Sample Assessment Materials

Pearson Edexcel Level 3 Advanced Subsidiary GCE in Spanish (8SP0)

First teaching from September 2016
First certification from 2017

Issue 2
**Edexcel, BTEC and LCCI qualifications**

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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

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.
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Introduction

The Pearson Edexcel Level 3 Advanced Subsidiary 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.
Texto 1

La mujer en el mundo laboral

F1 En algunas comunidades autónomas existen ayudas a las mujeres que se incorporan al mercado laboral. Estas ayudas son para trabajadoras menores de 59 años que ganan poco y pertenecen al grupo socioeconómicamente más pobre del país. La cantidad de dinero que reciben depende del ingreso y del sueldo de la trabajadora. El pago se hace anualmente.

También existen programas relacionados con la conciliación de la vida familiar y laboral, como las reducciones de la jornada laboral de la trabajadora, los pagos especiales que recibe la mujer en caso de tener hijos con discapacidad y los bonos para enviar a estos niños a guarderías especializadas.

Texto 2

Los efectos del turismo en España

M1 Vamos a analizar la situación de Murcia: a mucha gente le parece que el turismo sólo le trae beneficios. Sin embargo, muchos sondeos muestran que no es así. Por un lado, tenemos turistas que traen dinero pero, al mismo tiempo, su presencia afecta a la población local. Un ejemplo típico es el del agua: hay que racionar el agua potable para la gente local. Frecuentemente, los granjeros no pueden regar los cultivos a causa de la sequía. Sin embargo, en medio de esta tierra seca hay campos de un verde intenso para que disfruten los turistas del golf.
La tauromaquia

**M1** Hoy Óscar y Elena debaten la tauromaquia.

**M2** Estoy totalmente en contra de la tauromaquia; nuestra sociedad justa y respetuosa debe dejar de lado la explotación de los animales para entretenimiento, alimentación y vestido.

**F1** Yo he sido criada en un pueblo y no en una ciudad y por eso, mi relación con los animales es diferente. Las personas de campo saben que los animales están para servirles pero eso no quiere decir que se los maltrate. La corrida es parte de nuestra tradición y la mayoría de la gente está a favor de que continúe.

**M2** Si hay una mayoría que está a favor de los toros no es importante. Debemos pedir la abolición basada en la angustia que padece el toro, lo demás tiene poco peso. La cuestión de fondo es que yo me opondría a la tauromaquia, aunque fuera la única voz en contra.

**F1** El toro bravo es criado como un ser privilegiado, pastando libremente durante cuatro años en el campo y no en jaulas, como otros animales que son criados para la alimentación. Además, yo estoy convencida de que los debates sobre la tauromaquia solamente se hacen para que olvidemos temas más importantes que afectan a la gente de España y que son los debates que realmente deberíamos tener.
Texto 4 (a)

**El futuro del periodismo**

F1 ¿El periodismo está en crisis?

F2 El periodismo no está en crisis. Ahora leemos mucho más que antes, lo que pasa es que la gente ya no paga por la información que lee. Lo que está en crisis es el modelo económico del periodismo.

M2 Tienes razón. Otro punto importante es que la prensa democrática e independiente jamás puede estar patrocinada por gobiernos o fundaciones. Debemos evitar que un periódico o revista incluya deliberadamente artículos que estén relacionados con los anuncios publicitarios. Lo que significa que se ha mezclado periodismo con marketing, y esto no se debe hacer.

Texto 4(b)

**El futuro del periodismo**

F1 Soy Roxana. Yo creo que en una sociedad sumergida en la gran cantidad de información que la red aporta, y en la que se confunden verdades con mentiras, el periodismo profesional no sólo tiene un futuro, sino que resulta más necesario que nunca, y de ninguna manera puede ser sustituido por lo que leemos en la red por más que produzca a veces contribuciones admirables.

M2 Soy Eduardo. Hoy la información que leemos en los medios digitales de comunicación es una mezcla del trabajo de profesionales y aficionados. Nosotros los periodistas profesionales tenemos la obligación de formar opiniones y criterios explicando la realidad al público. Debemos hacer esto priorizando el rigor en las informaciones que difundimos y la transparencia en los argumentos.
El futuro del periodismo

¿El periodismo está en crisis?

El periodismo no está en crisis. Ahora leemos mucho más que antes, lo que pasa es que la gente ya no paga por la información que lee. Lo que está en crisis es el modelo económico del periodismo.

Tienes razón. Otro punto importante es que la prensa democrática e independiente jamás puede estar patrocinada por gobiernos o fundaciones. Debemos evitar que un periódico o revista incluya deliberadamente artículos que estén relacionados con los anuncios publicitarios. Lo que significa que se ha mezclado periodismo con marketing, y esto no se debe hacer.

Soy Roxana. Yo creo que en una sociedad sumergida en la gran cantidad de información que la red aporta, y en la que se confunden verdades con mentiras, el periodismo profesional no sólo tiene un futuro, sino que resulta más necesario que nunca, y de ninguna manera puede ser sustituido por lo que leemos en la red por más que produzca a veces contribuciones admirables.

Soy Eduardo. Hoy la información que leemos en los medios digitales de comunicación es una mezcla del trabajo de profesionales y aficionados. Nosotros los periodistas profesionales tenemos la obligación de formar opiniones y criterios explicando la realidad al público. Debemos hacer esto priorizando el rigor en las informaciones que difundimos y la transparencia en los argumentos.
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 45 minutes on this section.

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

Summary 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 4 seconds
- Passage 2 = 0 minutes 59 seconds
- Passage 3 = 1 minute 59 seconds
- Passage 4(a) = 1 minute 0 seconds
- Passage 4(b) = 1 minute 11 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.
**Texto 1 – La mujer en el mundo laboral**

1. Escucha este reportaje. Escoge la terminación correcta para estas frases. Pon una equis \( \checkmark \) en la casilla apropiada.

   (i) Estas ayudas son para todas las mujeres menores de 59 años…

<table>
<thead>
<tr>
<th></th>
<th>A que trabajan en el mercado.</th>
<th>B que trabajan por cuenta propia.</th>
<th>C que reciben sueldos muy bajos.</th>
<th>D con más de 59 años.</th>
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   (ii) La cantidad de dinero que reciben las trabajadoras de la comunidad autónoma…

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</table>

   (iii) Para conciliar la vida laboral y familiar…

<table>
<thead>
<tr>
<th></th>
<th>A las empresas ofrecen un sueldo más alto para las mujeres.</th>
<th>B todas las mujeres reciben pagos especiales.</th>
<th>C las empresas tienen que tener guarderías.</th>
<th>D las mujeres pueden adaptar su horario de trabajo.</th>
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   (iv) Las mujeres con… reciben más apoyo.

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(Total for Question 1 = 4 marks)
Texto 2 – Los efectos del turismo en España

2. Escucha este programa de radio sobre el turismo en Murcia. Contesta las siguientes preguntas en español.

(a) ¿Qué nos indican las encuestas?

(b) ¿Cómo afecta negativamente la presencia de turistas a la comunidad local? Menciona dos ideas.

(c) ¿Qué se dice sobre el clima de Murcia?

(Total for Question 2 = 4 marks)
Texto 3 – La tauromaquia
3 Escucha este debate de internet sobre la tauromaquia entre Óscar y Elena. Contesta las siguientes preguntas en español.

(a) Según Óscar, ¿cómo podríamos mostrar que vivimos en una sociedad justa? Da dos ideas.

(b) Según Elena, ¿de qué depende la relación que tiene la gente con los animales?

(c) Según Elena, ¿qué se dice sobre la función de los animales?

(d) Según Óscar, ¿cuál es la principal razón para prohibir las corridas?

(e) Según Elena, ¿cómo viven los toros antes de la corrida?

(f) ¿Qué es lo que piensa Elena sobre los debates? Da dos ideas.

(Total for Question 3 = 8 marks)
Texto 4(a) – El futuro del periodismo

4 (a) Escucha esta entrevista de Internet sobre el periodismo. Contesta las siguientes preguntas en español.

(i) ¿Qué sabemos sobre cuánto leíamos en el pasado? (1)

.......................................................................................................................... ...
..........................................................................................................................

(ii) ¿Por qué en el pasado no había una crisis en el modelo económico del periodismo? (1)

.......................................................................................................................... ...
..........................................................................................................................

(iii) ¿Cómo se puede garantizar la libertad de prensa? Da dos ideas. (2)

.......................................................................................................................... ...
.......................................................................................................................... ...
(i) Summarise what Roxana says about:
   • the information currently available on the internet
   • the future of professional journalism

(ii) Summarise what Eduardo says about:
   • the digital information we read
   • what a professional journalist ought to do

(Total for Question 4 = 8 marks)

TOTAL FOR SECTION A = 24 MARKS
SECTION B: READING

We recommend you spend around 45 minutes on this section.

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

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

5 Lee este artículo de internet sobre un joven músico.

Abraham Mateo, músico español

‘Mi familia sabe que componer música es mi pasión, esté donde esté, mi habitación, un avión, un hotel… siempre estoy tratando de hacer nueva música’, asegura Abraham Mateo.

Lejos de limitarse a ser cantante, posee habilidades como artista integral. ‘Lo hace todo – explica su representante artístico –, desde la interpretación a la composición y la autoedición de vídeos’.

El volumen de seguidores está en constante crecimiento. Colapsaron el aeropuerto para recibir a Abraham, y la firma de discos tuvo que ser cortada por la policía debido a la gran afluencia de público. Tiene admiradores repartidos por el planeta con los que el jovencísimo músico está en contacto permanente, tanto de forma directa como a través de las redes sociales.

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

(i) Abraham Mateo escribe canciones…

☐ A de vez en cuando.
☐ B en cualquier lugar.
☐ C normalmente en dormitorio.
☐ D con su familia.

