad en 'La buena hija' and Marianne's mother in 'Amor de madre'.
11(b)	<p>Modelos de mujer – Almudena Grandes</p> <p>Students may refer to the following in their answers: The narrative style chosen by Grandes allows the reader to know the thoughts and desires of the characters.</p> <ul style="list-style-type: none"> • The author decides to write in the first person. This allows the reader to know the stories from the point of view of the main characters as well as their thoughts and motivations. • There are examples of mental conversations that show the inner conflicts of some characters, e.g. Queti in 'Los ojos rotos'. • The author makes use of music and poems to reiterate the feelings and desires of the characters, e.g. the song in the balcony in 'El vocabulario de los balcones' and the poem sent to Paula by Eugenio in 'La buena hija'. In 'El vocabulario de los balcones' we read: 'Algunas tardes, el eco melancólico, antiguo, de aquella canción que le gustaba tanto, me advertía de la presencia antes aunque la sombra de su figura escurrida y triste, tan larga y, sin embargo, tan extrañamente desamparada'. This reveals the emotional response of the character to the sound of the song.

Question number	Indicative content
12(a)	<p>Nada – Carmen Laforet</p> <p>Students may refer to the following in their answers.</p> <p>Andrea’s life in Barcelona takes place a couple of years after the end of the Civil War.</p> <p>It could be argued that this had a decisive effect on her life:</p> <ul style="list-style-type: none"> • The financial situation of Andrea’s family reflects the restrictions many people were suffering at the time, e.g. lack of food and unemployment. This contributes to the unhappiness experienced in Andrea’s house. • Owing to the lack of money, and in order to have access to textbooks and dictionaries, Andrea becomes dependent on the support offered by her classmates; this is the context in which her close friendships are formed, which is positive for her. • There are unresolved issues between Juan and Román that date back to the war days. This has a significant effect on the whole family as there are constant arguments and abuse. This is the main reason why Andrea feels trapped in her family. <p>It may also be argued that, even though these events have an effect on Andrea’s life, they are not as decisive as others such as:</p> <ul style="list-style-type: none"> • Andrea’s personality, she is quiet and is not aggressive or extroverted. This makes her keep her feelings to herself and become an observer of the situation. • Ramón’s actions have a greater effect on Andrea’s life as he poses a threat to her friendship with Ena, which she values very highly. This leads to a lot of uncertainty in Andrea’s life, e.g. she has to make new friends when Ena becomes closer to Román. • Ena’s family shows Andrea a completely different lifestyle and ultimately offers her a way of escaping from her difficult life, e.g. Andrea spends most of her evenings at their home and is invited to live with them in Madrid. This relationship has a great effect on Andrea’s life.

Question number	Indicative content
12(b)	<p>Nada – Carmen Laforet</p> <p>Students may refer to the following in their answers:</p> <p>The narrative techniques used in the text allow the reader to feel empathy with Andrea.</p> <p>Use of descriptions and imagery</p> <ul style="list-style-type: none"> • The descriptions of the city, its buildings and neighbourhoods allow the reader to be familiar with the context in which the events take place. • The author presents a contrast between dark and violent images, e.g. the house itself, the suicide, the fights between Gloria and Juan, are contrasted with images of water, which represent cleansing and optimism, e.g. the rain following the argument between Ena, Román and Andrea that represents the restoration of Ena and Andrea's friendship. This contrast helps the reader to understand the mood Andrea is in because of her circumstances and surroundings. <p>Use of dialogues</p> <ul style="list-style-type: none"> • Some of the characters, such as Gloria and Ena's mother, resort to long confessions to Andrea in order to expose their thoughts and feelings. This allows the reader to have a deep understanding of the other characters, through Andrea's eyes. • The author uses dialogues that resemble a play script to break the tone of the narration and make the readers feel as if they were witnessing the scene. <p>Choice of language</p> <ul style="list-style-type: none"> • The author uses Catalan words, such as 'drapaire, pobreta, nen, noi'. This makes the reader feel closer to the culture and atmosphere in Barcelona. • The author uses a variety of registers, depending on the characters, e.g. very colloquial for Ena and Gloria, and more cultured for other sectors of the society such as Ena and Pons' family. This allows the reader to experience the situations Andrea went through with great realism.

Question number	Indicative content
13(a)	<p data-bbox="432 262 995 291">Primera memoria – Ana María Matute</p> <p data-bbox="432 295 1145 324">Students may refer to the following in their answers.</p> <p data-bbox="432 360 1305 461">The different experiences of Borja and Matia, as they move from childhood to adolescence, serve to illustrate gender inequality in the novel.</p> <ul data-bbox="432 497 1332 1435" style="list-style-type: none"> <li data-bbox="432 497 1332 689">• As he becomes an adult, Borja will be expected to take over as head of the family. There is mention of him inheriting all of his grandmother's property, land and money. However, Matia is expected to marry a rich man who will take care of her. Despite the fact that Borja and Matia are cousins there is clear inequality in how they are treated within the family. <li data-bbox="432 689 1332 1010">• As they get a little older, more restrictions are placed on Matia while Borja has more freedom. In the house, after meals, a new regime of an enforced siesta is introduced. Matia is sometimes taken up to Tía Emilia's room, which she hates. One particular afternoon in her aunt's room she describes being suffocated by both the heat and her aunt's perfume. At the same time, Borja is enjoying his freedom with his friends at the orange grove. This clearly demonstrates how growing up creates certain freedoms and restrictions, dependent on whether you are male or female. <li data-bbox="432 1010 1332 1202">• Matia is heavily influenced by Borja in the first part of the novel. Borja dominates her and Matia follows him, and imitates his behaviour and actions. Matia's growing independence is crushed. She says at one point 'Borja me tenía sujeta con una cadena y me llevaba tras él, como un fantástico titiritero'. <li data-bbox="432 1202 1332 1435">• Later on in the novel, Matia begins to make decisions and develop friendships without Borja. This situation is not tolerated by Borja and he tries to regain his control by blackmailing Matia and also via his final act of falsely accusing Manuel of stealing the grandmother's money. Matia's silence – not contradicting Borja's accusations – can also be seen as a reflection of society's expectations of the different genders.

Question number	Indicative content
13(b)	<p>Primera memoria – Ana María Matute</p> <p>Students may refer to the following in their answers.</p> <p>The way in which the grandmother behaves gives an indication of the demands and difficulties created by the society of the time.</p> <ul style="list-style-type: none"> • The grandmother's husband has died. In the absence of a patriarch in her family, the grandmother assumes the role of a matriarch. This is expected by society and deemed necessary in order to maintain control and protect the family's name and status. • Throughout the novel there is mention of the control that the grandmother exerts within her home. She closely monitors the movements of the children and she controls the lives of her servant Antonia and her son Lauro. There is a strict code of behaviour expected by the society of the time. • When events occur that threaten the good name of her family she maintains a silence to keep them hidden, e.g. she knows about Borja being the illegitimate child of Jorge de San Mayor but remains quiet about it. Equally, she ignores the fact that Borja is stealing money from her. • The grandmother's desire for control reaches beyond her home. Using binoculars, she obsessively spies on her neighbours who live in the <i>declive</i> behind her house. She monitors what is happening around her. Her actions suggest a deep distrust of other people, which reflects the fact that there is a war taking place with two opposing sides in the struggle. • The grandmother is concerned with outward appearances. She leads her household to the Santa María for a church service to celebrate the victories of the nationalist troops. A family of their status in the village would be expected to be present. She is also obsessed with Matias' looks and appearances in order to find a rich husband with a high social standing. • The grandmother is careful to cultivate social connections with prominent members of society. The parish priest is often at her home having a drink. She also holds a dinner party to which members of the clergy and the doctor and his son are invited. After the church service, she socialises with the mayor and his wife.

Question number	Indicative content
14(a)	<p data-bbox="432 259 1254 293">Réquiem por un campesino español - Ramón J. Sender</p> <p data-bbox="432 293 1145 327">Students may refer to the following in their answers.</p> <p data-bbox="432 360 1305 528">The story presents a clear depiction of the time just before and at the beginning of the Civil War, e.g. rural poverty because of the issues with ownership of the land, rising of the peasants and people in the town, links between the church and the owners of the land, lack of support from the church for poor people.</p> <ul data-bbox="432 562 1310 1402" style="list-style-type: none"> • Mosén Millán represents the Spanish church and is a key element in the rising of Don Valeriano to power, replacing the existing government. This leads to a series of terror attacks on the population and a dictatorship by Don Valeriano, who represents Franco. • The hypocrisy of the Church is revealed by Mosén Millán's conversation with Paco after the visit to the caves. • Don Valeriano represents a nationalist commander (Franco?) and under his government, the town is scared, people who were important members of the society start fearing for their lives, e.g. the shoemaker, the doctor and La Jerónima. • The shoemaker represents the free thinkers who have no place in Spain in the dictatorship and is, therefore, murdered. • The doctor represents science and given that it can question both religion and the attacks to the population by the government, he is put in jail. • La Jerónima represents all the traditions and superstitions that were a key part of the Spanish culture before the Civil War and which were abandoned and prohibited during it, e.g. local languages are banned. • Don Valeriano and Don Gumersindo represent the traditional ownership of the land, which perpetuates poverty among the peasants. • Finally, Paco represents the Spanish people and his political tendencies show elements of the Republican ideals.

Question number	Indicative content
14(b)	<p>Réquiem por un campesino español - Ramón J. Sender</p> <p>Students may refer to the following in their answers.</p> <p>There are several episodes in the story that illustrate the theme of betrayal.</p> <ul style="list-style-type: none"> • After the visit to the caves, Paco airs his social concerns about the poor as he walks home with Mosén Millán. The priest's refusal to acknowledge any sense of social responsibility towards the poor, e.g. when he says 'Cuando Dios permite la pobreza y el dolor – dijo – es por algo' leads to Paco's disillusionment with the Church and his subsequent involvement with local politics and his election as councillor. Mosén Millán represents the Church and therefore represents the Church's betrayal of its social responsibility. • After Paco's interview with Don Valeriano and his assertion that there must be political change in the village, the Civil Guard are sent away and Don Gumersindo disappears to the capital. Shortly afterwards, the fascist thugs descend on the village and the campaign of arbitrary killings and the reign of terror begins. This represents a clear betrayal of the principles of democracy by the rich, represented by Don Valeriano, Don Gumersindo and Señor Cástulo, e.g. 'Y Don Valeriano se lamentaba de lo que sucedía y al mismo tiempo empujaba a los señoritos a matar más gente'. • When Paco goes into hiding and Mosén Millán is interrogated by the 'centurión' he agrees to reveal Paco's hiding place on the understanding that they could judge Paco and imprison him if found guilty but nothing more. 'El centurión de la expresión bondadosa prometió.' This is deliberate hypocrisy and betrayal as it becomes clear from what happens subsequently that the fascists planned to execute Paco immediately without a fair trial. • Just before his execution, Paco accuses Mosén Millán of betrayal and the priest's only response is to tell Paco that he too has been betrayed: 'Me han engañado a mí también. ¿Qué puedo hacer yo?'

Question number	Indicative content
15(a)	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers.</p> <p>The film helps us to understand the social situation of indigenous groups in Latin America by exemplifying some of the most significant social issues they are facing.</p> <ul style="list-style-type: none"> • Natives vs Spaniards: the boy guide in Cuzco talks negatively about Spaniards when comparing them to the Incas. This shows the feelings of native people towards colonisation. • Poverty: the local inhabitants in Cuzco say there used to be money and work but now there is none so they are struggling. • Abuse from landowners: a farmer on the road talks about being evicted from his land after he has got the crops growing well for the owner. • Ernesto mentions when they are in the Andes that they come across more and more people who are homeless. This reflects the inequality in the ownership of the land. • Persecution: the couple in the Atacama who are running away from police after being evicted from their land. Natives who embrace ideologies that reject oppression are persecuted. • Unemployment: all the people, especially the men, are looking for work at the mine. This is a dangerous, underpaid job that is the only option for them.

Question number	Indicative content
15(b)	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers.</p> <p>The director uses various stylistic techniques to show the evolution of Ernesto’s characters.</p> <ul style="list-style-type: none"> • Landscape shots, e.g. Lago Frías and Machu Picchu, show the overwhelming feelings that Ernesto had and how they were pivotal moments in his evolution. At Lago Frías, he suggests creating a clinic there for all local people to come to, and at Machu Picchu he discusses what would have happened without the invaders and what could happen with guns and rebellion. • During the visit to Machu Picchu there are silences that show how deeply Ernesto is reflecting about what happened during the colonisation. There are also several long shots of Ernesto thinking and writing, and his narration about what could have been concludes with a negative comparison with Lima. • The shot of the couple in the Atacama by firelight is haunting and shows how personal and meaningful this was for Ernesto. The filming is in the pitch black, with just the flames flickering on their faces. • Diary excerpts as a form of narration allow the viewer to see how his thoughts are changing. • Comedic moments, e.g. crashing the bike, become less and less throughout the film. The increasing seriousness reflects how disturbed Ernesto becomes about the reality in Latin America. • Flashbacks to places and people they have seen pinpoint key moments in his evolution, e.g. when Ernesto is reading the book that Dr Pesce gave him about revolution.