(ii) Abraham Mateo…

☐ A se limita a ser cantante.
☐ B aprecia el arte contemporáneo.
☐ C trabaja con un compositor.
☐ D crea sus propios vídeos.
Lee este artículo de internet sobre un joven músico.

(iii) Sus fans…

☐ A causaron una situación peligrosa.
☐ B escuchan sus canciones a un volumen alto.
☐ C lanzaron discos a la policía.
☐ D suelen ser ricos.

(iv) Abraham se comunica con el público…

☐ A a través de periodistas.
☐ B por sus representantes.
☐ C solamente en línea.
☐ D todo el tiempo.

(Total for Question 5 = 4 marks)
Lee estos comentarios de un blog sobre las telenovelas.

**Las telenovelas**

**Carolina**  
Uno de los aspectos de las telenovelas que más me apasiona es cómo pueden ayudar en temas relacionados con la salud o con problemas socioculturales. Por ejemplo, *Amarte así* incluyó a un personaje con sobrepeso que no prestó atención a su diabetes.

**Diana**  
En este caso el tema se trató con delicadeza pero en la mayoría de las telenovelas se trata con desconocimiento y causan confusión cuando ocurren milagros: minusválidos que andan o ciegos que ven.

**Carolina**  
Generalmente la inclusión de estos temas es por motivos estrictamente dramáticos, sin embargo, pueden hacer un servicio público. En *La mujer perfecta*, hay una protagonista que sufre el síndrome de Asperger y, con sólo cinco capítulos emitidos, el Asperger ya se comenta en cada esquina.

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

<p>| | | | |</p>
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<tbody>
<tr>
<td>A</td>
<td>El público puede aprender de las telenovelas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Un personaje en <em>Amarte así</em> ayudó a otro personaje con diabetes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>A Diana no le gustan algunas series que incluyen temas relacionados con la salud.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Diana opina que muchas telenovelas tratan temas de salud con delicadeza.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td>Los creadores de las telenovelas casi siempre priorizan la enseñanza al público.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>F</td>
<td>Carolina tiene una opinión positiva de algunas telenovelas.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G</td>
<td><em>La mujer perfecta</em> es una serie que se emite desde hace mucho tiempo.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>H</td>
<td>Mucha gente está hablando de lo que ha pasado en una telenovela.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>El protagonista de <em>La mujer perfecta</em> charla con la gente que vive en su calle.</td>
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(Total for Question 6 = 4 marks)
Lee este artículo de un blog sobre las tradiciones. Responde a las preguntas en español.

La Nochevieja

Es curioso cómo algo tan simple como comerse doce uvas según van sonando las campanadas del reloj se convierte en una tradición tan arraigada que no hay familia española que no lo haga. Esta tradición de Nochevieja pasa a superstición para aquellos que piensan que, si no se comen las doce uvas, aunque sea hasta el punto de casi atragantarse, el año nuevo será un mal año.

Hay muchos países que tienen curiosas tradiciones y supersticiones de Nochevieja. En España se pone un anillo en la copa de champán para brindar y en mi familia llevamos ropa interior roja para esa noche. En México es diferente, la llevan amarilla, y en Perú, del revés, para tener buena suerte. Si alguien me preguntara si soy supersticiosa diría ‘no’, ¡sin olvidar tocar madera!

Si lo que quieres es viajar mucho durante el año nuevo, puedes hacer como en muchos países de América del Sur: sacar las maletas a la puerta.

(a) ¿Por qué la tradición de las doce uvas es tan popular?

(b) ¿Cómo se sabe que esta persona es supersticiosa? Da dos ejemplos.

(c) En Latinoamérica, ¿por qué se ponen maletas cerca de la puerta?

(Total for Question 7 = 4 marks)
Lee este texto adaptado de *La sombra del viento* de Carlos Ruiz Zafón. Daniel, el protagonista del libro, recuerda su niñez. Responde a las preguntas en español.

**Mi niñez**

Poco después de la Guerra Civil, un brote de cólera se había llevado a mi madre. La enterramos en Montjuïc el día de mi cuarto cumpleaños. Sólo recuerdo que llovió todo el día y toda la noche, y que cuando le pregunté a mi padre si el cielo lloraba le faltó la voz para responderme. Unos años después, la ausencia de mi madre era para mí todavía una ilusión, un sueño que aún no había aprendido a explicar.

Mi padre y yo vivíamos en un pequeño piso de la calle Santa Ana, junto a la plaza de la iglesia. El piso estaba situado justo encima de la librería especializada en ediciones de coleccionista y libros usados, heredada de mi abuelo, un bazar encantado que mi padre confiaba en que algún día pasaría a mis manos. Me crié entre libros, haciendo amigos invisibles en páginas que se deshacían en polvo y cuyo olor aún conservo en las manos.

De niño aprendí a quedarme dormido mientras le explicaba a mi madre en las sombras grises de mi habitación las incidencias de la jornada, mis andanzas en el colegio, lo que había aprendido aquel día… No podía oír su voz o sentir su tacto, pero su luz y su calor brillaban en cada rincón de aquella casa y yo, con la fe de los que todavía pueden contar sus años con los dedos de las manos, creía que si cerraba los ojos y le hablaba, ella podría oírme desde donde estuviese. A veces, mi padre me escuchaba desde el comedor y lloraba a escondidas.

Recuerdo que aquel día me desperté gritando. Mi padre me sostuvo en sus brazos, intentando calmarme.

– No puedo acordarme de la cara de mamá – murmuré.
– No te preocupes, Daniel. Yo me acordaré por los dos.

(a) ¿Qué le había pasado a la madre unos días antes del cumpleaños del hijo? (1)

(b) ¿Cómo se sintió el padre cuando su hijo le habló del cielo? (1)

(c) ¿Cómo se sabe que la tienda era una empresa familiar? (1)
(d) ¿Por qué tenían los libros tanta influencia en el hijo? Da dos ideas.

(e) ¿Por qué se menciona el colegio?

(f) ¿Cómo se sabe que al padre le importa que el hijo le hable a su madre?

(g) ¿Por qué un día Daniel se despertó gritando?

(Total for Question 8 = 8 marks)
El techo de cristal

En las últimas décadas, se ha aumentado considerablemente el número de mujeres en el mundo laboral. Estas también han logrado grandes progresos en la educación: frecuentemente sus cualificaciones superan las de sus compañeros y en la actualidad representan el 60% de los nuevos graduados universitarios.

A pesar de esta mejora, existe un importante déficit: la falta de mujeres en los niveles superiores de las empresas. Muchas mujeres cualificadas no pueden romper el techo de cristal. Los hechos son desoladores: solo uno de cada 30 presidentes de los consejos de administración de las principales compañías de Europa es mujer. En España, la situación incluso es peor.

En estos difíciles momentos – cuando nos enfrentamos al doble reto de una población envejecida y a la falta de cualificación – es más importante que nunca aprovechar la cualificación de cada persona. Existen muchas razones para conseguir un equilibrio de género en los consejos de administración de las empresas.

En primer lugar, incorporar más mujeres al mundo laboral contribuye considerablemente a mejorar la competitividad de Europa. Las empresas con una mayor plantilla generan más negocios.

También, existe una relación entre más mujeres en posiciones de poder y los resultados financieros de las compañías. Ernst & Young analizó 290 de las más importantes empresas y descubrió que los resultados de los negocios con al menos una mujer en el consejo de administración eran significativamente superiores a los de aquellas que no tenían ningún miembro femenino en el consejo.

No obstante, aunque su creatividad ya no se limita a la cocina, las mujeres aún se encuentran limitadas en sus ambiciones profesionales. Qué pérdida; no debemos permitirnos malgastar ningún talento que pueda sacarnos de la crisis económica actual.

(a) ¿Qué evidencia hay de que la educación de las mujeres ha cambiado? Da dos ideas.

(b) ¿Qué dice el artículo sobre la administración de las compañías más importantes de España?
c) ¿Qué miembros de la sociedad no están ayudando a la economía en estos difíciles momentos? Da dos ideas.


d) ¿Por qué las empresas deberían tener al menos una mujer en su consejo de administración?


e) ¿Qué se dice sobre el uso del talento de las mujeres hoy y en el pasado? Da dos ideas.


(Total for Question 9 = 8 marks)

TOTAL FOR SECTION B = 28 MARKS
En la actualidad, el matrimonio entre adolescentes es bastante común, pero ¿habrán tomado la mejor decisión? Se casan no sólo a causa de embarazos a temprana edad, sino también por una falta de cariño de los padres. Esto impulsa a un joven a buscar el amor que no encuentra en su casa. Sin embargo, aun si estas relaciones son propensas al fracaso, también existen aquellas parejas que se mantienen juntas para siempre.
10. ¿Habrá tomado la mejor decisión? Se casan no sólo a causa de embarazos, sino también por falta de cariño de los padres. Esto sugiere que a pesar de la falta de habilidades y apoyo de los padres, parejas que se mantienen juntas para siempre.

En la actualidad, el matrimonio entre adolescentes es bastante común, pero ¿es realmente digno de celebrarse? 

*SECTION C: TRANSLATION INTO ENGLISH*

(Total for Question 10 = 12 marks)

TOTAL FOR SECTION C = 12 MARKS
TOTAL FOR PAPER = 64 MARKS
GCE AS 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:

  - Toca madera (verb/noun)
  - no es (un tema) importante (verb/negation)
  - Lleva ropa roja (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, e.g. 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: Del lugar donde vive/nace/se cría.

- Where appropriate, responses have been separated with ‘AND’ for compulsory answers and ‘OR’ for possible answers, for example:
  - Los mayores/viejos (1)
    AND
  - Los que no tienen cualificaciones (1)
    OR
  - Los resultados serán mejores (1).

- Any parts of an answer which are not essential are bracketed and any parts which are key words are underlined, for example: (Si) una persona/alguien quiere/espera viajar.

- 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.
Paper 1 mark scheme

SECTION A

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1(i)</td>
<td>C</td>
<td>(1)</td>
</tr>
<tr>
<td>1(ii)</td>
<td>B</td>
<td>(1)</td>
</tr>
<tr>
<td>1(iii)</td>
<td>D</td>
<td>(1)</td>
</tr>
<tr>
<td>1(iv)</td>
<td>A</td>
<td>(1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>2(a)</td>
<td>El turismo tiene/trae desventajas</td>
<td>A mucha gente le parece que el turismo sólo le trae beneficios</td>
<td>(1)</td>
</tr>
<tr>
<td>2(b)</td>
<td>Hay que racionar el agua (1)</td>
<td>Su presencia afecta a la población</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No hay suficiente agua potable (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>AND</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No hay agua para la agricultura/regar los cultivos (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2(c)</td>
<td>Es seco/hay sequía (1)</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Llueve poco (1)</td>
<td></td>
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</tr>
<tr>
<td>Question number</td>
<td>Answer</td>
<td>Reject</td>
<td>Mark</td>
</tr>
<tr>
<td>-----------------</td>
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</tbody>
</table>
| 3(a)            | No explotar a los animales (1)  
|                 | OR     |        | (2)  
|                 | No usar a los animales para entretenimiento (1)/ la alimentación (1)/ el vestido (1). |        |      |
| 3(b)            | Del lugar donde vive/nace/se cría | Ella ha/yó he sido criada en un pueblo | (1)   |
| 3(c)            | (Los animales) están/son para servir al hombre/a la gente  
|                 | Must refer to humans | Los animales están/son para servirles | (1)   |
| 3(d)            | El sufrimiento/la angustia del toro | | (1)   |
| 3(e)            | Son privilegiados (1)  
|                 | OR     |        | (1)  
<p>|                 | No viven en jaulas (1) | Viven en jaulas |<br />
|                 |        | Viven libres |      |</p>
<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>3(f)</td>
<td>La tauromaquia no es (un tema) importante (1) OR Debatir la tauromaquia cubre/ tapa temas importantes (1) AND Se deben debatir temas relacionados con la gente/población (española) (1)</td>
<td>La tauromaquia es un tema que deberíamos discutir</td>
<td>(2)</td>
</tr>
<tr>
<td>4(a)(i)</td>
<td>(Que) se leía menos que ahora</td>
<td>Ahora leemos mucho más que antes; lo que pasa es que la gente ya no paga por la información que lee</td>
<td>(1)</td>
</tr>
<tr>
<td>4(a)(ii)</td>
<td>La gente/se pagaba por (la información) lo que leía</td>
<td>La gente ya no paga por la información que lee</td>
<td>(1)</td>
</tr>
<tr>
<td>4(a)(iii)</td>
<td>Un gobierno/una fundación no debe controlar/ patrocinar la prensa (1) AND No se debe mezclar marketing con periodismo/no se deben incluir artículos que estén relacionados con los anuncios publicitarios (1)</td>
<td></td>
<td>(2)</td>
</tr>
<tr>
<td>Question number</td>
<td>Answer</td>
<td>Reject</td>
<td>Mark</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------------------------------------------------------------------</td>
<td>------------------------</td>
<td>------</td>
</tr>
<tr>
<td>4(b)(i)</td>
<td>Is not reliable/it confuses truth with lies (1)</td>
<td>It is admirable</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>AND</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Is more necessary than ever (1)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>4(b)(ii)</td>
<td>It’s written by professionals and amateurs (1)</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>AND</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(Help people) form opinions (1)</td>
<td></td>
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<tr>
<td></td>
<td>OR</td>
<td></td>
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<tr>
<td></td>
<td>Explain the reality (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Prioritise accuracy/transparency (1)</td>
<td></td>
</tr>
</tbody>
</table>

**SECTION B**

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
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</thead>
<tbody>
<tr>
<td>5(i)</td>
<td>B</td>
<td>(1)</td>
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<table>
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<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
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</thead>
<tbody>
<tr>
<td>5(ii)</td>
<td>D</td>
<td>(1)</td>
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<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
</tr>
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<tbody>
<tr>
<td>5(iii)</td>
<td>A</td>
<td>(1)</td>
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<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>5(iv)</td>
<td>D</td>
<td>(1)</td>
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### Question number | Answer | Mark |
<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>6</td>
<td>A, C, F, H</td>
<td>(4)</td>
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<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>7(a)</td>
<td>No comerse las uvas trae mala suerte (1) OR Comerse las uvas trae buena suerte (1)</td>
<td>Todas las familias (españolas) lo hacen</td>
<td>(1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>7(b)</td>
<td>Lleva ropa (interior) roja en Nochevieja (1) AND Toca madera (1)</td>
<td>Llevamos Se pone un anillo en la copa de champán para brindar Sin olvidar tocar madera</td>
<td>(2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>7(c)</td>
<td>Si una persona/alguien quiere/espera viajar (1) OR Si quieres viajar (mucho) (1)</td>
<td>Una persona va a viajar Viajará</td>
<td>(1)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>8(a)</td>
<td>Había muerto/murió (1) OR Había contraído el cólera (1)</td>
<td>Había sido enterrada</td>
<td>(1)</td>
</tr>
<tr>
<td>Question number</td>
<td>Answer</td>
<td>Reject</td>
<td>Mark</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>8(b)</td>
<td>Triste/conmovido/demasiado triste (como) para hablar/se emocionó</td>
<td>No pudo hablar</td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Le faltó la voz</td>
<td></td>
</tr>
<tr>
<td>8(c)</td>
<td>Any one of:</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td></td>
<td>(La tienda) era (heredada) del abuelo (1)</td>
<td></td>
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<td></td>
<td>OR</td>
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<td></td>
<td>(El padre quería que) el hijo la heredara/pasara al hijo (1)</td>
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<td></td>
<td>OR</td>
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<tr>
<td></td>
<td>La tienda pasaría al hijo (1)</td>
<td></td>
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<tr>
<td>8(d)</td>
<td>For 1 mark:</td>
<td></td>
<td>(2)</td>
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<td></td>
<td>Se creó entre los libros (1)</td>
<td></td>
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<td></td>
<td>OR</td>
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<tr>
<td></td>
<td>Vivía cerca de una librería (1)</td>
<td></td>
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<td></td>
<td>For 1 mark:</td>
<td></td>
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<tr>
<td></td>
<td>Los (personajes en) libros eran sus amigos (1)</td>
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<td></td>
<td>OR</td>
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<tr>
<td></td>
<td>Tenía amigos (invisibles) en las páginas (1)</td>
<td></td>
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<tr>
<td>Question number</td>
<td>Answer</td>
<td>Mark</td>
<td></td>
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<tr>
<td>-----------------</td>
<td>------------------------------------------------------------------------</td>
<td>------</td>
<td></td>
</tr>
<tr>
<td>8(e)</td>
<td>Any one of:</td>
<td></td>
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<tr>
<td></td>
<td>El hijo hablaba a su madre de lo que hacía en el colegio (1)</td>
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<td></td>
<td>OR</td>
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<tr>
<td></td>
<td>El hijo hablaba a su madre de lo que aprendió/de lo que había aprendido (1)</td>
<td></td>
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<td></td>
<td>OR</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Explicaba a su madre sus andanzas en el colegio (1)</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>8(f)</td>
<td>Lloraba (cuando escuchaba)</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>8(g)</td>
<td>No podía recordar/olvidó la cara de su madre/mamá</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>9(a)</td>
<td>Las mujeres obtienen mejores cualificaciones (1)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>AND</td>
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<td></td>
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<tr>
<td></td>
<td>La mayoría/el 60% de los nuevos graduados universitarios son mujeres (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Han logrado grandes progresos en la educación</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>9(b)</td>
<td>Any one of:</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Menos de uno de cada 30 presidentes es una mujer (1)</td>
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<td></td>
<td>OR</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Hay menos presidentes mujeres en España que en otros países (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Uno de cada 30 presidentes es una mujer</td>
<td></td>
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<tr>
<td></td>
<td>Que la situación es peor que en Europa</td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td>Question number</td>
<td>Answer</td>
<td>Reject</td>
<td>Mark</td>
</tr>
<tr>
<td>-----------------</td>
<td>------------------------------------------------------------------------</td>
<td>---------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>9(c)</td>
<td>Los mayores/viejos (1)</td>
<td>La población envejecida</td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>AND</td>
<td>La falta de cualificaciones</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Los que no tienen cualificaciones (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9(d)</td>
<td>Any one of:</td>
<td></td>
<td>(1)</td>
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<tr>
<td></td>
<td>Será(n) (mucho) más exitosa(s) (1)</td>
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<tr>
<td></td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Los resultados serán mejores (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9(e)</td>
<td>(En el pasado) se usaba la creatividad/el talento (solo) en la cocina (1)</td>
<td></td>
<td>(2)</td>
</tr>
<tr>
<td></td>
<td>OR</td>
<td></td>
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<tr>
<td></td>
<td>La creatividad se limitaba a la cocina (1)</td>
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<td></td>
<td>AND</td>
<td></td>
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<tr>
<td></td>
<td>Su talento puede ayudar en la crisis económica (1)</td>
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<td></td>
<td>OR</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>No se debe malgastar el talento (1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SECTION C

Marking principles

Mis-spelling is tolerated as long as it doesn’t lead to ambiguity e.g. drought misspelled as drowght would be acceptable but misspelled 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.