Question number	Indicative content
16(a)	<p>El laberinto del fauno – Guillermo del Toro</p> <p>Students may refer to the following in their answers.</p> <p>The way women are portrayed in the film gives us an insight into the different roles women were expected to play in the society of the time and examine how attitudes were changing.</p> <ul style="list-style-type: none"> • Women are affected by the war, concerned more with their welfare and that of their family than with love, e.g. Ofelia's mother has remarried so that she and her daughter can be supported; in particular, she is obedient to the captain, and this shows that security and status were more important than love in certain situations. • Women portrayed as servants: in the kitchen, the women are all servants, unlike the wives of the guests who come to dinner. Mercedes is the personal assistant and head of the women staff. We can deduce that women were treated as inferior to men – to be servants and subservient either partially or completely. • Women seen as part of the opposition: Mercedes is the only woman close to the rebels – her brother is a rebel and so is she. She is trapped between the repressive life of service to the captain and her liberal and revolutionary beliefs. The changing attitudes of younger women growing up during the war: Ofelia questions the previous generation, asking her mother why she needed to remarry. She embraces fantasy as a way out of the cruel reality in which she lives, telling her brother stories to calm him down. She is willing to sacrifice herself to defend the innocent by disobeying the faun. Ofelia represents how women were beginning to reclaim their place in the world, following many sacrifices.

Question number	Indicative content
16(b)	<p>El laberinto del fauno – Guillermo del Toro</p> <p>Students may refer to the following in their answers.</p> <p>The scene with the Pale Man has different elements that link reality and fantasy.</p> <ul style="list-style-type: none"> • The banquet: the fantasy of the Pale Man’s banquet table is a parallel to the reality of that of the Captain who sits at the head of the table presiding over his guests. • Hunger: during the dinner, the Captain and his guests discuss the introduction of the ration cards that will lead to controlling how much people have to eat. The Faun warns Ofelia not to eat anything from the table, despite how much she wants to. • Greed: the Captain and his guests have plenty to eat, despite the lack of food and the need to ration. The Pale Man has a table full of fresh and varied food, but no one is allowed to touch it. • The Pale Man: he looks very similar to the Captain towards the end, drugged, scarred and stumbling about after Ofelia. • Disobedience: Ofelia is advised by the fairies to open one of the doors and she decides to ignore them, which was the right decision. This relates to how Mercedes is secretly disobedient towards the Captain and his rules and how her disobedience pays off at the end when the rebels win. • Death: the piles of children’s shoes in the Pale Man’s hall is a close reference to the horrors of the fascist regimes during the war.

Question number	Indicative content
17(a)	<p>La historia oficial – Luis Puenzo</p> <p>Students may refer to the following in their answers.</p> <p>During the course of the film, Alicia wakes up to the ugly realities of her life.</p> <ul style="list-style-type: none"> Initially, Alicia is disapproving of the political comments made by some of the boys at her school, e.g. she sticks firmly to the official view of history as given in her textbooks. At first, she reprimands Costa for his comments, but he makes her question what she has always accepted, e.g. he asks her whether she believes only what she reads in books. Eventually, she rewards him with an A grade for his work, revealing how she has moved closer to his way of thinking. Alicia increases in independence. She is very much subordinate to her husband at the start. She has no control of what time he comes home or whether he spends time with his work colleagues or her. He was the one who organised the adoption of their daughter, while Alicia simply accepted her arrival unquestioningly. Alicia begins to assert her authority, e.g. leaving Roberto to collect their daughter while she stays out very late doing her detective work, and their roles are reversed. She becomes brave, passing herself off as someone looking for a disappeared child, exploiting the friendship and support offered her by other women searching for their missing relatives. As her suspicions about her adopted daughter's parents are aroused, she begins to dare to question her husband. At first she gets little information from him, but in the later scenes, she forces him to reveal the truth about Gaby's origins. Alicia is less and less accepting of the political situation. The return of her friend, Ana, sparks the quest for the truth about Gaby's origins. Alicia has been happy to live a sheltered, superficial existence, so she is shaken when Ana reveals how she has been tortured and persecuted because of her husband's political views. Ana tells Alicia about the 'disappeared' and how babies born to political prisoners were sold to respectable families. Alicia becomes increasingly aware of the political realities of Argentina, through her acquaintance with Sara, and becomes obsessed with the desire to find out whether her own daughter is one such baby. Alicia becomes stronger through her quest. She moves from avoiding the truth, to making a great personal sacrifice in the name of truth. When she first becomes suspicious about where Gaby came from, she is very scared that she will lose her daughter. By the end she is strong enough to want to give her away if that is what the truth demands.

Question number	Indicative content
17(b)	<p>La historia oficial – Luis Puenzo</p> <p>Students may refer to the following in their answers.</p> <p>The little girl, Gaby, is learning this song. It symbolises Argentina's political troubles and also family relationships.</p> <ul style="list-style-type: none"> • The song is a symbol for truth. The Argentina of the period is a place where the truth is forgotten. It is either deliberately hidden or conveniently ignored. Gaby manages finally to sing the whole song only at the moment when the truth of her birth is discovered. • The song is a symbol of nostalgia for the Argentina of the past. The future for Argentina is uncertain. The life that Alicia and her husband know is coming to an end as the present becomes unstable. The past is as impossible to grasp as the song is impossible to sing for most of the film. Alicia longs to return to the time before her eyes were opened by her friend Ana and her students. Eventually, she is so far away from the life she had before that she can hardly remember it. • The song is a symbol of Alicia's investigations. Gaby sings falteringly at first and then gains confidence until she can finally sing the whole song. In the same way, her mother at first knows only fragments of Gaby's history, but as the film progresses she learns more and more until she knows the whole story. • The song symbolises Roberto's desire to forget the past. For most of the film he refuses to give away any details of how he obtained Gaby as a baby. He 'does not remember' where she came from. He is agitated by Alicia's ceaseless delving into the past. He does not want to remember what he has done. Given the extreme violence he uses against Alicia when she forces him to speak of the past and his dislike of Ana, it seems likely that he has many murky secrets that he would rather not remember. Perhaps he was involved in the torture of political prisoners. • The song is a symbol of history. Alicia is a history teacher, who thinks of history as simply the content of her history books. Her students, Ana and Benítez, make her begin to doubt what is written in the books. The protest marches and Ana's revelations about being tortured show Alicia that the history of her country may be different to what she remembered. • The song symbolises the unity of Alicia's family. Alicia, Roberto and Gaby all want the girl to be able to sing the whole song. Listening together to her finally sing it all through brings calm to the violent struggle between Alicia and Roberto. They are united again as a family as they share the song via the telephone.

Question number	Indicative content
18(a)	<p data-bbox="432 262 1134 293">La lengua de las mariposas – José Luis Cuerda</p> <p data-bbox="432 293 1145 324">Students may refer to the following in their answers.</p> <p data-bbox="432 360 1283 459">The gift given to Don Gregorio by Moncho's parents is relevant throughout the film as it exemplifies the political stances and relationships among key characters.</p> <ul data-bbox="432 495 1331 1176" style="list-style-type: none"> <li data-bbox="432 495 1331 651">• Moncho's parents are very grateful towards Don Gregorio for helping Moncho to change his views on schooling. This is important as it shows the contrast between the education that Ramón had, which was heavily influenced by the Church, and the education Moncho is getting within more liberal values. <li data-bbox="432 651 1331 808">• The political climate brings them closer – the father and Don Gregorio share political beliefs that allow Don Gregorio to accept the suit. However, Don Avelio is a richer parent with a very different political affiliation and, significantly, Don Gregorio does not accept the gift of chickens from him. <li data-bbox="432 808 1331 1003">• Towards the end, it is possible to see how Moncho has to show loyalty to his family and, therefore rejection, towards his friend, Don Gregorio, e.g. Moncho is told by his mother to lie about the suit, and this demonstrates the conflict of values that the whole family has to go through, given the political situation. <li data-bbox="432 1003 1331 1176">• Don Gregorio stands by his political values all the time, even wearing the suit he was given by Moncho's parents on the day he is taken with his fellow republicans. This demonstrates how betrayed he felt by this family in particular and the frustration and sadness that their accusations caused him.

Question number	Indicative content
18(b)	<p data-bbox="432 262 1134 293">La lengua de las mariposas – José Luis Cuerda</p> <p data-bbox="432 293 1145 324">Students may refer to the following in their answers.</p> <p data-bbox="432 360 1294 459">Moncho's education is set against a conflict between the church and science, represented by his teacher, his priest and his parents.</p> <ul data-bbox="432 495 1337 1368" style="list-style-type: none"> <li data-bbox="432 495 1337 651">• Both Don Gregorio, who represents science, and the priest, who represents the church, seek to influence Moncho. This shows how important the new generation was for both of them in either maintaining or changing the values of Spanish people. <li data-bbox="432 651 1337 808">• Don Gregorio is presented as a more open and welcoming person, whereas the priest keeps his hands closed in a stronger and more powerful way. This contrasts the judgmental approach taken by the church at the time with the open-minded, liberal and generous nature of Don Gregorio. <li data-bbox="432 808 1337 907">• The priest criticises the fact that Moncho can no longer recite in Latin in an attempt to blame science (Don Gregorio) for the loss of traditional values. <li data-bbox="432 907 1337 1099">• The unexpected reply in Latin by Don Gregorio to the priest's comments in Latin, '<i>la libertad estimula el espíritu de los hombres fuertes</i>' makes it clear how he values the freedom of religion given by the Republic, as it is not compulsory to study religious education in school; this, of course, unsettles the priest. <li data-bbox="432 1099 1337 1368">• The scene in the garden with Moncho and Don Gregorio resembles Adam and Eve eating from the tree of knowledge. Moncho discusses concerns about the afterlife while eating an apple and is told by Don Gregorio that there is no such thing as the hell presented by the church. This is a very clear example of how Moncho is presented with new ideas that contradict the traditional religious teaching he receives from his mother and the priest.

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>The shoes represent elements of the relationship between Carlitos and his absent mother.</p> <ul style="list-style-type: none"> • The shoes are a link between Carlitos and his mother. She has sent the shoes for his birthday and having them is as close as he can get to having her physically with him, instead of just being a voice on the telephone. For Rosario, they are tangible proof that she is doing the right thing by being separated from him, as they show that she is providing for him. Also, for Rosario, they are a way of sending a part of herself to be with her son on his birthday. • The shoes represent the difference between the US and Mexico. They are an American make on the feet of a Mexican. They are new and expensive in comparison with the shoes worn by Carlitos' friend. They symbolise the aspirations of those in Mexico to achieve the lifestyle of those in the US. • The shoes represent Carlitos' character. They are new and pure, as is the boy. They are robust and strong, able to withstand the long journey and a string of disappointments. At the end of the quest for reunion, they still look as fresh as they did at the start. • These shoes from the USA have gone to Mexico to fetch Carlitos. They carry him from his old life in Mexico to a new life in the USA. Carlitos ends up walking to find his mother and each step is taken in these shoes. It is ironic that she should have sent him the very things he needed to be able to make the long journey. They help him to run fast, away from trouble and to cover the miles between his grandmother's home and the public telephone where he is reunited with his mother.

Question number	Indicative content
19(b)	<p>La misma luna – Patricia Rikken</p> <p>Students may refer to the following in their answers.</p> <p>The director employs several techniques effectively, to emphasise the characters' feelings of separation and tension.</p> <ul style="list-style-type: none"> • Parallel scenes are used successfully to show how mother and son are constantly thinking of each other, e.g. when the alarm goes off in the morning and when they are walking to the public telephone. It is ironic that they should be doing such similar things when they are physically so far apart. • Misdirection is used to trick the viewer into thinking that Rosario is talking to Carlitos in the morning, when she is actually talking to her fellow illegal immigrant. This cleverly gives the viewer an insight into Rosario's mind: she is always thinking of her son • Repetition of this scene emphasises effectively the length of time that Rosario and her son have been apart. It is suggested to the viewer that day after day, week after week, year after year Rosario wakes up thinking of Carlitos but is unable to be with him. • The moon is shown on many occasions, echoing the title of the film and clearly emphasising the link between mother and son. However separate they may be physically, their thoughts are always of the same thing: being reunited. They are both under the same moon, yet so far apart. It is a constant in both their lives. • The calendar is used to underline the passage of time. Carlitos is seen with a calendar, circling the day of their next call. He counts off his life in blocks of the seven days between calls. This reinforces how important the phone calls are to him and how much more important, therefore, is his mother. The name of each day is written on the screen at the beginning of each new scene. This serves to increase tension as the viewer is made to wonder whether Carlitos can possibly find his mother by Sunday, the day of their next telephone call.