<table>
<thead>
<tr>
<th>Question number</th>
<th>Answer</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Currently/these days, marriage between teenagers is quite common, but will they have made the best decision? They get married not only because of early/young/teenage pregnancies, but also because of/due to a lack of affection from parents. This makes/encourages/pushes a young person (to) look for the love that he/she does not find at home. However, even if these relationships are likely to fail, there are also those who stay together for ever.</td>
<td>(1)</td>
</tr>
</tbody>
</table>
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 Section A and one question from **EITHER** Section B OR Section C. Write between 275 and 300 words for questions in Section B and Section C.
- We recommend you spend **25 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 60.
- 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.
The media in Spain was strictly controlled for a large part of the 20th century, but for about forty years there has been a lively and independent press. Not only are there national but regional newspapers too. In total, there are more than ninety dailies in Spain. Since there is now so much information published online, it is essential that newspapers cost less if they want to maintain their popularity.
SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Responde a UNA pregunta. Elige una pregunta de la sección B O una pregunta de la sección C.
Escribe entre 275 y 300 palabras.

2 Bodas de sangre (Federico García Lorca)

EITHER

(a) Examina cómo los símbolos e imágenes en la obra representan el tema del destino.

En tu respuesta puedes considerar:

• Las navajas y objetos metálicos.
• Los colores.
• La sangre.

(40)

OR

(b) Explica el papel de la madre del novio en la obra.

En tu respuesta puedes considerar:

• Su miedo a las navajas.
• Su opinión sobre el papel de la mujer en la familia.
• Su relación con la novia.

(40)

(Total for Question 2 = 40 marks)
3  *Como agua para chocolate* (Laura Esquivel)

**EITHER**

(a) Examina los factores más significativos que contribuyeron a la recuperación y transformación de Tita.

En tu respuesta puedes considerar:

- El doctor Brown.
- La comida.
- El matrimonio de Esperanza y Alex.

(40)

**OR**

(b) Explica los elementos en la obra que nos muestran la situación en México de la época.

En tu respuesta puedes considerar:

- La presencia de soldados.
- Problemas de inseguridad para las mujeres.
- Gertrudis y la revolución.

(40)

*(Total for Question 3 = 40 marks)*
4  *El coronel no tiene quien le escriba* (Gabriel García Márquez)

**EITHER**

(a) Examina si García Márquez presenta al coronel de una manera positiva o negativa.

En tu respuesta puedes considerar:
- La paciencia del coronel.
- La relación con su mujer.
- La opinión de otra gente.

(40)

**OR**

(b) Explica cómo los símbolos contribuyen a los temas principales de la obra.

En tu respuesta puedes considerar:
- El símbolo del gallo.
- El símbolo de la carta.
- El símbolo del tiempo.

(40)

*(Total for Question 4 = 40 marks)*
5  *La casa de Bernarda Alba* (Federico García Lorca)

**EITHER**

(a) Explica las consecuencias de la obsesión de Bernarda por guardar las apariencias.

En tu respuesta puedes considerar:

• Opresión dentro de la casa.
• La muerte de Adela.
• La falta de amor de Bernarda.

(40)

**OR**

(b) Examina el significado de los colores usados por Lorca en la obra.

En tu respuesta puedes considerar:

• La intención del autor.
• El uso de blanco y negro.
• Otros colores.

(40)

(Total for Question 5 = 40 marks)
6  **Nada (Carmen Laforet)**

EITHER

(a) Explica el significado de los lugares en que se desarrolla la obra.

En tu respuesta puedes considerar:

- El dormitorio de Andrea.
- La casa en la calle Aribau.
- Los lugares fuera de la casa.

(40)

OR

(b) Examina la evolución del personaje de Andrea en la obra.

En tu respuesta puedes considerar:

- La miseria de su vida en Barcelona.
- La influencia positiva de su amistad con Ena.
- La carta que le ofrece la oportunidad de escapar de su vida desagradable en Barcelona.

(40)

(Total for Question 6 = 40 marks)
7 Primera memoria (Ana María Matute)

EITHER

(a) Explica la situación de las mujeres en la obra.

En tu respuesta puedes considerar:

• Las expectativas de la sociedad.
• La posición social de las mujeres.
• La transición desde la infancia a la adolescencia.

(40)

OR

(b) Examina la idea de si a los personajes en la obra les afecta o no la Guerra Civil.

En tu respuesta puedes considerar:

• Las experiencias de Borja y Matia en la isla.
• Las reacciones a lo que pasa en la península.
• Las tensiones entre los grupos de personajes.

(40)

(Total for Question 7 = 40 marks)
8 *Réquiem por un campesino español* (Ramón J. Sender)

EITHER

(a) Examina quién influyó más en el destino trágico de Paco: Mosén Millán o el padre de Paco.

En tu respuesta puedes considerar:

- La relación entre Mosén Millán y Paco durante su infancia.
- Cómo cambió esa relación después de la visita a las cuevas.
- La influencia del padre de Paco sobre su hijo.

(b) Explica cómo se presenta el tema de injusticia social en la obra.

En tu respuesta puedes considerar:

- La pobreza.
- Los pagos al Duque.
- Las ejecuciones sin un juicio justo.

(Total for Question 8 = 40 marks)
**SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)**

Responde a UNA pregunta. Elige una pregunta de la sección B O una pregunta de la sección C. Escribe entre 275 y 300 palabras.

9  *Diarios de motocicleta* (Walter Salles)

**EITHER**

(a) Examina el tema de la desigualdad social en la película.

En tu respuesta puedes considerar:

- El río.
- El hospital de lepra.
- La iglesia.

(40)

**OR**

(b) Examina cómo la visita a Machu Picchu influye en la evolución de Ernesto.

En tu respuesta puedes considerar:

- La historia y la cultura de la región.
- La revolución.
- La comparación entre Machu Picchu y Lima.

(40)

*(Total for Question 9 = 40 marks)*
10. **El laberinto del fauno** (Guillermo del Toro)

**EITHER**

(a) Explica la motivación de Ofelia para aceptar las pruebas que le dio el fauno.

En tu respuesta puedes considerar:

• La preocupación de Ofelia con la fantasía.
• La familia de Ofelia.
• La personalidad de Ofelia.

(40)

**OR**

(b) Examina el uso de los colores en la película.

En tu respuesta puedes considerar:

• Los colores relacionados con la fantasía.
• Los colores relacionados con la realidad.
• Los colores que muestran la interacción entre la fantasía y la realidad.

(40)

(Total for Question 10 = 40 marks)
11 *La lengua de las mariposas* (José Luis Cuerda)

EITHER

(a) Explica cómo al final de la película es posible ver los verdaderos valores de los personajes.

En tu respuesta puedes considerar:

- Las creencias políticas.
- El valor de la educación.
- El amor de familia.

(40)

OR

(b) Examina cómo la situación política y social de la España de la época está representada en la película.

En tu respuesta puedes considerar:

- La educación.
- La religión.
- El entorno rural.

(40)

*(Total for Question 11 = 40 marks)*
12 **La misma luna** (Patricia Riggen)

**EITHER**

(a) Explica cómo se presenta el tema de protección en la película.

En tu respuesta puedes considerar:

- La relación entre Carlitos y su abuela.
- Las acciones de Reyna.
- La actitud de Enrique.

(40)

**OR**

(b) Examina el papel de las mujeres en la película.

En tu respuesta puedes considerar:

- Rosario.
- Doña Carmen ‘la Coyota’.
- Señora McKenzie y señora Snyder.

(40)

(Total for Question 12 = 40 marks)
13 *Mar adentro* (Alejandro Amenábar)

**EITHER**

(a) Explica cómo los lugares en la película sirven para simbolizar la situación de Ramón.

En tu respuesta puedes considerar:

- La casa y cómo ayuda a reforzar su aislamiento.
- El mar como símbolo de libertad.
- El tribunal.

(b) Examina la relevancia del papel de Javi en la vida de Ramón.

En tu respuesta puedes considerar:

- Javi como conexión con la realidad y la familia.
- Ramón como figura paterna para Javi.
- La última escena entre Javi y Ramón.

(Total for Question 13 = 40 marks)
14 También la lluvia (Icíar Bollaín)

EITHER

(a) Examina el personaje de Daniel Azuvi.

En tu respuesta puedes considerar:

- Su papel como Huatey.
- El conflicto sobre el agua.
- Su relación con Costa.

(40)

OR

(b) Explica cómo la estructura de la película ayuda a destacar el tema de la injusticia.

En tu respuesta puedes considerar:

- La película que se está rodando.
- El documental sobre el rodaje de la película.
- Los actores y sus papeles.

(40)

(Total for Question 14 = 40 marks)
15 **Volver (Pedro Almodóvar)**

**EITHER**

(a) Examina la forma en que se presenta el concepto de la muerte en la película.

En tu respuesta puedes considerar:

- La muerte como algo 'normal'.
- La muerte y la venganza.
- La muerte en los medios de comunicación.

(40)

**OR**

(b) Explica la relevancia que tiene el título de la película.

En tu respuesta puedes considerar:

- Volver de la muerte.
- Volver al hogar familiar.
- Volver, la canción.

(40)

*(Total for Question 15 = 40 marks)*

**TOTAL FOR SECTION C = 40 MARKS**
Indicar el número de la pregunta que estás respondiendo marcando una cruz en la caja. Si cambias de opinión, pone una línea a través de la caja y indica tu nueva pregunta con una cruz.

Cuestiones seleccionadas: Pregunta 2 ☐ Pregunta 3 ☐ Pregunta 4 ☐
Pregunta 5 ☐ Pregunta 6 ☐ Pregunta 7 ☐
Pregunta 8 ☐ Pregunta 9 ☐ Pregunta 10 ☐
Pregunta 11 ☐ Pregunta 12 ☐ Pregunta 13 ☐
Pregunta 14 ☐ Pregunta 15 ☐

En la caja, indica si estás respondiendo parte (a) o parte (b).

Escribe tu respuesta aquí:
TOTAL FOR PAPER = 60 MARKS

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GCE AS 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 above the grid.

Marking principles

Accents: non-grammatical accent errors are tolerated, for example jóvenes rather than jóvenes unless they cause ambiguity (e.g. 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 (e.g. 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.

<table>
<thead>
<tr>
<th>Text</th>
<th>Correct Answer</th>
<th>Acceptable Answers</th>
<th>Reject</th>
<th>Mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The media in Spain</td>
<td>Los medios en España</td>
<td>Medios españoles</td>
<td>La media</td>
<td>(1)</td>
</tr>
<tr>
<td>2 was</td>
<td>eran</td>
<td>fueron</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>3 strictly controlled</td>
<td>estrictamente controlados</td>
<td>Accept 'controlada' if 'media' used in box 1</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>4 for a large part</td>
<td>Durante (una) gran parte</td>
<td>Durante la mayoría/ la mayor parte</td>
<td>grande</td>
<td>(1)</td>
</tr>
<tr>
<td>5 of the 20th century</td>
<td>del siglo veinte</td>
<td>siglo 20/ siglo XX</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>6 but for</td>
<td>pero desde hace</td>
<td></td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>7 about forty years</td>
<td>unos cuarenta años</td>
<td>aproximadamente cuarenta</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>8 there has been a lively</td>
<td>hay una prensa viva</td>
<td>ha habido una prensa viva</td>
<td>ha sido una prensa viva</td>
<td>(1)</td>
</tr>
<tr>
<td>Text</td>
<td>Correct Answer</td>
<td>Acceptable Answers</td>
<td>Reject</td>
<td>Mark</td>
</tr>
<tr>
<td>------</td>
<td>---------------</td>
<td>-------------------</td>
<td>--------</td>
<td>------</td>
</tr>
<tr>
<td>9</td>
<td>and independent press.</td>
<td>e independiente</td>
<td>y independiente</td>
<td>(1)</td>
</tr>
<tr>
<td>10</td>
<td>Not only are there national newspapers too.</td>
<td>No sólo hay periódicos nacionales</td>
<td>No solo/ No solamente</td>
<td>(1)</td>
</tr>
<tr>
<td>11</td>
<td>but regional newspapers too.</td>
<td>sino regionales también</td>
<td>pero regionales</td>
<td>(1)</td>
</tr>
<tr>
<td>12</td>
<td>In total</td>
<td>En total,</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>13</td>
<td>there are more than ninety dailies in Spain</td>
<td>hay más de noventa diarios en España</td>
<td>más que 90 periódicos diarios</td>
<td>(1)</td>
</tr>
<tr>
<td>14</td>
<td>Since</td>
<td>Puesto que/ ya que/ dado que</td>
<td>desde</td>
<td>(1)</td>
</tr>
<tr>
<td>15</td>
<td>there is now so much information</td>
<td>ahora hay tanta información</td>
<td>hay tanta información ahora</td>
<td>tan mucha</td>
</tr>
<tr>
<td>16</td>
<td>published online</td>
<td>publicada en línea</td>
<td>que se publica en (el/la) Internet en la Red</td>
<td>publicado/ publicados</td>
</tr>
<tr>
<td>17</td>
<td>it is essential that</td>
<td>es esencial/ imprescindible que</td>
<td>es de gran/ suma importancia</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>newspapers cost less</td>
<td>los periódicos cuesten menos</td>
<td>cuestan</td>
<td>(1)</td>
</tr>
<tr>
<td>19</td>
<td>if they want</td>
<td>si quieren</td>
<td></td>
<td>(1)</td>
</tr>
<tr>
<td>20</td>
<td>to maintain their popularity.</td>
<td>mantener su popularidad</td>
<td>seguir siendo populares</td>
<td>(1)</td>
</tr>
</tbody>
</table>

**Total (20)**
Sections B and C, Questions 2 to 15 (written response to works)

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (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 response (AO4)

The critical response mark grid assesses students’ ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (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.

<table>
<thead>
<tr>
<th>Marks</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>No rewardable work.</td>
</tr>
</tbody>
</table>
| 1–4   | • Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.  
    • Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.  
    • Response relates to the work but has limited focus on the question. |
| 5–8   | • Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.  
    • Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.  
    • Response relates to the work but often loses focus on the question. |
| 9–12  | • Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion.  
    • Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.  
    • Response is relevant to particular aspects of the question, occasional loss of focus. |
| 13–16 | • Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.  
    • Arguments are made that mostly link with valid conclusions.  
    • Predominantly relevant response to the question. |
| 17–20 | • Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.  
    • Arguments are made that link with valid conclusions.  
    • Relevant response to the question throughout. |
**Accuracy and range of grammatical structures and vocabulary (AO3)**

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

<table>
<thead>
<tr>
<th>Marks</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>No rewardable language.</td>
</tr>
</tbody>
</table>
| 1–4   | • Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.  
• Limited use of terminology appropriate for critical response to the literary or cinematic work.  
• Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed. |
| 5–8   | • Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.  
• Occasional use of terminology appropriate for critical response to the literary or cinematic work.  
• Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed. |
| 9–12  | • Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.  
• Some use of terminology appropriate for critical response to the literary or cinematic work.  
• Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication. |
| 13–16 | • Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.  
• Frequent use of terminology appropriate for critical response to the literary or cinematic work.  
• Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication. |
| 17–20 | • Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.  
• Consistent use of terminology appropriate for critical response to the literary or cinematic work.  
• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication. |
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 will 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 critical response: vocabulary for critical response 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.

Straightforward language is considered to be:
• simple sentences with limited linking of sentences and clauses
• high frequency grammatical structures and vocabulary.

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.
Errors that **do not hinder clarity**:  
- errors that do not affect meaning, for example gender, adjectival agreements  
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

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

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

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

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

<table>
<thead>
<tr>
<th>Question number</th>
<th>Indicative content</th>
</tr>
</thead>
</table>
| 2(a)            | **Bodas de sangre – Federico García Lorca**  
Students may refer to the following in their answers.  

Poetic images and the use of symbolism in the play help us to understand the theme of fate. Some of the elements that can be considered are given below.

Knives and metal objects

- The Mother refers to knives throughout the play, as both her husband and son are killed by knives. It is this constant reference to knives that prepares us for the inevitable death of her son who is killed by a knife.
- There are constant references to metal such as the silver dagger stuck in the horse’s eyes, the pins from the bridal wreath, the nails and the metal chain. These images all help to build tension and prepare us for the tragic events at the end of the play.

Colours

- Silver is a prominent colour in the play, e.g. the Moon represents the accomplice of death and suggests the imminent fate of the characters.
- Black is the colour of the wedding attire, which is a more traditional colour for funerals, and so gives us an indication of how the relationship is going to end.

Blood

- The Mother also makes reference to blood, which links family members and when one person’s blood is spilt it seals the fate of other members of the family, e.g. the Mother describes to the Father the sight of her dead elder son, comparing blood to a fountain.
<table>
<thead>
<tr>
<th>Question number</th>
<th>Indicative content</th>
</tr>
</thead>
</table>
| 2(b)            | Bodas de sangre – Federico García Lorca  
Students may refer to the following in their answers. |

The Mother's role is central to understanding the symbolism and themes of the play.

- Knives are a recurring symbol and the Mother continuously expresses her obsession with them. She questions the Groom when he is carrying one. This highlights the tragic effect that knives have had on her life with the deaths of her husband and son. Her fear of knives prepares the reader for the inevitable fate of the Groom who is also killed by a knife.

- The Mother represents the traditional way that women were expected to conduct themselves and makes it clear how she sees the role of women. She says that their lives develop within four walls which usually leads to isolation. This portrays the limitations that women had at the time and helps the reader to empathise with both the Mother and the Bride.

- The Bride struggles with the traditional ideas surrounding the way women were expected to behave. She says at one point that she wishes she were a man. This causes the Mother to be concerned that the Bride’s character and personality is too similar to that of her mother, whom she believes did not fulfil the role of a traditional wife.

- The Mother has a cautious relationship with the Bride because of the links to the feud between her family and that of the previous lover of the Bride and the consequent death of the members of her family. This suggests to us how the Bride may bring misfortune to the family, which she eventually does.
### Question number | Indicative content
---|---
3(a) | **Como agua para chocolate – Laura Esquivel**  
Students may refer to the following in their answers.  

Tita recovers from her mother’s domination and her emotional breakdown through Dr Brown’s help, the food prepared by her and for her, and the joy of Esperanza’s wedding.

- Doctor Brown cares for Tita after the breakdown. He restores her both psychologically and physically as he consoles her, and also resets her nose.
- He tells Tita that we all have a box of matches inside us that can be ignited by the touch of love. This is a key element in her final transformation and ultimate freedom at the end of the story, e.g. Tita uses the matches to light up her path towards Pedro in the afterlife.
- He encourages Tita to develop her relationship with Pedro, which reassures her about her right to be happy, so this supports her recovery and transformation.
- Food plays a major part in Tita’s life: Chencha’s soup brings her back to sanity.
- Tita uses food throughout the book to convey her feelings and emotions, e.g. she prepares the food for Esperanza’s wedding. Her personal happiness is transferred to all the guests through the food, and this in turn, encourages her to express her love for Pedro without any constraint.
- The wedding between Alex and Esperanza represents the end of the family tradition and an important step forward for Tita, and therefore contributes to her ultimate recovery and transformation.
- Tita sheds her first tears of joy when Pedro proposes to her at Esperanza’s wedding, 22 years after he had done so previously.
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| 3(b)            | Como agua para chocolate – Laura Esquivel  
Students may refer to the following in their answers.  