Question number	Indicative content
20(a)	<p>Las 13 rosas – Emilio Martínez-Lázaro</p> <p>Students may refer to the following in their answers.</p> <p>Communication is shown through letters, propaganda and songs, and is used for expression, persuasion and control.</p> <ul style="list-style-type: none"> • Propaganda is used as both a means of control and a way to rebel. People eat bread wrapped in nationalist propaganda in spite of warnings that it might be poisoned. It is the message that is poisonous. Valentín prints counter-propaganda leaflets and it is their distribution by the women that triggers their arrest. • The cinema shows films of Franco and the radio broadcasts nationalist messages. These are designed to persuade the population to support Franco's regime. They have an immediate effect on Cánepa's mother- and sister-in-law, leading them to turn him in to the authorities. • Letters are a way of communicating the characters' emotions and of communicating a message to the audience. Adelina's father smuggles a poignant note to her during a prison visit. 'Te quiero' is all it says, but it conveys his regret at having been deceived into turning her in. The letters written during the night before the execution serve not just to communicate with loved ones, but also to send a message to the audience. The messages are personal: 'que no te ahoguen la lágrimas' and political: 'Me matan por una idea injusta', 'que mi nombre no se borre de la historia'. The film ends with Blanca speaking the words of her letter directly to camera. The words communicate a powerful message of peace to the audience: 'Voy a morir con la cabeza alta. Sólo te pido que quieras a todos y que no guardes nunca rencor'. • The truth is not always communicated. The letter that Adelina's father reads to his troops is overly formal and his troops do not immediately understand it. The charges brought in the courtroom are false. • Songs are used as a means of control. An elderly couple is brutally punished for not being able to sing more than a couple of lines. The inmates of the prison have to sing the national anthem daily. The anthem is sung at public gatherings such as in the cinema. The women withhold their singing as a way of bargaining for better treatment for the children in the prison. • Singing communicates support and unity. The women sing the anthem of the JSU while in prison, in solitary confinement and then when in the lorry on the way to their execution. Its words are strikingly apt: 'Quizá el camino hay que regar con sangre de la juventud'.

Question number	Indicative content
20(b)	<p>Las 13 rosas – Emilio Martínez-Lázaro</p> <p>Students may refer to the following in their answers.</p> <p>Some figures are presented as negative only but others are presented as three dimensional with both positive and negative characteristics.</p> <ul style="list-style-type: none"> • Fontenla, the interrogator is presented as overwhelmingly negative, which could be seen as a weakness of the film. He is presented as smart, with a certain persuasive charm. There is a sexual element to the way in which he tortures and humiliates Julia and Adelina. He does not like to dirty his own hands (as we see when Teo is beaten) but uses his henchman, Gaspar, to beat the prisoners. His word is not to be believed, as he had promised Adelina's father not to hurt her. He is unsympathetic to the pleas of Julia's family to let them see her. • Doña Carmen is three dimensional. At first she seems sinister and uncaring, apparently deriving pleasure from Blanca's humiliation. It becomes clear, though, that she is not unfeeling, when she comments on the poor conditions in the overcrowded prison. She is compassionate, especially towards Blanca, giving her a headdress for mass and allowing her to play the piano for the hymns. In direct contrast to Fontenla, she allows Julia to see her family at the funeral. She rests a consoling hand on the shoulder of Virtudes and comforts Victoria. She is visibly upset as the women are driven to their execution. • The nationalist commander who is shot by the republicans is also characterised realistically. He is on the side of the oppressors, yet pleads for his daughter, rather than himself. He has no authority at this point, though. Authority rests with the hand that holds the gun. • Most of the nationalist soldiers are faceless copies of Franco, who act according to the cruel orders they are given. Even the firing squad, who are doing very normal things like sitting round a fire and smoking, unquestioningly follow orders to fire on the women. Perico is different. He commands respect and fear, yet he is very sympathetically presented as a young man in love. He stands up for Julia, when she is harangued on the bus and later delivers black-market provisions to Julia's family. He is not brave, though, as he hides at the funeral and does not take the opportunity to even let Julia see him. • The authority figures of the left are portrayed as weak. They are unwilling leaders. Valentín, Cánepa, Virtudes, Carmen and Julia are authority figures for the leftists. Their authority is not backed up by fear and so is ineffective. Virtudes and Carmen cannot rouse the group of women they address at the start, the only thing Cánepa can control is his own suicide and Valentín is powerless to stop those who want to turn to more violent means of rebellion.

Question number	Indicative content
21(a)	<p data-bbox="416 262 783 291">Machuca – Andrés Wood</p> <p data-bbox="416 295 1129 324">Students may refer to the following in their answers.</p> <p data-bbox="416 360 1294 461">Gonzalo and Pedro come from very different backgrounds, but when they meet in school they develop a strong friendship which suffers because of the changing political situation in Chile.</p> <ul data-bbox="416 497 1318 1106" style="list-style-type: none"> <li data-bbox="416 497 1318 622">• The priest allows poor students to access the school, which demonstrates both kindness as well as a socialist responsibility to support the less fortunate, and this allows the development of a friendship between the two boys. <li data-bbox="416 627 1318 752">• Pedro and Gonzalo’s family have different political affinities; Pedro’s parents consider Salvador Allende as a socialist hero, whereas there are contrasting political views from socialism to fascism among Gonzalo’s relatives. <li data-bbox="416 757 1318 857">• This situation does not bother Gonzalo and Pedro at the beginning but at the end these differences lead to their separation. <li data-bbox="416 862 1318 960">• Eventually, the political situation means the boys are removed from school and the two friends are split up, which is a test of their friendship. <li data-bbox="416 965 1318 1106">• When Gonzalo goes to visit the shanty town, the military are violently removing the inhabitants. Both boys witness Silvana’s death, and Gonzalo is almost removed too but uses his social status to get out of it. This proves that his personal interests are above his friendship to Pedro.

Question number	Indicative content
21(b)	<p>Machuca – Andrés Wood</p> <p>Students may refer to the following in their answers.</p> <p>The film helps us to understand the political and social situation in Chile. This is exemplified in the school in the following ways.</p> <p>Influence of the church in education</p> <ul style="list-style-type: none"> • The school is run by a priest who shares Allende's left-wing ideals, and therefore school life is influenced by the ruling powers of the time, e.g. some children from poorer backgrounds are granted free access to wealthier schools. <p>Social divisions among the students' parents</p> <ul style="list-style-type: none"> • A parents' meeting at the school clearly highlights the social division in the country at the time, e.g. a poor father is accused of being too socialist by another, and some wealthy parents are very critical of the poor. • There is a clear division between the wealthy parents. Some have more socialist ideals whereas others are more conservative in their views. For example, despite their wealth, Gonzalo's parents agree with the mobilisation of the lower classes, as suggested by the priest. <p>Influence of the military in education</p> <ul style="list-style-type: none"> • The military assumes power over many areas of society including education, e.g. the school is taken over by the military and new priests are brought in to teach the students. • The priest comes in during mass at the school, eats all the bread and declares that the school is no longer a holy place. This act shows that the relationship between the members of the church and the military government has actually broken down.

Question number	Indicative content
22(a)	<p>Mar adentro – Alejandro Amenábar</p> <p>Students may refer to the following in their answers.</p> <p>Students need to focus on the film director’s portrayal of Ramón’s dreams, explain their significance and analyse the effect this stylistic technique has on the viewer.</p> <ul style="list-style-type: none"> • Ramón’s dreams represent freedom from Ramón’s disability. Ramón says he visits the sea in his dreams and in his mind when he feels like it. • The dreams remind Ramón of the sea, which brought about his paralysed state originally. • Dreams of love provide a connection between Julia and Ramón, as this becomes the only way they can express each other’s love without restrictions. • The dreams remind Ramón of what he cannot have or do and this enforces his will to die. • Surprise – the first dream is shown without any obvious transition and has the effect of surprise. Initially, of course, this causes confusion when Ramón gets up but it is then clear (once flying) that this must be a fantasy. • They allow the viewer to feel empathy – especially with the sound of Ramón’s breathing in the background of the flying (dream) sequence and the Nessun Dorma soundtrack. The viewer shares the experience of flying and how exhilarating it would be, and therefore understands how frustrated Ramón must feel knowing that he cannot even walk, let alone fly. • When the music ends, so does the dream. Again, this shows us how important the dreams are and how awful it is when they end (especially suddenly).

Question number	Indicative content
22(b)	<p>Mar adentro – Alejandro Amenábar</p> <p>Students may refer to the following in their answers.</p> <p>Love is present throughout Ramón's life in different ways.</p> <ul style="list-style-type: none"> • First love and disillusionment: Ramón's feelings for his former girlfriend were greatly affected by his accident and he opted to remain single rather than seeing the person he loved forced to stay with him. • Relationship with Julia and the awakening of hope: Ramón and Julia fall in love and seem to share one dream, to be free from their physical disabilities. Julia challenges Ramón's initial idea that a paraplegic cannot love. • Rosa's love and Ramón's gratitude: initially she will not help him. When he says that the one who truly loves him will help him to die and, following the court's decision to deny him the right to die, she decides to help him, Ramón feels grateful to her and Rosa feels happy about it. • Manuela's love and respect: Manuela cares for Ramón and says he is like a son to her. She respects Ramón's wishes even though she may disagree. • Anger of Ramón's brother and father: they love Ramón and feel angry about his desire to die.

Question number	Indicative content
23(a)	<p>También la lluvia – Icíar Bollaín</p> <p>Students may refer to the following in their answers.</p> <p>Rebellion is seen in both the filming of the modern film and in the story of the arrival of Columbus among the indigenous people.</p> <ul style="list-style-type: none"> • Rebellion is a timeless human characteristic. Daniel embodies both eras of the film and is equally rebellious in both. In the modern era he rebels against the decisions of the film company. He does not accept being sent away after having waited so long in the queue for casting. He also leads the local people as they rebel against the decision to privatise the water. In the historical era, he plays the leader of the rebellion against the Spanish. • Rebellion is not a universal characteristic. In the historical period, the indigenous tribes do not rebel when Columbus and his soldiers arrive. At first they accept the colonisers and work for them willingly: Columbus comments on how easy it is for him to make them do what he wants. Before long, though, they want to free themselves from the bad treatment of the conquistadors. They try to escape but in the end the leaders are killed to prevent further rebellion. • Rebellion can be a selfish act. Daniel's rebellion against the water company puts his family in danger. The actors rebel against Costa, fleeing the dangerous situation in Bolivia and thereby ruining the film. • Rebellion can be a selfless act. The indigenous leaders and the priests in the historical period risk death for supporting the rebellion. • Rebellion is admirable. It is possible to conclude that Bollaín wishes that the people of the historical era had rebelled as successfully as the people of the modern one.

Question number	Indicative content
23(b)	<p>También la lluvia – Icíar Bollaín</p> <p>Students may refer to the following in their answers.</p> <p>The aim is to throw more light onto each era by reflecting it in the other.</p> <ul style="list-style-type: none"> • It can be confusing to see two stories and time periods at once: the contemporary scenes often slide seamlessly into the historical. • There is an effective portrayal of the parallel struggles of both eras. A powerful external force attempts to exploit the local population in both time frames. The situation the locals find themselves in, in both eras, is unjust and forces them into rebellion. The echoes of the crushing imperialist Spanish forces of 500 years before the 'Water War' of modern times cleverly serves to emphasise the uncaring, exploitative nature of the water company and the Bolivian authorities who support it. • The actors are a link between the two time periods, as they appear in both. This is used to good effect as it highlights similarities and differences between the actors and their roles. The character of Daniel is very similar in both eras. He is a leader, he rebels against authority and has a quiet dignity that engenders respect. The actors who play Columbus and the priests are, though, very different in the two periods. The priests are admirable and selfless in the historical scenes, yet weak and self-obsessed in the modern scenes. Columbus is seen as a source of ill-treatment and injustice in the historical period, yet in the modern scenes, he speaks up for the locals and in spite of his celebrity status and propensity for drink, appears wise and compassionate. • Daniel's modern character very effectively helps the viewer to see Hatuey as a real person, not just a name in a history book. We are made to realise that the historical character felt the same emotions as any modern man: love of family, desire to protect, anger at injustice etc. Very tellingly, Daniel, being the ring leader of the Cochabamba rebels, is arrested by the authorities while in costume as Hatuey. The viewer is almost tricked into mixing up the two eras. • Both timeframes are shown effectively to be historically important and are recorded for posterity. The film crew captures the time of Columbus on film, while the modern Water War is captured by the documentary maker who follows the film crew.