The Mexican Revolution has a significant impact on the lives of the characters:  

- The presence of the Villistas in town indicate the proximity of the revolution to everyday life, e.g. a servant recounts that she saw a man hanged in the town square.  
- Pancho Villa, the head of the revolution, is mentioned several times, which draws the reader’s attention to the political developments of the time.  
- Tita is left on her own to deliver the baby because her mother and Pedro are delayed.  
- At Roberto’s christening, the priest suggests to Mamá Elena that it would be prudent to have a man in the house to guard against possible attacks by the rebels.  
- The arrival of the revolutionaries at the ranch highlights the vulnerability of women during this time.  
- Gertrudis is taken by a revolutionary and after some time returns as a general of the revolution. This shows the extent to which the role of women was affected by the situation in Mexico at the time. |
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| 4(a)            | El coronel no tiene quien le escriba – Gabriel García Márquez  
Students may refer to the following in their answers.  

The Colonel can be perceived in a positive way, in a negative way or in both ways.  

- His patience can be seen positively and negatively. He is trusting, optimistic and has faith in the future, e.g. he waits patiently for his herbal tea to boil and he continues to wait for the letter that will change his life.  
- He is very passive and does nothing to end his hunger and poverty, e.g. we are told that for many years ‘el coronel no había hecho nada más que esperar’.  
- The Colonel is considerate and gentle with his wife when she is ill, e.g. during her asthma attack, he helps her to feel better.  
- His wife has a lowly view of him, e.g. she accuses him of paying more attention to the cockerel than to her.  
- The doctor calls him politically naïve and the apprentices call him ‘bobo’.  

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| 4(b)            | *El coronel no tiene quien le escriba – Gabriel García Márquez*

Students may refer to the following in their answers.

García Marquez uses symbolism to illustrate the principal themes of the novel.

The cockerel symbolises dignity and hope:
- By selling it, the Colonel and his wife hope to solve their financial problems.
- It can be seen as a symbol of political resistance. The cockerel is also a metaphor for the political rebellion of the village; there are strong political links between the cockerel and the characters Rolfe and Rama.
- Towards the end it represents the ambivalence in the Colonel’s feelings, e.g. the Colonel says that when the corn runs out they will have to feed the cockerel with their own livers, which contrasts with the fact that the Colonel and his wife end up eating the cockerel’s food.
- The cockerel changes in meaning for the Colonel’s wife; from being the source of her son’s death it later becomes a possible source of income that would save them from their misery.

The letter symbolises the failure and unchanging nature of the bureaucratic system:
- The letter is a constant source of worry and hope for the Colonel. It reminds the reader of the constant frustration the Colonel faces.

The weather symbolises the inevitability of events:
- The weather has a direct effect on the characters and emphasises their feelings and moods, especially those of the Colonel and his wife, e.g. the humidity and heat in October cause unnatural growths in the Colonel’s stomach, however his mood changes to optimism when December arrives with the better weather.
- The weather can be seen as a metaphor for oppression in the country; no one can escape the weather and similarly no one can escape the violence and political repression in the country.
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| 5(a)            | **La casa de Bernarda Alba – Federico García Lorca**  
Students may refer to the following in their answers.  
Bernarda is constantly concerned about what the neighbours might say.  
• As a widow, Bernarda is left responsible for the wellbeing and future of her daughters. She wants to be seen by the neighbours as being in control of her family.  
• She imposes seven years of mourning on her daughters, creating an oppressive atmosphere in her home. Consequently, she unwittingly creates rebellion in her daughters which leads to the tragic events at the end of the play.  
• Bernarda keeps her mother in her room. She tries to avoid criticism and gossip about herself and her family from the neighbours by minimising the contact between them and the outside world.  
• When Adela wears her green dress against her mother’s wishes, she is rebelling against the control and boundaries her mother is trying to establish. Bernarda wants her to wear black to show the local community the control she has over her family and the values she considers important.  
• Bernarda shows how worried she is about keeping up appearances when Adela dies. Bernarda makes it clear that she died a virgin and gives orders to let everybody know that. The consequence of this for the future of the family is clear; they will live with even more restrictions.  

The lack of love from Bernarda:  
• Bernarda makes it clear that she is not interested in her daughters’ feelings, e.g. when Angustias talks to Bernarda about her concerns for Pepe, Bernarda dismisses them and says that the most important thing is that Pepe should never see Angustias crying. She wants to keep up the appearance of peace and happiness despite what is actually happening in her house.  
• Her treatment of her mother also shows her lack of love.
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| 5(b)            | **La casa de Bernarda Alba – Federico García Lorca**  
Students may refer to the following in their answers.  
  
Lorca uses colours to illustrate his intention to provide a ‘documental fotográfico’ or to typify each of the characters.  

- Lorca tells us at the beginning that the play is meant to be a photographic documentary. This draws attention to the significance of the colours that are used.  
- Lorca emphasises the limitations in which the family has to live by creating a monochrome setting in contrast with the richness of the colourful Andalusian culture beyond the house.  
- White represents purity but also sterility. The walls of the house are white and represent the purity that Bernarda wants to preserve within it. This emphasises her obsession with keeping up appearances. This can also be seen after Adela dies when Bernarda orders the daughters and La Poncia to dress Adela in white to show that she died a virgin.  
- Prudencia says that the pearls in María Josefa’s necklace and Angustias’ engagement ring represent tears. Angustias, trying to be positive about her engagement, suggests that that belief is a thing of the past. However, there are tears at the end of the play instead of a happy wedding.  
- Black and white are used together to present contrasts. Pepe’s black and white photograph emphasises the mixture of feelings that Martirio, Adela and Angustias have towards him. Other examples are the white horse in the dark night and the white walls contrasting with the black clothes worn by the women in mourning. These extremes show the duality of the feelings of the characters, torn between what they really feel and what they are forced to do and express.  
- Adela wears green, a symbol of freedom from sexual repression. She is therefore challenging the order established by Bernarda. This leads to her death.  
- Bernarda condemns the colourfulness of the fan Adela gives her (it has red and green flowers), and makes it clear that those are not appropriate colours for a widow. This emphasises Bernarda’s obsession with adherence to social codes. |
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| 6(a)            | **Nada – Carmen Laforet**  
Students may refer to the following in their answers.  
Each of the locations has a direct effect on Andrea and the other characters.  
- Andrea’s bedroom is connected to privacy and freedom. Andrea lives in the lounge at the beginning, exemplifying how crowded the house is and emphasising how uncomfortable Andrea feels, e.g. it is cold and her bed is dirty. Andrea cannot have any privacy; e.g. Gloria takes Andrea’s clothes without permission and Angustias looks through Andrea’s suitcase.  
- Angustias’ room becomes her escape from the family incidents, e.g. she retreats to the privacy of her room after Román’s death. Both rooms exemplify the frustrations Andrea has to endure during her stay in Barcelona, e.g. her lack of freedom and poverty.  
- The house in Aribau represents the financial difficulties of the family, but also provides some opportunities for relief. The house is described as dirty, crowded and old. The decoration is poor and does not show good taste, e.g. the paintings in the bathroom are created by Juan, who is not a very talented painter.  
- The bathroom is a place where Andrea can cleanse herself physically and mentally, e.g. she describes her showers, which despite being cold give her a great sense of relief.  
- Román’s room is a place where Andrea can share his solitary and bohemian lifestyle. She, and other women in the story, are attracted by this lifestyle, e.g. the good music, especially when played by Román, adds to the captivating atmosphere. This environment portrays how difficult it is to resist Román and his lifestyle which, as we learn, is very problematic to people around him.  
- The Francia station is where Andrea first arrives in Barcelona. This represents the beginning of her journey.  
- The university offers Andrea access to culture, education and therefore a new world of experiences. There, she also starts developing friendships that will have a significant effect in her evolution, e.g. Ena becomes her best friend.  
- Ena and Pons’ houses give Andrea access to the upper classes, which becomes an escape from her restricted life at home, e.g. evening dinners at Andrea’s house are very enjoyable and civilised which contrasts with her home life.  
- The excursions to the coast with Ena and Ena’s boyfriend are important for Andrea as she experiences happiness, friendship and a wealthier lifestyle, a complete contrast with her experiences at home with her family. |
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| 6(b)            | **Nada – Carmen Laforet**  
Students may refer to the following in their answers: Andrea’s character develops from her start in miserable circumstances in Barcelona, through the positive influence of her friendship with Ena, to the arrival of the letter from Ena’s father offering her the opportunity to work in Madrid.  
- Andrea has had a miserable and depressing time living in her grandmother's house in Barcelona, e.g. she finds the house filthy and falling apart, which her grandmother fails to see.  
- Andrea lives with her controlling aunt Angustias, her uncle Ramón who commits suicide and her uncle Juan who abuses his wife.  
- At university, Andrea befriends a rich girl, Ena, who pretends to care for her uncle Ramón but, in fact, is taking revenge for his abuse of her mother years before. Ena moves to Madrid with her family and invites Andrea to join them.  
- Ena’s letter summarises her worries but also her hopes. It shows how her life is changing in a positive way. She is planning to live in Madrid and get married, which can relate to Andrea starting a more positive chapter in her life by joining Ena’s family.  
- Ena’s father offers her a new job and to subsidise her education. Andrea compares the emotion she feels about going to Madrid with her feelings before coming to Barcelona. They are both intense, but before, she was full of expectations, now she just sees a door to freedom, e.g. she refers to the letter as ‘horizontes de salvación’.  
- She leaves quietly without saying goodbye. For her it resembles a prison break, escaping from the anxieties that the family caused her, e.g. Andrea comments ‘me emocionaba como una liberación’. |
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| 7(a)            | **Primera memoria – Ana María Matute**  
Students may refer to the following in their answers.  
The role and position of women is exemplified throughout the novel.  
- Tía Emilia waits for her husband to return from the war. Her life simply revolves around looking through the window and waiting, cooped up in the house. This is what is expected of her.  
- Matia’s grandmother is obsessed with Matia’s looks and appearance. She is concerned about her being too tall and too thin. This is because if you are both beautiful and rich you will stand the best chance of finding a rich husband with a high social standing.  
- Antonia is the same age as Matia’s grandmother but they have different social status. Antonia has been a servant to the grandmother all of her life. Antonia’s life is controlled by her. She even decided when and to whom Antonia would be married and what happened to her son after Antonia was widowed.  
- Tía Emilia and Malene have a similar history in so much as they both have an illegitimate child from the same man, Jorge de Son Mayor. However, because of her higher social standing and protection from her mother, Tía Emilia escapes the same public harassment and humiliation that is suffered by Malene.  
- When Matia first arrives on the island her grandmother says ‘we will tame you’. This suggests that society expects young girls to conform to certain ways of behaving.  
- It becomes increasingly clear that the older Matia gets, the less freedom she has. She is not allowed to go to the orange grove overnight because she would be with a group of boys. Matia has reached an age when she would be considered sexually attractive to the boys. |
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| 7(b)            | **Primera memoria – Ana María Matute**  
Students may refer to the following in their answers.  