Question number	Indicative content
24(a)	<p>Todo sobre mi madre – Pedro Almodóvar</p> <p>Students may refer to the following in their answers.</p> <p>Tolerance is a concept that is presented in different ways by some of the main characters in the film.</p> <ul style="list-style-type: none"> • Issues such as AIDS, prostitution and sexual ambiguity are treated in a non-judgemental way by the main characters. Even though marginal characters are not completely welcomed by traditional societies, they are welcome with the main characters. • Conventional families are seen as oppressive and intolerant, whereas circles of friends interact as family and offer each other support and tolerance. This shows how strangers can be more tolerant than families, e.g. the women all sit around chatting and have no problem with each other, whereas Rosa's mother is quite strict and less tolerant towards her father and towards Lola and Esteban when she sees him with Manuela. • The characters have to face lots of changes and they accept them in a tolerant way without overreacting, despite the tragic nature of some of those changes such as the death of loved ones, e.g. Manuela and the death of Rosa. • Throughout the film it is possible to see how being tolerant about other people's circumstances allows the characters to forgive and find closure in their lives, e.g. the relationship between Manuela and Lola or Huma.

Question number	Indicative content
24(b)	<p>Todo sobre mi madre – Pedro Almodóvar</p> <p>Students may refer to the following in their answers.</p> <p>There are many elements in the film that show its circular structure.</p> <ul style="list-style-type: none"> • At the beginning, Manuela is a single mother with a loving son who wants to know about his father. After his death, Manuela finds Lola and tells him about their son. This has a positive effect on the viewer, as Manuela fulfils Esteban's dream, which also brings a sense of closure to her. • Manuela loses her son at the beginning and towards the end she has to 're-live' the death of a child through Rosa. It seems to be Manuela's fate. This causes the viewer to empathise with Manuela. • The story starts with the death of Esteban, then it presents the new life of Esteban, his dad, and finishes with the birth of Esteban (Lola and Rosa's son). The choice of names has the effect of showing continuity, evolution and the idea of going back to the beginning. • When Manuela goes back to Barcelona to meet her old friends she finds herself at the Field, the bar where she used to be a prostitute. This brings her back to her old life, which is important as it allows the viewer to understand how she came to know Esteban. • Manuela starts the film with a small, loving family and after reconciling with Rosa's mum, she ends up with a larger 'adopted' family. It is a new beginning for her. This allows viewers to finish the film with hope, despite the tragic beginning.

Question number	Indicative content
25(a)	<p>Voces inocentes – Luis Mandoki</p> <p>Students may refer to the following in their answers.</p> <p>The director has used a variety of stylistic techniques to exemplify the violent situation in El Salvador. Some of these techniques are:</p> <p>Time</p> <ul style="list-style-type: none"> Throughout the film we gain a sense that time is running out for Chava and his friends. Anxiety and tension increase as Chava approaches his 12th birthday when he will be taken away to become a soldier in the army. The conscription of boy soldiers serves to highlight the bloody and violent situation in El Salvador at the time. <p>Plot</p> <ul style="list-style-type: none"> There are a number of occasions in the film when the viewer experiences conflict at first hand. There is a sense of rising action and the intensity of gun fights. These occur mainly at night, which makes the scenes more frightening as we cannot see what is really going on and can only hear it. The consequences are devastating when bullets come through the walls and the neighbour's daughter is killed. <p>Music</p> <ul style="list-style-type: none"> The radio and the forbidden song offer a certain amount of hope for peace in a seemingly desperate situation. Following the death of Cristina, Chava throws away the radio, which is symbolic of his giving up hope. At this point he joins the guerrilla army, which immerses him in the violent situation he has been trying to avoid. <p>Reality</p> <ul style="list-style-type: none"> We experience the brutal reality of the situation through the deaths of a number of children in the film. The neighbour's daughter is killed by a stray bullet during a gunfight, Cristina dies after her house is hit by a shell and we see the two boys being executed by the river. Choosing to show children being killed intensifies the horror we feel at the violent situation.

Question number	Indicative content
25(b)	<p>Voces inocentes – Luis Mandoki</p> <p>Students may refer to the following in their answers.</p> <p>The concept of duality in Chava’s life can best be understood through some key scenes. Some of these scenes are:</p> <ul style="list-style-type: none"> • Scene in the school playground: we see Chava experiencing the pleasure of falling for Cristina. This moment is interrupted when soldiers suddenly enter the playground and begin recruiting children for the army. The feelings of first love contrast sharply with the cruelty and proximity of war. • Scene with the paper glow worms: we see Chava and his friends enjoying the magic of childhood. This is then interrupted because Chava has to run home to obey the curfew and it is not safe to be out in the street. This shows how children can never fully enjoy their childhood as their difficult situation is always there waiting to bring them back to reality. • Scene when the neighbourhood is attacked: this happens at night while Chava’s mother is at work. Chava has to assume the role of the man of the house and look after his brother and sister. This demonstrates how, even though he is still a child himself, he must accept his responsibilities like an adult. • Scene of the ambush in the forest: we see Chava grabbing a weapon with the intention of killing a soldier from the army. He suddenly realises that the soldier is another boy like himself. At that moment, Chava is faced with a dilemma: on the one hand he wants to kill his enemies but on the other hand he is unable to do so because he knows that his enemies are just children like himself who have been forced into this civil war.

Question number	Indicative content
26(a)	<p>Volver – Pedro Almodóvar</p> <p>Students may refer to the following in their answers.</p> <p>The focus here is on Irene’s decision to live as a ghost and explain the effect this has on her relatives and neighbours.</p> <ul style="list-style-type: none"> • Support to Aunt Paula: when Irene finds refuge at her sister Paula’s home, she realises that Paula needs constant care. Her decision to stay with her, even as a ghost, allows Paula to be cared for until her death. • Irene’s decision to stay hidden as a ghost meant that Raimunda never knew that Irene was aware of the abuse her father was carrying out on her. The consequent hatred of her mother is resolved only during the film. Once Raimunda finds out that her mother is alive, it is clear that Irene knew about the abuse and was as furious on her behalf as Raimunda was on her daughter’s behalf. • Irene reassures Agustina that her mother did not disappear on a whim to leave her alone and unloved. Irene realises Agustina is dying and takes charge of her care; this brings not only physical, but psychological, support to Agustina. • When the family comes back to their home town, Irene’s daughters let her go to do her penance (looking after Agustina) with a quiet and simple grace. This creates unity within the family, which was once broken. • All the women in the family come to terms with Irene becoming a ghost and find peace and reconciliation.

Question number	Indicative content
26(b)	<p>Volver – Pedro Almodóvar</p> <p>Students may refer to the following in their answers.</p> <p>Almodóvar uses the colour red to develop the main themes of the film such as femininity, power, life, and death.</p> <ul style="list-style-type: none"> • The colour red, combined with the almost all-female cast, signifies menstrual blood. It can mean two opposite things: it signifies the process by which new life is created but at the same time the loss of the creative process. It is this duality, the creation of life and the taking away of life, that permeates the whole film. • Given the association of women with blood as previously explained, Raimunda uses this aspect of femininity to explain the evidence of blood on her neck after killing her husband; in this way she gets away with it. • Most of the time the main (female) characters are dressed fully or partially in primary colours. Almodóvar wants to show that, like the primary colours that make all other colours, women are the source of all power and life – they are in control. • Clothing, the freezer in the apartment where the body is kept and the family's car are all red; this establishes a link between the women in the family. • Red can also signify passion and danger and can amplify other colours in the scenes. This adds to the elements of tragedy throughout the film.

Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

General instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination consists of **two** tasks.
 - The tasks **must** be conducted in consecutive order.
 - Timing for the speaking assessment:
 - Task 1: 6 to 7 minutes (recommended)
 - Task 2: 10 to 11 minutes (recommended)
 - Total assessment time: 21 to 23 minutes, (16 to 18 minutes of speaking plus 5 minutes' preparation time for Task 1).
- Recommended timings have been given for each task to enable the student to complete each one in sufficient time to access the full range of assessment criteria for both tasks.
- The preparation time for Task 1 **must** be supervised. It must take place outside of the room with an invigilator. The preparation time must be immediately before the examination time.
 - Candidates can make notes of up to a maximum of one side of A4 paper for Task 1 **only**.
 - Candidates may refer to their notes during the assessment.
 - Candidates must **not** write on the stimulus.
 - Candidates must **not** have access to a dictionary, or any other resource, including a mobile phone, during the preparation and examination time.
 - Candidates must return their notes and the stimulus at the end of the assessment.
 - Any notes made during the preparation time must be kept by the centre until the end of October in the year the assessment is completed, after which time they should be securely destroyed.
 - It is your responsibility to cover all parts of each task to ensure that the candidate has the opportunity to access all parts of the marking criteria.
 - It is the invigilator's responsibility to inform candidates of the two sub-themes from which they can make their choice, and for giving them the correct stimulus card based on that choice.

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Task 1 (discussion on a Theme)

- Task 1 is recommended to last approximately 6 to 7 minutes.
- The candidate is provided with a choice of two cards on two different sub-themes following the sequence outlined by Pearson, (see sequencing grid below).
- The choice of sub-themes is told to the candidate in English by the invigilator immediately prior to the start of the preparation time, using the wording for the sub-themes provided on the randomisation grid, e.g. *You may choose 'media' or 'World of work'.*
- The candidate must not see the contents of either card until s/he has chosen the sub-theme, after which s/he will be given one of the cards.
- The preparation time must begin immediately after the candidate receives the card.

Task 1 part 1

You must:

- ask the candidate which statement s/he has chosen.
- ask the two compulsory questions relating to the statement (A or B) chosen by the candidate. Questions may be repeated, but rephrasing is not allowed.
- develop the discussion by asking appropriate follow up questions relating to the subject matter on the stimulus card.

Task 1 part 2

You must broaden the discussion to cover other aspects of the overall Theme. Optional generic questions are provided by Pearson (see below) as a guide to the questions you should ask in order to enable the candidate to meet the assessment criteria, i.e. to elicit examples and information to demonstrate their knowledge and understanding of the cultural and social context and to analyse aspects of the Theme by developing and justifying arguments and forming conclusions (see section below beginning '*Optional generic questions...*').

Task 2 (presentation and discussion on candidate's independent research project)

- Task 2 is recommended to last 10 to 11 minutes.

Task 2 part 1 (independent research presentation)

You must allow the candidate to open with their presentation on written sources used as part of their research. This must not exceed 2 minutes. Candidates are allowed to refer to their RP3 form during the presentation.

Task 2 part 2 (discussion on independent research)

You must ask follow-up questions about the candidate's presentation and then begin a wider exploration of the research as a whole in order to elicit the candidate's understanding and analysis of the cultural and social context. You should use the key findings and list of sources on their copy of the RP3 form to help them formulate their own questions. Optional generic questions are provided by Pearson as a guide to the questions you should ask in order to enable the candidate to meet the assessment criteria, i.e. to elicit examples and information to demonstrate their knowledge and understanding of the cultural and social context and to analyse aspects of the research topic by developing and justifying arguments and forming conclusions.

Optional generic questions to promote discussion and to enable candidates to analyse aspects of the Theme (task 1)/ analyse their chosen subject of interest (task 2):

- *¿Me puedes dar un ejemplo de...?*
- *¿Por qué dices eso?*
- *¿A qué conclusión podemos llegar...?*
- *¿Qué evidencia tienes para apoyar este punto de vista?*
- *¿Por qué es importante/relevante?*
- *¿Qué significa...?*

In both tasks, candidates are expected to ask questions that elicit opinions as part of the natural discourse and to confirm that their own points of view have been understood. Examples of questions that candidates may ask to achieve this are as follows:

- *¿Comprendes/sabes lo que digo?*
- *¿No te parece?*
- *¿Estás de acuerdo?*
- *¿Entiendes mi punto de vista?*

Candidates are also expected to take lead in the discussions.

It is your responsibility to cover all parts of each task and ask appropriate questions to ensure that the candidate is able to access the maximum amount of marks available. The speaking assessment should last between 16 to 18 minutes in total and you must ensure that timings are followed. The timing of the assessment begins with the candidate's first utterance in relation to Task 1. Once the maximum stipulated assessment time has passed, you must bring the assessment to a natural end, allowing the candidate to complete their last sentence.

Students will not receive any marks for any conversation that takes place beyond the maximum time allowed.

Sequence of stimulus cards for speaking examination: Task 1

To avoid duplication of stimuli, candidates must be given the cards in the sequence and combination prescribed below.

If you conduct more than 12 speaking examinations in a day, e.g. in the morning, afternoon and evening sessions, after the 12th candidate start at the beginning of the sequence again.

If you have a break in the examination schedule, e.g. morning break, lunchtime, start the next candidate on next order of the sequence. For example, candidate 4 conducted their examination before morning break, the next candidate after the morning break would be candidate 5.

If you are conducting examinations on more than one day, start each new day at the beginning of the sequence.

AL Spanish speaking

Sequence of stimulus cards for speaking examination: Task 1

To avoid duplication of stimuli, candidates must be given the cards in the sequence and combination prescribed below.

If you conduct more than 12 speaking examinations in a day, e.g. in the morning, afternoon and evening sessions, after the 12th candidate start at the beginning of the sequence again.

If you have a break in the examination schedule, e.g. morning break, lunchtime, start the next candidate on next order of the sequence. For example, candidate 4 conducted their examination before morning break, the next candidate after the morning break would be candidate 5.

If you are conducting examinations on more than one day, start each new day at the beginning of the sequence.

CANDIDATE	STIMULUS CARD TASK 1
Candidate 1	Card 1 or 12
Candidate 2	Card 6 or 7
Candidate 3	Card 3 or 4
Candidate 4	Card 9 or 10
Candidate 5	Card 8 or 12
Candidate 6	Card 2 or 5
Candidate 7	Card 1 or 5
Candidate 8	Card 7 or 11
Candidate 9	Card 4 or 9
Candidate 10	Card 3 or 10
Candidate 11	Card 6 or 8
Candidate 12	Card 2 or 12

Key to AL task 1 cards for invigilator

STIMULUS CARD	SUB-THEME (IN ENGLISH)
1	Changes in family structures
2	World of work
3	Impact of tourism in Spain
4	Music
5	Media
6	Festivals and traditions
7	Positive impact of immigration in Spanish society
8	Facing the challenges of immigration and integration in Spanish
9	The social and public response to immigration in Spain
10	The civil war and the rise of Franco (1936–39)
11	The Franco dictatorship
12	The transition from dictatorship to democracy

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Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS SP1

Task 1

Tema: La evolución de la sociedad española

El cambio en la estructura familiar

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A Hay un incremento de familias desestructuradas en España.

Debes considerar:

- *Los cambios en la familia española.*
- *El impacto de Internet y los medios de comunicación sobre la familia.*

B Ahora se celebra, como en el resto de Europa, todo tipo de familia en España.

Debes considerar:

- *La opinión de los españoles hacia los diferentes tipos de familia.*
- *Las causas de la desestructuración de la familia tradicional.*

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Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS SP2

Task 1

Tema: La evolución de la sociedad española

El mundo laboral

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A El desempleo es un gran problema para los jóvenes en España.

Debes considerar:

- *El aumento en el nivel de desempleo entre los jóvenes españoles.*
- *Los sistemas educativos y de formación que preparan a los jóvenes españoles para el mundo del trabajo.*

B En España, las habilidades lingüísticas son cada vez más importantes para los que buscan trabajo.

Debes considerar:

- *La importancia de las habilidades lingüísticas en el mundo laboral en España.*
- *La importancia del idioma inglés en el mundo laboral.*

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Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS SP3

Task 1

Tema: La evolución de la sociedad española

El impacto turístico en España

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A Los turistas en España contribuyen positivamente a la economía nacional.

Debes considerar:

- *La importancia del turismo para la economía española.*
- *Los beneficios del ecoturismo para la economía española.*

B Muchos de los problemas medioambientales en España se deben a la masificación del turismo.

Debes considerar:

- *Las ventajas o desventajas del turismo de masas en España.*
- *Lo que se está haciendo para solucionar el problema del turismo de masas.*

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Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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STIMULUS SP4

Task 1

Tema: La cultura política y artística en el mundo hispanohablante

La música

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A La música tradicional es una parte importante de la cultura en el mundo hispanohablante.

Debes considerar:

- *El papel de la música tradicional en los países hispanohablantes.*
- *Las influencias de otras culturas en la música tradicional de los países hispanohablantes.*

B La música popular en el mundo hispanohablante tiene muchas influencias de todo el mundo.

Debes considerar:

- *Las influencias sobre la música popular en el mundo hispanohablante.*
- *Las razones por las que los artistas hispanohablantes cantan en inglés.*

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Spanish

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Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS SP5

Task 1

Tema: La cultura política y artística en el mundo hispanohablante

Los medios de comunicación

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A Las telenovelas son muy populares en el mundo hispanohablante.

Debes considerar:

- *La importancia de las telenovelas en el mundo hispanohablante.*
- *Escapar de las dificultades de la vida diaria.*

B En el mundo hispanohablante se critican las telenovelas.

Debes considerar:

- *La crítica de las telenovelas del mundo hispanohablante.*
- *La simplificación de la realidad.*

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Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS SP6

Task 1

Tema: La cultura política y artística en el mundo hispanohablante

Los festivales y las tradiciones

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A El uso de animales en las corridas y festivales es bárbaro y por eso debe ser prohibido.

Debes considerar:

- *La actitud de la gente en el mundo hispanohablante hacia el tratamiento de los animales en festivales.*
- *La crítica de las corridas de toros.*

B Los festivales y las tradiciones son una parte de la cultura y la historia del mundo hispanohablante y por eso se deben mantener.

Debes considerar:

- *La importancia de los festivales y las tradiciones en el mundo hispanohablante.*
- *El espectáculo de la corrida de toros.*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
- You will then take part in a broader discussion with the teacher-examiner based on your research as a whole.

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PEARSON

STIMULUS SP7

Task 1

Tema: La inmigración y la sociedad multicultural española

El impacto positivo de la inmigración en la sociedad española

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A Los inmigrantes enriquecen la sociedad española.

Debes considerar:

- *Los beneficios de la inmigración para España.*
- *El impacto de la inmigración en el mundo laboral español.*

B La mayoría de los españoles tiene una actitud positiva hacia los inmigrantes.

Debes considerar:

- *La actitud de los españoles hacia los inmigrantes.*
- *Los beneficios culturales de la inmigración en España.*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- The examination is made up of **two** tasks.
- You must take the lead in the discussion, elicit the teacher-examiner's point of view and check for understanding at appropriate moments.
- You must **not** use dictionaries or other resources at any time.

Task 1

- Read the two statements (A+B) in this stimulus and select one for a discussion with your teacher-examiner.
- During the preparation time you may make notes on up to a maximum of one side of A4 paper.
- You must **not** write on the stimulus.
- You have approximately 6 to 7 minutes' discussion time for task 1.
- You must:
 - open the discussion by telling the teacher-examiner which statement you have chosen
 - answer the **two** questions posed by the teacher-examiner
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Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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PEARSON

STIMULUS SP8

Task 1

Tema: La inmigración y la sociedad multicultural española

Enfrentando los desafíos de la inmigración y la integración en España

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A En España se han tomado medidas para apoyar la integración de los inmigrantes.

Debes considerar:

- *El apoyo que se da a los inmigrantes en España.*
- *Lo que se hace en las escuelas españolas para integrar a los niños extranjeros.*

B Los inmigrantes se sienten marginados en España.

Debes considerar:

- *Las razones por las que algunos inmigrantes se sienten marginados en España.*
- *Las consecuencias de la marginalización de los inmigrantes en España.*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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Task 1

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 - open the discussion by telling the teacher-examiner which statement you have chosen
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 - answer follow-up questions on the broader Theme.

Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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PEARSON

STIMULUS SP9

Task 1

Tema: La inmigración y la sociedad multicultural española

La reacción social y pública hacia la inmigración en España

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A Las autoridades españolas tienen medidas eficaces para controlar la llegada de más inmigrantes.

Debes considerar:

- *La importancia de controlar la llegada de inmigrantes ilegales.*
- *Los esfuerzos de las autoridades españolas para controlar la llegada de inmigrantes ilegales a España.*

B La política gubernamental sobre la inmigración refleja la actitud actual del pueblo español.

Debes considerar:

- *La opinión popular y la política gubernamental sobre la inmigración.*
- *Las medidas que ha tomado el gobierno para promover la integración de los inmigrantes.*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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Task 1

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Task 2

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- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
- The teacher-examiner will ask you follow up questions based on your presentation.
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PEARSON

STIMULUS SP10

Task 1

Tema: La dictadura franquista y la transición a la democracia

La Guerra Civil y el ascenso de Franco (1936–1939)

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A El general Franco ganó la guerra civil española gracias a su poder militar.

Debes considerar:

- *Las razones por las que Franco ganó la Guerra Civil.*
- *Los conflictos internos del partido republicano.*

B Los republicanos y sus aliados perdieron la guerra por su propia culpa.

Debes considerar:

- *Las razones por las que los republicanos y sus aliados perdieron la guerra.*
- *Los objetivos de los grupos que lucharon por la República.*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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Task 1

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Task 2

- Task 2 lasts approximately 10 to 11 minutes.
- You must begin by giving a presentation referring to at least two of the written sources you have used as part of your research. This may last up to a maximum of 2 minutes.
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PEARSON

STIMULUS SP11

Task 1

Tema: La dictadura franquista y la transición a la democracia

La dictadura franquista

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A La dictadura de Franco dependía de la censura.

Debes considerar:

- *La censura durante el gobierno de Franco.*
- *La censura de la gente creativa e intelectual.*

B La vida de las mujeres españolas empeoró bajo Franco.

Debes considerar:

- *La actitud de Franco hacia las mujeres.*
- *Los aspectos de la vida de la mujer que fueron afectados durante la dictadura de Franco.*

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Spanish

Advanced

Paper 3: Speaking

Instructions to the candidate

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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Task 1

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Task 2

- Task 2 lasts approximately 10 to 11 minutes.
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STIMULUS SP12

Task 1

Tema: La dictadura franquista y la transición a la democracia

La transición de la dictadura a la democracia

Escoge **UNA** de las declaraciones siguientes (A o B) y prepárate para discutir este tema.

A El rey Juan Carlos desempeñó un papel muy importante en la transición a la democracia.

Debes considerar:

- *El papel del rey en la transición de la dictadura a la democracia.*
- *La importancia del golpe de estado.*

B El rey Juan Carlos no siempre era popular al comenzar su reinado.

Debes considerar:

- *La opinión de los españoles sobre la coronación de Juan Carlos.*
- *Los cambios que hubo en España al principio de la democracia.*

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Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
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PEARSON

STIMULUS SP1

Task 1

Tema: La evolución de la sociedad española

El cambio en la estructura familiar

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A Hay un incremento de familias desestructuradas en España.

Compulsory teacher-examiner questions:

1. *La importancia de la familia en España ha cambiado. ¿Estás de acuerdo?
¿Por qué ?/¿Por qué no?*
2. *¿Crees que Internet y otros medios de comunicación han cambiado la actitud de los españoles hacia la familia? ¿Por qué ?/¿Por qué no?*

B Ahora se celebra, como en el resto de Europa, todo tipo de familia en España.

Compulsory teacher-examiner questions:

1. *Crees que la mayoría de los españoles acepta los diferentes tipos de familia?
¿Por qué ?/¿Por qué no?*
2. *En tu opinión, ¿cuáles son las causas de la desestructuración de la familia tradicional en España? ¿Por qué ?*

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Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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STIMULUS SP2

Task 1

Tema: La evolución de la sociedad española

El mundo laboral

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A El desempleo es un gran problema para los jóvenes en España.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿el desempleo de los jóvenes españoles es un problema grave? ¿Por qué ?/¿Por qué no?*
2. *¿Crees que el sistema de educación español prepara a los jóvenes para el mundo laboral? ¿Por qué ?/¿Por qué no?*

B En España, las habilidades lingüísticas son cada vez más importantes para los que buscan trabajo.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿las habilidades lingüísticas son importantes en España para los que buscan trabajo? ¿Por qué ?/¿Por qué no?*
2. *El idioma inglés es cada vez más importante para los españoles en el mundo laboral. ¿Estás de acuerdo? ¿Por qué ?/¿Por qué no?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
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Paper Reference

9SP0/03

You do not need any other materials.

Instructions

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STIMULUS SP3

Task 1

Tema: La evolución de la sociedad española

El impacto turístico en España

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A Los turistas en España contribuyen positivamente a la economía nacional.

Compulsory teacher-examiner questions:

1. *El turismo es muy importante para la economía española. ¿Estás de acuerdo?
¿Por qué?/¿Por qué no?*
2. *¿Cómo favorece a la economía española el ecoturismo? ¿Por qué?*

B Muchos de los problemas medioambientales en España se deben a la masificación del turismo.