The characters in the novel are sometimes shown to be affected by the war yet there is also evidence that they remain unaffected by it.  

- Borja and Matia are both on the island indefinitely due to events occurring on the mainland. Borja is on holiday there when war breaks out and Matia is sent there after her governess falls ill and cannot look after her, while her father is away fighting for the republicans. The war has a huge impact on both their lives.  

- There are a number of references to the idea that the war has little impact on the island. The war ‘aparecía fantasmal, lejana y próxima a un tiempo’. No ships pass by. Enemy planes are seen only a couple of times and then they are very high in the sky.  

- The islanders are fully aware of what is happening on the mainland. Reports of the atrocities taking place filter through and are shared. Tío Alvaro is a colonel in the nationalist army and Borja proudly tells everyone how he is able to shoot anyone he wishes.  

- The islanders are protected and distanced from first-hand experiences of the cruelty of war. They read about what is happening via the newspapers, which, inevitably, do not give a balanced account of the true events, e.g. the grandmother is apparently unaffected.  

- The Taronjí brothers are feared by the residents in the village. Their role is to round up and deal with a list of ‘suspects’. This mirrors events on the mainland and shows that the atrocities of war are just as evident on the island.  

- The children in the novel divide into two opposing groups, which are referred to by both Matia and Borja as ‘us’ and ‘them’. The members of the two groups are formed from two different social classes, and they fight against each other, just like the two opposing sides of the civil war. |
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| 8(a)            | **Réquiem por un campesino español – Ramón J. Sender**  
Students may refer to the following in their answers.  
Mosén Millán or Paco’s father or both can be seen as influential in Paco’s life and ultimately in his death.  
- It can be argued that Mosén Millán, Paco’s spiritual father, has the greater influence on Paco. He baptised him and considered himself responsible for his spiritual well-being.  
- When Paco is older, Mosén gains Paco’s trust, e.g. keeping the secret about Paco having a revolver. This trust leads to Paco’s death as he trusts Mosén Millán about having a fair trial if he gives himself up. However, Paco is deceived and is subsequently executed.  
- Mosén Millán takes Paco to the caves and on the way home, Paco starts to question the situation of poverty in which those people were living and loses confidence in the role of the Church. Instead, he puts his trust in local politics where, as a councillor, he can address social problems in a practical way.  
- However, Paco’s father is his role model. When asked by the Bishop about his future dreams, Paco says he wants to be a peasant like his father, not a priest like Mosén Millán.  
- Paco learns from his father about the injustices regarding land ownership and payments to the Duke. Paco takes his father’s place as a local councillor and attempts to put this right using the legal system. However, this proves to be impossible and Paco is executed.  
- Paco’s father is tricked by Mosén Millán into revealing Paco’s hiding place. This allows the Falangists to find Paco and eventually kill him. |
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<td>Réquiem por un campesino español – Ramón J. Sender</td>
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<td>Students may refer to the following in their answers.</td>
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<td>Social injustice is an important theme in the novel, this can be seen through poverty, payments to the duke and executions without a fair trial.</td>
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<td>• There is extreme poverty in the outskirts of the town and neither the Church nor the government seem to be taking action to prevent it, e.g. no one visits the people in the caves.</td>
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<td>• Poor people are regarded as a lower and different class, e.g. at the wedding, the men are joking about ‘getting their shirts drunk before giving them to the poor’. This implies that they do not consider themselves poor and, therefore, can treat people with disrespect.</td>
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<td>• Paco challenges Mosén Millán about the unfair, high rent that the peasants have to pay the Duke for their pastures. The priest disregards Paco’s comments and suggests he should leave the matter alone. This attitude of the priest shows the passive role of the Church towards social injustice.</td>
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<td>• There is a legal battle to give more power to the peasants but eventually this fails when the local leaders are killed, the town reverts to a repressed and fearful peace and the poor have to continue to pay the wealthier people for their right to work.</td>
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<td>• Even at the end, Paco trusts the institutions like the Church and the government to be just and to give him a fair trial, however he very quickly learns that they cannot be trusted and at the end he is executed alongside two other innocent men. This demonstrates how the social injustices continue beyond the end of the story.</td>
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| 9(a)            | **Diarios de motocicleta – Walter Salles**  
Students may refer to the following in their answers.  

Social inequality is one of the main themes of the film and the leprosy hospital is full of relevant symbols to exemplify it.  

- The river is used as a border separating the ill from the healthy. This represents how the society is clearly divided, with the poor and vulnerable separated from those in better circumstances. It divides the mixed races from the mostly white population on the doctors’ side.  
- When Ernesto swims across the Amazon it is a big challenge for him as he has severe asthma. He prefers to stay with the ill people on his birthday, which represents his rejection of any relationship with the upper class and his cleansing and re-birth.  
- The gloves used at the leprosy hospital are unnecessary, given the non-contagious nature of the disease, however the members of the Church insist on their importance. This is used symbolically to differentiate and separate the ill from the healthy.  
- During his birthday celebration he gives a speech in which he points out the need for a united Latin America where people are treated fairly. In doing so, he highlights the current inequalities across the continent.  
- The Church has the power to help, e.g. with emotional support and food. It also has the power to punish, e.g. people do not get food if they have not attended mass.  |
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| 9(b)           | **Diarios de motocicleta – Walter Salles**  
Students may refer to the following in their answers.

The visit to Machu Picchu was a turning point in the evolution of Ernesto’s character as he questions himself and starts thinking of an armed revolution.

- Ernesto reflects on the differences between the Inca culture and the Spaniards and wonders how Latin America would be if the colonisation had not happened. This inspires him to fight for a society free from oppression.

- Ernesto wonders how he can feel nostalgic about a culture that he did not know. This encourages him to work for the values of native people in order to preserve their culture.

- Alberto suggests a revolution through democracy, which Ernesto sees as impossible. This is the first time he refers to a revolution using weapons and this will result in his enlisting in an armed revolution.

- The contrast between the beauty of Machu Picchu and the city of Lima leaves Ernesto frustrated and angry. This develops into an overall negative and pessimistic view of the situation in Latin America. |
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| 10(a)           | **El laberinto del fauno – Guillermo del Toro**<br>Students may refer to the following in their answers.  
Ofelia accepts the tests given to her by the faun for several different reasons.  
- Ofelia finds comfort and hope in fantasy to help her cope with the difficult personal circumstances she has experienced, e.g. her father has died, her mother has remarried and the family has moved to the countryside.  
- Ofelia lost her father and therefore lacks a male role model, but is clearly distrustful of the strict and domineering Captain. When the faun says that she is the princess of the underworld and offers her the chance to meet her father there, she is motivated by the idea of reuniting her family.  
- Ofelia’s mother is sick during her pregnancy, and as Ofelia is devoted to both her mother and the baby, she is determined to protect them. By accepting the faun’s missions she believes that she can keep them safe.  
- Ofelia is unhappy with the idea of a life with the Captain as a father, so does her utmost to fulfil the faun’s requests in order to achieve freedom in the underworld and escape the harsh reality in which she finds herself.  
- Ofelia is curious and daring, e.g. when she goes under the tree to retrieve the key from the toad, she shows no fear.  
- She is rebellious, especially towards the Captain, e.g. she smiles when her mother says that through ruining her dress she has upset the Captain and this makes Ofelia happy.  
- Ofelia is fond of fairy tales and fantasy, e.g. she takes fantasy books to her new house and is always reading them; the idea of being part of her own fairy tale clearly motivates her. |
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| **10(b)**       | **El laberinto del fauno – Guillermo del Toro**  
Students may refer to the following in their answers.  

The use of colour has an effect on the development of the story, particularly to contrast fantasy with reality.  

Colours related to the fantasy world:  
- The faun scenes are usually in earthy colours such as greens and browns, e.g. when the faun meets Ofelia for the first time at the labyrinth. This makes it clear that Ofelia is entering a fantasy world.  
- Ofelia is usually dressed in or surrounded by something green, e.g. her coat when she arrives in the house or the dress her mother makes for her. This colour links her to the earthy colours that make reference to and link her to the faun’s fantasy world.  
- The tests that Ofelia has to go through are usually depicted by rich and warm colours, such as reds, yellows, and oranges, e.g. the test at the Pale Man’s banquet has lots of colourful food served on the table. Also, the kingdom is portrayed with rich, golden colours, which have the effect of presenting the story as a fairy tale, as in a children’s book, clearly associating these scenes with the world of fantasy.  

Colours related to reality:  
- Washed-out and pale blues and greys are used for the reality scenes, e.g. in the scenes where the Captain features we see these colours in the background, and in his uniform. These dull colours suggest that the regime enforces limits to freedom and creativity, especially when compared with the colours used in the fantasy scenes.  
- The harshness of reality is always presented with pale blue colours diffused by the rain, e.g. the scenes when the Doctor is shot and when Ofelia emerges from under the tree. The drab colours in both these scenes add to the effect of pathetic fallacy.  