Compulsory teacher-examiner questions:

1. *¿Crees que el turismo de masas es un problema en España?
¿Por qué?/¿Por qué no?*
2. *¿Qué se está haciendo para solucionar el problema del turismo de masas en España? ¿Por qué?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
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Paper Reference

9SP0/03

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Instructions

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STIMULUS SP4

Task 1

Tema: La cultura política y artística en el mundo hispanohablante

La música

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A La música tradicional es una parte importante de la cultura en el mundo hispanohablante.

Compulsory teacher-examiner questions:

1. *La música tradicional desempeña un papel importante en los países hispanohablantes. ¿Estás de acuerdo? ¿Por qué?/¿Por qué no?*
2. *¿Qué influencias han tenido otras culturas en la música tradicional de los países hispanohablantes? ¿Por qué?*

B La música popular en el mundo hispanohablante recibe muchas influencias de todo el mundo.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿cuáles son las influencias sobre la música popular hispánica? ¿Por qué?*
2. *¿Por qué cantan muchos artistas hispánicos en inglés? En tu opinión, ¿es buena idea? ¿Por qué?/¿Por qué no?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

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STIMULUS SP5

Task 1

Tema: La cultura política y artística en el mundo hispanohablante

Los medios de comunicación

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A Las telenovelas son muy populares en el mundo hispanohablante.

Compulsory teacher-examiner questions:

1. *¿Por qué crees que las telenovelas son tan importantes en el mundo hispanohablante?*
2. *¿Crees que las telenovelas representan una forma de escapar de la realidad en el mundo hispanohablante? ¿Por qué?/¿Por qué no?*

B En el mundo hispanohablante se critican las telenovelas.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿por qué se critican las telenovelas hispánicas? ¿Por qué?*
2. *¿Crees que las telenovelas hispánicas explotan los estereotipos y simplifican la realidad? ¿Por qué?/¿Por qué no?*

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Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

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Paper Reference

9SP0/03

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STIMULUS SP6

Task 1

Tema: La cultura política y artística en el mundo hispanohablante

Los festivales y las tradiciones

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A El uso de animales en las corridas y festivales es bárbaro y por eso debe ser prohibido.

Compulsory teacher-examiner questions:

1. *¿Cuál es la actitud de la gente hispánica hacia el tratamiento de los animales en festivales populares? ¿Por qué?*
2. *¿Por qué se critican específicamente las corridas de toros? ¿Por qué?*

B Los festivales y las tradiciones son una parte de la cultura y la historia del mundo hispanohablante y por eso se deben mantener.

Compulsory teacher-examiner questions:

1. *¿Crees que los festivales y las tradiciones son muy importantes en el mundo hispanohablante? ¿Por qué?/¿Por qué no?*
2. *¿Crees que la tauromaquia es un espectáculo que se debe mantener en el mundo hispanohablante? ¿Por qué?/¿Por qué no?*

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Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

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Instructions

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- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
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STIMULUS SP7

Task 1

Tema: La inmigración y la sociedad multicultural española

El impacto positivo de la inmigración en la sociedad española

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A Los inmigrantes enriquecen la sociedad española.

Compulsory teacher-examiner questions:

1. *¿Qué ventajas han traído los inmigrantes a España? ¿Por qué ?*
2. *¿Qué impacto ha tenido la inmigración en el mundo laboral español? ¿Por qué ?*

B La mayoría de los españoles tiene una actitud positiva hacia los inmigrantes.

Compulsory teacher-examiner questions:

1. *¿Crees que los españoles siguen teniendo una actitud positiva hacia los inmigrantes? ¿Por qué ?/¿Por qué no?*
2. *¿Cómo ha enriquecido la inmigración a la cultura española? ¿Por qué ?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
- You should then proceed to task 2, (presentation and discussion on candidate's independent research project) following the guidelines as outlined in the 'General instructions to the teacher-examiner' document.

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PEARSON

STIMULUS SP8

Task 1

Tema: La inmigración y la sociedad multicultural española

Enfrentando los desafíos de la inmigración y la integración en España

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A En España se han tomado medidas para apoyar la integración de los inmigrantes.

Compulsory teacher-examiner questions:

- 1 ¿Qué se ha hecho para apoyar a los inmigrantes en España?
- 2 ¿Qué se hace en las escuelas españolas para integrar a los niños extranjeros?

B Los inmigrantes se sienten marginados en España.

Compulsory teacher-examiner questions:

- 1 ¿Por qué los inmigrantes podrían sentirse marginados en España?
- 2 ¿Cuáles son las consecuencias de la marginalización de los inmigrantes en España?

S50031A

Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
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STIMULUS SP9

Task 1

Tema: La inmigración y la sociedad multicultural española

La reacción social y pública hacia la inmigración en España

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A Las autoridades españolas tienen medidas eficaces para controlar la llegada de más inmigrantes

Compulsory teacher-examiner questions:

1. *En tu opinión ¿es importante controlar la llegada de los inmigrantes a España?
¿Por qué (no)?*
2. *¿Cómo tratan de controlar las autoridades españolas la llegada de inmigrantes ilegales a España?*

B La política gubernamental sobre la inmigración refleja la actitud actual del pueblo español

Compulsory teacher-examiner questions:

1. *Crees que en general muchos españoles están de acuerdo con las acciones del gobierno con respecto a la inmigración?*
2. *¿Qué medidas ha tomado el gobierno español para promover la integración de los inmigrantes?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
- You should then proceed to task 2, (presentation and discussion on candidate's independent research project) following the guidelines as outlined in the 'General instructions to the teacher-examiner' document.

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STIMULUS SP10

Task 1

Tema: La dictadura franquista y la transición a la democracia

La Guerra Civil y el ascenso de Franco (1936–1939)

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A El general Franco ganó la guerra civil española gracias a su poder militar.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿por qué ganó Franco la Guerra Civil?*
2. *¿Qué importancia tuvieron los conflictos internos del partido republicano?
¿Por qué?*

B Los republicanos y sus aliados perdieron la guerra por su propia culpa.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿crees que los republicanos y sus aliados perdieron la guerra por su propia culpa? ¿Por qué?/¿Por qué no?*
2. *¿Qué deseaban los grupos que lucharon por la República? ¿Por qué?/¿Por qué no?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
- You should then proceed to task 2, (presentation and discussion on candidate's independent research project) following the guidelines as outlined in the 'General instructions to the teacher-examiner' document.

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STIMULUS SP11

Task 1

Tema: La dictadura franquista y la transición a la democracia

La dictadura franquista

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A La dictadura de Franco dependía de la censura.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿qué papel desempeñó la censura durante el gobierno de Franco? ¿Por qué?*
2. *¿Cómo afectó la censura a la gente creativa e intelectual? ¿Por qué?*

B La vida de las mujeres españolas empeoró bajo Franco.

Compulsory teacher-examiner questions:

1. *¿Cuál era la actitud de Franco hacia las mujeres? ¿Por qué?*
2. *¿Qué aspectos de la vida de la mujer fueron afectados durante la dictadura de Franco? ¿Por qué?*

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Pearson Edexcel Level 3 GCE

Spanish

Advanced

Paper 3: Speaking

Instructions to the teacher-examiner

Sample assessment material for first teaching
September 2016

**Time: 21 to 23 minutes (total), which includes
5 minutes' preparation time**

Paper Reference

9SP0/03

You do not need any other materials.

Instructions

- Task 1 lasts approximately 6 to 7 minutes.
- You must open the examination by asking the candidate which of the statements (A or B) s/he has chosen.
- You must then ask the two compulsory questions relating to the statement that the candidate has chosen (A or B) as they are presented. Questions may be repeated but rephrasing is not allowed.
- Candidates must not read out whole, prepared sentences in answer to questions.
- You must then broaden the discussion to cover other aspects of the overall Theme.
- You should then proceed to task 2, (presentation and discussion on candidate's independent research project) following the guidelines as outlined in the 'General instructions to the teacher-examiner' document.

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PEARSON

STIMULUS SP12

Task 1

Tema: La dictadura franquista y la transición a la democracia

La transición de la dictadura a la democracia

Haz las **DOS** preguntas asociadas con la declaración (A o B) elegida por el/la alumno/a en el orden indicado.

A El rey Juan Carlos desempeñó un papel muy importante en la transición a la democracia.

Compulsory teacher-examiner questions:

1. *En tu opinión, ¿cómo pudo el nuevo rey efectuar una transición pacífica de la dictadura a la democracia? ¿Por qué?*
2. *¿Cuál era la importancia del golpe de Estado (23-F)? ¿Por qué?*

B El rey Juan Carlos no siempre era popular al comenzar su reinado.

Compulsory teacher-examiner questions:

1. *¿Cuál era la opinión de los españoles sobre la coronación de Juan Carlos? ¿Por qué?*
2. *¿Hasta qué punto cambió España al principio de la democracia? ¿Por qué?*

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GCE A Level Spanish

Paper 3 mark scheme

For this paper, there are a number of levels-based mark schemes to be applied to each task.

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.

Guidance on timing of the speaking assessment

The speaking assessment should last between 16 to 18 minutes. The timing of the assessment begins with the candidate's first utterance in relation to Task 1. Once the maximum stipulated assessment time has passed, the teacher-examiner must bring the assessment to a natural end, allowing the candidate to complete their last sentence.

You must **stop** marking at the end of the sentence once the maximum assessment time has passed, even if the recorded conversation has gone beyond the maximum time.

Task 1 – Discussion on a theme

Three mark grids are applied to task 1:

- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

The knowledge and understanding of society and culture mark grid assesses the students' ability to communicate information about and demonstrate appreciation of different aspects of culture and society related to the countries/communities where the language is spoken. They are also assessed on their ability to respond critically and analytically to different aspects of the culture and society by selecting relevant material, presenting and justifying points of view, developing arguments, drawing conclusions based on understanding and evaluating issues, themes and cultural and social contexts.

When deciding how to reward an answer, examiners should consult both this mark grid as well as the **AL speaking task 1: indicative content** at the end of the mark scheme, which is associated with each question. 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.

Knowledge and understanding of society and culture (AO4)

Marks	Description
0	No rewardable material.
1–3	<ul style="list-style-type: none">• Occasionally relevant, straightforward ideas, mostly generalised, occasionally supported by information/examples/references; frequent loss of focus on the cultural and social context.• Occasional evidence of analysis; points of view are given with limited justification, arguments may be made but not developed, occasionally leading to straightforward conclusions that may be contradictory; mainly relies on description rather than analysis.
4–6	<ul style="list-style-type: none">• Relevant, straightforward ideas sometimes supported by information/examples/references; some loss of focus on the cultural and social context.• Some analysis of the cultural and social context is evident, with straightforward arguments and points of view which are sometimes developed and justified, sometimes drawing straightforward conclusions; relies on description rather than analysis in places.
7–9	<ul style="list-style-type: none">• Relevant, occasionally perceptive ideas frequently supported by pertinent information/examples/references; focus predominantly maintained on the cultural and social context.• Analysis of cultural and social context demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions.

Marks	Description
10–12	<ul style="list-style-type: none"> • Relevant, perceptive ideas consistently supported by pertinent information/examples/references; consistently focused on the cultural and social context. • Analysis of cultural and social context demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions.

Additional guidance

Perceptive: demonstrates an in-depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, arguments, conclusions, are deemed to be those that give the standard, predictable response.

Task 1 – Discussion on a theme (continued)

Accuracy and range of language mark grid

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate communication with a range of expression. It also assesses students' ability to apply grammar and syntax accurately and accuracy of pronunciation.

Accuracy and range of language (AO3)

Marks	Description
0	No rewardable language.
1–3	<ul style="list-style-type: none">Limited variation in the use of grammatical structures and vocabulary, limited or repetitive use of complex and idiomatic language, occasional variation of expression; communication is sometimes restricted/stilted.Limited sequences of accurate language; often errors occur that hinder clarity of communication and occasionally prevent meaning being conveyed.Pronunciation and intonation are inconsistent, leading to occasional impairment in communication.
4–6	<ul style="list-style-type: none">Some variation in the use of grammatical structures and vocabulary, with use of some repetitive complex and idiomatic language, resulting in some variation of expression; some sequences of articulate communication.Accurate sequences of language, resulting in some coherent speech; sometimes errors occur that hinder clarity of communication.Pronunciation and intonation are intelligible though sometimes inaccurate.
7–9	<ul style="list-style-type: none">Frequent variation in use of grammatical structures and vocabulary, including examples of complex and idiomatic language, resulting in frequent variation of expression and frequent sequences of articulate communication.Accurate language throughout most of the conversation, resulting in generally coherent speech; errors occur but rarely hinder clarity of communication.Pronunciation and intonation are intelligible and mostly accurate.
10–12	<ul style="list-style-type: none">Consistent variation in use of grammatical structures and vocabulary, including different types of complex structures and idiomatic language, expressing ideas in a variety of ways, resulting in articulate communication.Accurate language throughout resulting in coherent speech that is immediately understandable; any errors do not hinder clarity of the communication.Pronunciation and intonation are accurate, intelligible and authentic sounding.

Additional guidance

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.

Variation in use of grammatical structures and vocabulary: 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 and complex language (see above for definition of complex language) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

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

Errors: students are not expected to produce perfect, error-free speech in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the listener from the content of what is being said.

Errors that **hinder clarity:**

- errors that make speech difficult to understand immediately (even if the meaning is eventually understood) or errors that force listeners to strain 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 listener from the content of what is being said.

Errors that **prevent meaning being conveyed:**

- errors that mean the listener cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is doing the action, i.e. using the incorrect person or the verb
- mother-tongue interference.

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

Task 1 – Discussion on a theme (continued)

Interaction mark grid

This mark grid assesses students' ability to interact with the examiner by giving relevant responses based on what they have heard, by initiating communication and eliciting points of view.

Interaction (A01)

Marks	Description
0	No rewardable material.
1–2	<ul style="list-style-type: none">• Interacts with occasional spontaneity to some questions and statements, but requires frequent prompting; occasionally able to sustain the conversation, using communication strategies if necessary; frequent hesitation.• Occasionally initiates communication but development often relies on the examiner's lead; may elicit points of view/check for understanding, though this may appear contrived.
3–4	<ul style="list-style-type: none">• Interacts spontaneously for extended sections of the conversation, responding mostly with assurance but needing occasional prompting; able to sustain most of the conversation, using communication strategies if necessary; occasional hesitation.• Initiates communication by frequently taking the lead to develop the conversation; elicits points of view/checks for understanding although occasionally at an inappropriate moment.
5–6	<ul style="list-style-type: none">• Interacts spontaneously throughout, responding with assurance to questions and statements; able to sustain conversation throughout, using communication strategies if necessary; minimal hesitation.• Initiates communication by consistently taking the lead to develop the conversation; elicits points of view/checks for understanding naturally and appropriately at different points in the conversation.

Additional guidance

Interacts spontaneously: responds to questions and statements that arise as a natural part of the conversation; gives a relevant, impromptu response based on what they have heard.

Communication strategies: strategies that aid communication and allow the conversation to be sustained, for example rephrasing, circumlocution, adjusting the message, asking for clarification/repetition, repair strategies such as self-correction; these strategies enable students to deliver the message when exact vocabulary or expressions are not known.

Elicit points of view/check for understanding: as part of the language of genuine discourse, students are required to engage the examiner in the conversation by asking for their points of view and checking that their own point of view has been understood. They are expected to do this throughout the oral assessment at appropriate points during the conversation. This constitutes questions such as:

- '¿Comprendes/sabes lo que digo?'
- '¿no te parece?'
- '¿estás de acuerdo?'
- '¿entiendes mi punto de vista?'

The constraints of the assessment mean that the teacher/examiner should contribute only brief opinions in response to these types of questions, in order to give students the maximum length of assessment time.

Task 2, Part 1 – Independent research presentation

One mark grid is applied to this part of the task:

- responding to written language in speech (AO2).

Responding to written language in speech mark grid

This grid is used to assess the student's two-minute presentation **only**, it is not applied to the discussion that follows the presentation. This mark grid assesses students' ability to understand and respond in speech to written language that is drawn from a variety of sources and to summarise information from written sources in speech. The written sources will be those that students read as part of their independent research and they must refer to at least two named written sources during their presentation.

For guidance on what might be included in an oral presentation and how it may be structured, see **Indicative content for task 2 part 1, independent research presentation** at the end of the mark scheme.

Responding to written language in speech (AO2)

Marks	Description
0	No rewardable material
1–3	<ul style="list-style-type: none">• Summary makes limited reference to named written sources, makes generalised comments rather than being focused on authors' main points/ideas.• Gives a personal response with limited justification, loses focus on the written sources, straying into general opinion. <i>Responses that refer to just one single written source can be awarded a maximum of 3 marks only.</i>
4–6	<ul style="list-style-type: none">• Summary refers to named written sources but lacks clarity or is uneven in its coverage of authors' main points/ideas.• Gives a mostly relevant personal response with occasional justification, some loss of focus on the written sources.
7–9	<ul style="list-style-type: none">• Presents a mostly clear summary of named written sources, generally clear outline of authors' main points/ideas.• Gives a relevant personal response to the written sources supported with some justification.
10–12	<ul style="list-style-type: none">• Presents a clear summary of named written sources, giving a clear outline of authors' main points/ideas.• Gives a convincing personal response to the written sources supported with clear justification.

Additional guidance

Personal response: this is considered to be giving justified opinions, demonstrating engagement with the written sources by making focused comments, giving a reaction to/expressing feelings and thoughts about the written sources.

Task 2, Part 2 – Discussion on independent research

Three mark grids are applied to this part of the task:

- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

The knowledge and understanding of society and culture mark grid assesses students' ability to communicate information about and demonstrate appreciation of different aspects of culture and society related to the countries/communities where the language is spoken. They are also assessed on their ability to respond critically and analytically to different aspects of the culture and society by selecting relevant material, presenting and justifying points of view, developing arguments, drawing conclusions based on understanding and evaluating issues.

Knowledge and understanding of society and culture (AO4)

Marks	Description
0	No rewardable material
1–3	<ul style="list-style-type: none">• Occasionally relevant, straightforward ideas, mostly generalised, occasionally supported by information/examples/references; frequent loss of focus on the cultural and social context.• Occasional evidence of analysis; points of view are given with limited justification, arguments may be made but not developed, occasionally, leading to straightforward conclusions which may be contradictory; mainly relies on description rather than analysis.
4–6	<ul style="list-style-type: none">• Relevant, straightforward ideas sometimes supported by information/examples/references; some loss of focus on the cultural and social context,• Some analysis of the cultural and social context is evident, with straightforward arguments and points of view that are sometimes developed and justified, sometimes drawing straightforward conclusions; relies on description rather than analysis in places.
7–9	<ul style="list-style-type: none">• Relevant, occasionally perceptive ideas frequently supported by pertinent information/examples/references; focus predominantly maintained on the cultural and social context.• Analysis of cultural and social context demonstrated by frequently developed and justified arguments and viewpoints, often drawing convincing conclusions.
10–12	<ul style="list-style-type: none">• Relevant, perceptive ideas consistently supported by pertinent information/examples/references; consistently focussed on the cultural and social context.• Analysis of cultural and social context demonstrated by consistently developed and justified arguments and viewpoints, drawing convincing conclusions.

Additional guidance

Perceptive: demonstrates an in depth understanding by making connections between ideas and information; goes beyond the standard, predictable response; shows insight/originality.

Ideas include thoughts, feelings, impressions, opinions.

Straightforward ideas, conclusions, arguments are deemed to be those that give the standard, predictable response.

Task 2, Part 2 – Discussion on independent research (continued)

Accuracy and range of language mark grid

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate communication with a range of expression. It also assesses students' ability to apply grammar and syntax accurately and accuracy of pronunciation.

Accuracy and range of language (A03)

Marks	Description
0	No rewardable language
1–3	<ul style="list-style-type: none">Limited variation in the use of grammatical structures and vocabulary, limited or repetitive use of complex and idiomatic language, occasional variation of expression; communication is sometimes restricted/stilted.Limited sequences of accurate language; often errors occur that hinder clarity of communication and occasionally prevent meaning being conveyed.Pronunciation and intonation are inconsistent, leading to occasional impairment in communication.
4–6	<ul style="list-style-type: none">Some variation in the use of grammatical structures and vocabulary, with use of some repetitive complex and idiomatic language, resulting in some variation of expression; some sequences of articulate communication.Accurate sequences of language, resulting in some coherent speech; sometimes errors occur that hinder clarity of communication.Pronunciation and intonation are intelligible though sometimes inaccurate.
7–9	<ul style="list-style-type: none">Frequent variation in use of grammatical structures and vocabulary, including examples of complex and idiomatic language, resulting in frequent variation of expression and frequent sequences of articulate communication.Accurate language throughout most of the conversation, resulting in generally coherent speech; errors occur but rarely hinder clarity of communication.Pronunciation and intonation are intelligible and mostly accurate.
10–12	<ul style="list-style-type: none">Consistent variation in use of grammatical structures and vocabulary, including different types of complex structures and idiomatic language, expressing ideas in a variety of ways, resulting in articulate communication.Accurate language throughout resulting in coherent speech that is immediately understandable; any errors do not hinder clarity of the communication.Pronunciation and intonation are accurate, intelligible and authentic-sounding.

Additional guidance

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.

Variation in use of grammatical structures/varied use of vocabulary: 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 and complex language (see definition above) for a variety of purposes such as to present and justify points of view, develop arguments, draw conclusions based on understanding and evaluating issues.

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to express with some ease what they want to 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.

Errors: students are not expected to produce perfect, error-free speech in order to access the top band. The mark grid describes the frequency of errors and the impact that errors have on clarity.

Errors that **do not hinder clarity:**

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the listener from the content of what is being said.

Errors that **hinder clarity:**

- errors that make speech difficult to understand immediately (even if the meaning is eventually understood) or errors that force listeners to strain 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 listener from the content of what is being said.

Errors that **prevent meaning being conveyed:**

- errors that mean the listener cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is doing the action, i.e. using the incorrect person or the verb
- mother-tongue interference.

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

Task 2, Part 2 – Discussion on independent research (continued)

Interaction mark grid

This mark grid assesses students' ability to interact with the examiner by giving relevant responses based on what they have heard, by initiating communication and eliciting points of view.

Interaction (A01)

Marks	Description
0	No rewardable material.
1–2	<ul style="list-style-type: none">Interacts with occasional spontaneity to some questions and statements, but requires frequent prompting; occasionally able to sustain the conversation, using communication strategies if necessary; frequent hesitation.Occasionally initiates communication but development often relies on the examiner's lead; may elicit points of view/check for understanding, though this may appear contrived.
3–4	<ul style="list-style-type: none">Interacts spontaneously for extended sections of the conversation, responding mostly with assurance but needing occasional prompting; able to sustain most of the conversation, using communication strategies if necessary; occasional hesitation.Initiates communication by frequently taking the lead to develop the conversation; elicits points of view/checks for understanding although occasionally at an inappropriate moment.
5–6	<ul style="list-style-type: none">Interacts spontaneously throughout, responding with assurance to questions and statements; able to sustain conversation throughout, using communication strategies if necessary; minimal hesitation.Initiates communication by consistently taking the lead to develop the conversation; elicits points of view/checks for understanding naturally and appropriately at different points in the conversation.

Additional guidance

Interacts spontaneously: responds to questions and statements that arise as a natural part of the conversation; gives a relevant, impromptu response based on what they have heard.

Communication strategies: strategies that aid communication and allow the conversation to be sustained, for example rephrasing, circumlocution, adjusting the message, asking for clarification/repetition, repair strategies such as self-correction; these strategies enable students to deliver the message when exact vocabulary or expressions are not known.

Elicit points of view/check for understanding: as part of the language of genuine discourse, students are required to engage the examiner in the conversation by asking for their points of view and checking that their own point of view has been understood. They are expected to do this throughout the oral assessment at appropriate points during the conversation. This constitutes questions such as:

- '¿Comprendes/sabes lo que digo?'
- '¿no te parece?'
- '¿estás de acuerdo?'
- '¿entiendes mi punto de vista?'

The constraints of the assessment mean that the teacher/examiner should contribute only brief opinions in response to these types of questions, in order to give students the maximum length of assessment time.

Speaking task 1 – Indicative content

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

AL Task 1 STIMULUS SP1

Statement	Indicative content
A	<ul style="list-style-type: none">• The growing use of the media, such as soaps and Internet TV, has had a profound effect on Spanish family life, e.g. less traditional relationships appear more commonplace.• There has been a significant decline in the influence of the Roman Catholic Church in Spain and this has had a huge effect on the traditional values of family relationships, e.g. divorces and same-sex relationships are increasing.• The economic crisis has had a detrimental effect on family life in Spain as men, the traditional breadwinners, find themselves out of work. This has led to problems, e.g. there has been an increase in domestic violence.• Spanish families no longer spend as much time together as in the past, e.g. the traditional family Sunday lunch.
B	<ul style="list-style-type: none">• The laws on marriage and relationships have been relaxed in Spain, e.g. the wide acceptance of the law on gay marriage in 2005.• The influences of the international media, and of American culture in particular, have impacted on the traditional view of the family and relationships in Spain.• There has been a significant decline in the influence of the Roman Catholic Church in Spain, e.g. leading to more liberal ideas on relationships.• Immigration has brought about different ideas and customs as well as different family relationships into Spain.

AL Task 1 STIMULUS SP2

Statement	Indicative content
A	<ul style="list-style-type: none">• Unemployment figures show a significant increase in the number of young people who neither work nor are in education.• The government's response to the economic crisis has led to austerity measures and therefore, unemployment e.g. collapse of consumer confidence in Spain made employers shed workers.• A significant number of young graduates are emigrating to find work e.g. to Germany and the UK.• The education system and government training programmes are not working e.g. many school leavers lack the basic skills necessary for the Spanish labour market.
B	<ul style="list-style-type: none">• In order to meet the challenges of the international business world, Spanish people require English language skills.• There has been a shift to service industries which require interaction in several languages, e.g. tourist industry.• Language skills are vital for the significant number of well-educated Spaniards who are emigrating in search of work, e.g. to Germany and the UK.• Traditional skills are still in demand and these require good basic Spanish, e.g. the transient immigrant workforce.

AL Task 1 STIMULUS SP3

Statement	Indicative content
A	<ul style="list-style-type: none">Statistics show that tourism is very important to the Spanish economy.The popularity of Spanish culture, e.g. art exhibitions (El Prado), buildings (Guggenheim), is contributing to the Spanish economy.Coastal tourism continues to thrive, helping local businesses, e.g. restaurants and hotels.Eco-tourism is becoming more popular as the government attempts to attract tourists to non-coastal areas, e.g. National Parks.
B	<ul style="list-style-type: none">Mass tourism has left a legacy of building works and sprawling residential areas, e.g. abandoned new airport in Ciudad Real.The use of water for leisure activities is causing environmental problems, e.g. golf courses.Mass tourism has brought with it problems, e.g. rubbish, noise and alcohol.Environmental groups advocate increased taxes for aviation fuel and petrol in response to the increase in tourism in Spain.

AL Task 1 STIMULUS SP4

Statement	Indicative content
A	<ul style="list-style-type: none">• There is great diversity in Hispanic culture and music, both national and regional e.g. Galician Celtic music; Peruvian panpipes.• Tourism has opened up Hispanic culture through shows and exhibitions, e.g. flamenco.• Modern Hispanic music has its roots in a fusion of traditional styles, including Arabic, African and Roma e.g. Radio Tarifa.• Traditional instruments such as the guitar and pipes are still popular in the Hispanic world, e.g. in Andalusia and Peru.
B	<ul style="list-style-type: none">• The popular music market is dominated by English-speaking artists, even those with Spanish as a first language, e.g. Ricky Martin, Enrique Iglesias and Barei (2016 Spanish entry in Eurovision).• Historically, Hispanic music has incorporated many influences from other cultures, e.g. Arabic and African.• The internet and media now make it easy to download or listen to soundtracks from different countries.• There is a fusion of styles prevalent in some modern Spanish music, e.g. Arab-Andaluz, Rumba Catalana and Flamenco.

AL Task 1 STIMULUS SP5

Statement	Indicative content
A	<ul style="list-style-type: none">• Soaps are popular because they are relatively easy to follow, e.g. Velvet.• They bring about discussions and conversations about the previous episode.• They reflect the real problems in Hispanic society today, e.g. social inequalities, relationships issues, abortion and drug abuse.• They provide escapism from the everyday, through the melodramatic plots and characters.
B	<ul style="list-style-type: none">• They give simplistic solutions to life's problems.• They are a waste of time, as they provide irrelevant conversation points about fictitious characters.• They trivialise important subjects, e.g. death and abortion.• Characters in soaps are often stereotyped, e.g. "Allí Abajo" where northerners work hard but Andalusians are lazy.

AL Task 1 STIMULUS SP6

Statement	Indicative content
A	<ul style="list-style-type: none">• Today's Hispanic society is less tolerant of traditions involving cruelty to animals, e.g. bullfighting is now prohibited in Cataluña.• The process of bullfighting or bull running brings huge suffering to the animals e.g. picadores involve horses, banderilleros inflict wounds on the bull.• Hispanic countries will continue to be seen as barbaric while this continues in the name of entertainment.• Animal rights groups, e.g. ADDA, represent the strength of opposition within the Hispanic world towards animal cruelty.
B	<ul style="list-style-type: none">• Festivals attract tourists and contribute to the community spirit of the local population, e.g. Las Fallas in Valencia and La Feria de Sevilla.• Festivals help to foster a sense of regional identity, e.g. El Carnaval de Cádiz involves the whole community.• Bulls live well with freedom to roam in large open fields in Andalusia, which compares favourably to the treatment of cattle in many countries.• The bullfighting spectacle is considered an art form, showcasing bravery and the fragile balance between life and death, e.g. star-studded status of matadors such as Jose Tomás, Manolete and El Cordobés.

AL Task 1 STIMULUS SP7

Statement	Indicative content
A	<ul style="list-style-type: none">• Immigration has given a huge boost to depopulated villages as immigrants have undertaken agricultural work abandoned by nationals.• Immigrants have taken on roles in homes and care for the elderly and children, allowing more Spanish women to seek employment.• Spain's population has had an injection of youth e.g. 1 in 4 young people in Madrid is an immigrant. This benefits the pension system.• Immigrants have always brought their culture and cuisine to Spain, e.g. South American music, dance (Tango), Arabic art and cuisine (couscous and tagines, chilli).
B	<ul style="list-style-type: none">• The influx of immigrants has allowed the economy to grow as immigrants are filling the skills gaps, e.g.in agriculture.• Many Spaniards appreciate the contributions made by immigrants to the economy.• Many Spanish people enjoy learning about different cultures e.g. through music, dance and food.• The openness of Spaniards towards immigrants has been documented, e.g. Arango's report in 2013.

AL Task 1 STIMULUS SP8

Statement	Indicative content
A	<ul style="list-style-type: none">• In Spanish schools language proficiency is promoted amongst immigrants who do not speak Spanish, in order to help them contribute to society.• Public information campaigns foster cross-cultural understanding, e.g. "Todos diferentes, todos necesarios".• Local councils attempt to integrate immigrants into Spanish society, e.g. planned housing avoids ghettoization.• Failure to speak the language leads to exclusion, so interpreters are provided in certain cases. This tends to be more acute among the female immigrant population.
B	<ul style="list-style-type: none">• The more excluded immigrants feel, the more likely they will be to socialize only with those from similar backgrounds.• Immigrants can face discrimination in the job market and everyday life.• Immigrants may face identity issues, e.g. they can feel torn between two cultures.• There is a division between legal and illegal immigrants. The latter lack access to essential services, e.g. hospitals and benefits.

AL Task 1 STIMULUS SP9

Statement	Indicative content
A	<ul style="list-style-type: none">• A large number of immigrants in Spain are illegal, e.g. farm workers in Andalucía and Extremadura.• Laws like the Ley de Extranjería 2000 are in place to protect the rights of registered immigrants.• There continue to be attempts to stop illegal immigrants and repatriate where possible.• The Spanish Government is encouraging immigrants to return to their countries by continuing to offer benefits when they do so, e.g. the 2008 government plans to pay immigrants who do not find work: 40% of unemployment benefit in Spain, 60% of it in their own country.
B	<ul style="list-style-type: none">• Laws are in place to safeguard the rights of registered immigrants and systems are in place in order to allow integration, e.g. in hospitals and schools.• The government understands the public views regarding the risks immigrants bring to the economy, e.g. there are not enough jobs for all.• There are serious challenges for government and local communities in Spain as in other European countries, in trying to assimilate immigrants into the population e.g. tensions in Terrassa, Cataluña.• There are many political groups and organisations who support immigration. These groups put pressure on the government to change policy, e.g. the political programme of 'Podemos' in terms of immigration, cooperation and integration.

AL Task 1 STIMULUS SP10

Statement	Indicative content
A	<ul style="list-style-type: none">• Franco had the support of army officers as well as the Church and capitalists who provided funds.• Franco's military enjoyed significant support from other countries, e.g. Germany and Italy.• Republican military support was diminished by the international arms embargo, e.g. non-intervention policy from Britain and France.• Soviet military aid to the Republic was channelled through the Communists and this simply caused divisions among the Republicans.
B	<ul style="list-style-type: none">• There were serious divisions within the Republic, e.g. Socialists versus Communists versus Anarchists; civil wars within civil wars (Barcelona); disagreements about key objectives such as regional autonomy.• There were purges within the Republican side after their own civil war.• Sending the gold reserves to USSR for aid led to problems, e.g. a dramatic rise in inflation and a loss of confidence in the Republic.• USSR involvement was to prolong the war whereas Germany and Italy aimed to secure victory.

AL Task 1 STIMULUS SP11

Statement	Indicative content
A	<ul style="list-style-type: none">• Foreign ideas were seen as potential threats and therefore needed to be censored, e.g. films and books, such as the James Bond film 'Dr No' were edited.• The school curriculum was tightly controlled, e.g. commissions were responsible for academic appointments and Spanish nationalism and Catholicism were emphasised.• Spanish writers and artists who disagreed with the government either fled, were killed or died in prison, e.g. Federico García Lorca and Miguel Hernández.• Most Spaniards received news via radio and TV which were state controlled.
B	<ul style="list-style-type: none">• The State under Franco, supported by the Catholic Church, ensured that women were subservient to men, e.g. women were denied divorce and abortion.• In the early years of Franco's rule, a woman needed her husband's permission before applying for a job.• At times the adverse economic situation affected women in particular.• There was inequality within marriage, e.g. without the <i>permiso marital</i>, a wife was prohibited from employment, ownership of property, or even travel away from home.

AL Task 1 STIMULUS SP12

Statement	Indicative content
A	<ul style="list-style-type: none">• Juan Carlos played a crucial role during the 1981 coup and as a result won respect within and outside Spain e.g. his broadcast during the Tejero coup.• Juan Carlos renounced powers inherited from Franco's dictatorship in order to convert his monarchical role to one of symbolism and representation. This facilitated the transition to full democracy.• He had already shown he would not be dominated by Franco's ministers, e.g. in 1976 he brought in the younger, and more liberal, Adolfo Suárez in place of Arias Navarro.• Suárez, supported by the King, carried forward extensive political reform and established a democratic Parliament (Cortes), e.g. legalising political parties, free elections and the Moncloa Pacts (economic reform).
B	<ul style="list-style-type: none">• Juan Carlos' education had been in the hands of Franco and already he had assumed temporary leadership for a few months in 1974. Not surprisingly, many saw him as Franco's ally.• Juan Carlos had largely the same ministers as Franco so change did not appear to be forthcoming.• Juan Carlos became unpopular with many of Franco's supporters as it became clear that he was a force for change, e.g. he reneged on his oath to maintain the dictatorship• Spain had rejected monarchy. Some people, e.g. the new, large and highly educated middle class, wanted democracy. A king, appointed by Franco, did not bode well.

Indicative content for task 2 part 1, independent research presentation

The example below is presented in written form in order to demonstrate what a student might include in their presentation and how it may be structured. The *Comment* column demonstrates how the presentation meets the requirements of the assessment criteria in the mark grid *Responding to written language in speech*.

Independent research question or statement: 'La nueva ley mordaza en España va demasiado lejos en su objetivo de proteger el espacio public.'

Student presentation (up to 2 minutes)	Comment
Voy a hablar sobre la Ley de Seguridad Ciudadana, la 'ley mordaza'. Mi información viene de los artículos: 'La ley mordaza, la norma más protestada, hoy entra en vigor', de Fernando Garea en el periódico El País y, 'Las 44 conductas que se multan en la nueva ley mordaza', en el periódico El Mundo.	Opening statement indicating topic and names of the two written sources to be summarised in the presentation.
Garea describe la fuerza de los sentimientos en contra de la ley, y explica las varias modificaciones que se han hecho para que sea aprobada. Garea critica la decisión de introducir esta ley, e indica otra legislación reciente, en la educación y en el trabajo, que es igualmente mal vista.	Summary of the first written source.
El artículo de 'El Mundo' ofrece un resumen de las 44 acciones que puedan dar lugar a una multa. La 'ley mordaza' categoriza estas acciones como: muy graves, graves y menores. En cada una de estas categorías, expone la gama de multas posibles para cada transgresión.	Summary of the second written source.
El artículo escrito por Garea era interesante, ya que indicó la impopularidad de la nueva ley. Garea indica la fuerza de la opinión pública en contra de esta ley, pero pienso que es importante considerar los argumentos a favor. Según el artículo en 'El Mundo', algunos delitos merecen un castigo severo pero no me parece justo que se imponga una multa simplemente por una manifestación de protesta.	Provides a personal reaction to the findings of the two written sources.

Other examples of possible questions/ statements for the Independent Research Project are:

- ¿Hasta qué punto la sociedad española promueve la igualdad de oportunidades de mujeres y hombres?
- Un análisis de las divisiones en la sociedad española durante la Guerra civil.

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