The colours that show the interaction between fantasy and reality:  
- Vibrant red is a colour that links the real and the fantasy world through blood, e.g. the book that Ofelia was given by the faun shows bright-red fallopian tubes and soon after we seen Ofelia’s mother bleeding profusely. This shows the viewer that there is a direct link between Ofelia’s fantasy and real worlds.  
- In the final scenes, the rich, warm colours of the fantasy world enter the real world, e.g. the warm glow of the fire when the Captain is drugged by Ofelia and the vibrant red when she dies contrast sharply with the blue-grey colours of the scenes. The viewer can see that both reality and fantasy are combining and leading to Ofelia’s death in the real world and her return to the fantasy kingdom.
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| **11(a)**       | **La lengua de las mariposas – José Luis Cuerda**  
Students may refer to the following in their answers.  

The last scenes in the film allow the viewers to see the true values that motivate the main characters.  

- Ramón, Moncho’s dad, struggles to put his political beliefs and friends to one side; he was very loyal to them throughout the film, but ends up protecting his family and pretending he is against his original beliefs.  

- Moncho values the education Don Gregorio has given him and when it comes to turning against him he does not use the same words as the others, but rather the words that Don Gregorio taught him.  

- Moncho’s older brother is shocked when he spots a band member, but joins in with his family. Friendship was important for him, but once again, the family unity proved more important.  

- Rosa, Moncho’s mother, is willing to do anything to protect her family, even though that means going against her principles and lying, e.g. she hides her husband when his comrades look for him and lies about the suit that her husband gave to Don Gregorio. The love for her family is her biggest motivation. |
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| 11(b)           | **La lengua de las mariposas – José Luis Cuerda**  
Students may refer to the following in their answers.  
The social and political situation of Spain are reflected through education, religion and the natural setting of the film.  
- There are limited financial resources for education, e.g. there is only one room for all students and Don Gregorio mentions how difficult it is to obtain a microscope.  
- The wealthy exert their influence in society, e.g. a wealthy parent tries to ‘pay’ Don Gregorio to help his son achieve better.  
- Gender inequality: only boys attended school.  
- The relationship between church and society: the priest meets with the rich parent and soldier after mass; the priest tells Moncho off for not being able to recite Latin phrases since attending school, and this is seen as a criticism of Don Gregorio. This represents the conflict between the Church and republican ideals.  
The rural setting: the film is set in a small town and great importance is given to nature. This suggests how Spain was mainly rural at the time, e.g. when Moncho runs away from school he runs through the market and along the river where the women gather to wash clothes, which was very common at the time. |
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| 12(a)           | La misma luna – Patricia Riggen  
Students may refer to the following in their answers.  
The theme of protection is central to the film and is largely connected to Carlitos.  
- As Carlitos’ mother is working abroad, it is his grandmother who protects him. She is seen providing a birthday party for him and angrily ejecting two uninvited guests who have unsettled Carlitos.  
- Carlitos also protects his grandmother. She is sick and he is seen bringing her breakfast in bed. When he discovers that she has died, he is at first sad and bewildered. Who will protect him now? He realises that he must look after himself and decides to travel to the US to find his mother.  
- Carlitos is very vulnerable when he arrives in the US and makes a bad choice in whom to trust. The drug addict who befriends him, tries to sell him when it becomes clear that Carlitos has no money. It is at this point that Reyna intervenes, protecting Carlitos from being taken away by the people traffickers.  
- Reyna provides another mother figure for Carlitos, feeding him and offering him shelter and protection. She protects not just Carlitos, however, as he discovers that she has a whole houseful of illegal immigrants in her care. She protects adults as well as Carlitos.  
- Enrique takes little notice of Carlitos at first. They are both part of an illegal work party for a tomato grower. After a police raid, they are the only two not to have been found and arrested. This automatically throws them together, although Enrique makes it very clear that he does not want to be responsible for Carlitos. Gradually, his view softens towards the boy, especially when the meeting with Carlitos’ estranged father goes badly.  
- Enrique finally makes a huge personal sacrifice in order to protect Carlitos, allowing the police to arrest him to give Carlitos a chance to escape. From his smile, it seems that Enrique is pleased to have been able to protect Carlitos from the authorities. |
La misma luna – Patricia Riggen

Students may refer to the following in their answers.

The women have roles that are both traditional and yet unpredictable.

- Rosario is a mother who cannot be a mother. She is torn between wanting to be with her son and wanting to provide for him, something she can only do while in the US. She rings Carlitos at the same time every week and struggles to contain her sadness at not being with him, particularly on his birthday.

- Rosario is a strong woman, having made the perilous journey over the border and holding down two jobs, yet she is in a position of weakness and at the mercy of her employers who know that she is an illegal immigrant, e.g. has no choice but to do whatever they ask and to accept unfair treatment and dismissal.

- Doña Carmen is a good-hearted criminal. She runs a business helping Mexicans cross the border into the US illegally, yet she has taken Carlitos to her heart and is a mother figure to him. He runs small errands for her. To dissuade him from following his mother, she warns him of the dangers of crossing illegally.

- When Carlitos disappears, Doña Carmen is the one who raises the alarm and tries to find him. Far from being a cold-hearted exploiter of the vulnerable, she takes a lot of trouble to investigate and even dares to contact one of his mother’s employers in the US. It is through Doña Carmen that Rosario finds out about her mother’s death and Carlitos’ disappearance.

- Señora McKenzie and Señora Snyder are the two faces of America. They both employ Rosario as a cleaner but the similarity ends there.

- Señora McKenzie appears to be unfriendly and self-obsessed. She reprimands Rosario for not having done some gardening, although it was a task that Rosario was unaware of and is willing to do the following day. She appears uncomfortable knowing that Rosario works for another family and takes the opportunity to dismiss her, refusing to pay her for the days already worked. She takes advantage of Rosario's precarious position as an illegal immigrant.

- Señora Snyder is much more sympathetic. She acts on the call she receives from Doña Carmen and travels to find Rosario to let her know that her mother has died and her son is missing. She treats Rosario as an equal.
<table>
<thead>
<tr>
<th>Question number</th>
<th>Indicative content</th>
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</thead>
</table>
| 13(a)           | **Mar adentro – Alejandro Amenábar**  
Students may refer to the following in their answers.  

The choice of locations in which the film develops has a particular significance as they help to symbolise Ramón’s situation.  

- The house represents Ramón’s body. Both are immovable, isolated and visited by others.  
- His room in the house could be a metaphor for his mind, i.e. it is where he exists and is closed off.  
- The house also proves how inaccessible and difficult Ramón’s situation is when the priest visits and he is unable to climb the stairs to see Ramón. This inability to reach Ramón on a physical level acts as a metaphor for his inability to reach Ramón on a psychological level, as he is unable to change his mind about suicide.  
- When Julia collapses, she is only a short distance away from Ramón down the corridor but Ramón still cannot help her. This emphasises Ramón’s feelings of frustration and helplessness with regard to his own situation.  
- The sea plays a dual role in Ramón’s life. He remembers the sea as the cause of his injury but it is also a place of happiness and relaxation in his mind, which he uses to escape from the reality of his situation.  
- Ramón’s fate is decided in the courtroom. He is powerless to make decisions for himself.  
- The journey to the courtroom reinforces how reliant he is on other people as he needs help to get out of the house, the wheelchair has to be adapted and he has to travel by taxi.  
- His trip to the court reveals that Ramón has become famous; the taxi driver recognises him and he attracts media attention. |
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</table>
| **13(b)**       | **Mar adentro – Alejandro Amenábar**  
Students may refer to the following in their answers.  

Ramón’s nephew, Javi, has a significant role in the film, showing us Ramón’s strategies to survive and giving us an insight into Ramón’s and the family’s feelings.  

- Javi is Ramón’s link to reality beyond the limitations of his disability, e.g. watching football together.  
- Ramón designs projects that require Javi and Ramón’s father to interact, e.g. the device he uses to write. This creates a link between Ramón and his father, given that their relationship is broken because of his desire to die.  
- Ramón feels very close to Javi and encourages him to do well in school. Ramón is depicted as a father figure to him.  
- When Ramón leaves the house to die, it is Javi who embodies the realisation of how final his decision is. It is only then that Javi shows strong feelings towards Ramón. |
Question number | Indicative content
--- | ---
14(a) | También la lluvia – Icíar Bollaín  
Students may refer to the following in their answers.  
Daniel is the centre of the film within a film and also of the water conflict.  
- Daniel is the star of the film within a film and because of this is a valuable asset for the film company. In spite of requests from the producer and director, he puts himself in a position to be arrested and also beaten up. He never forgets that real life is more important than play acting in a film.  
- He seems to embody the rebellious spirit of the character he plays. From the first time he appears on screen, at the casting session, he is rebellious and willing to lead his fellow Bolivians into action. Ironically, he is arrested while in costume and immediately after shooting a scene in which he is punished by the authorities.  
- Daniel never forgets that the film is less important than the struggle for a clean water supply. He mobilises his neighbours to stand up to the privatisation of the water supply in Cochabamba. He is unafraid of hard work, helping to dig a 7 km ditch for fresh water. He is unafraid of authority, standing up to the foreign company that wants to privatise the water.  
- He is reckless in how he continually puts himself in danger for the sake of the protest. He is willing to suffer a beating, the anger of the producer and imprisonment. He seems unconcerned that his wellbeing is of monetary value to the film company. He is also indirectly responsible for his daughter’s injury.  
- In the beginning, at the casting session, Costa considers Daniel a nuisance and a liability. This impression seems right when Costa has to get him released from jail. Although Costa did this to protect the interests of the film, Daniel is grateful. Costa starts to see Daniel as a person and to respect him for his integrity. Costa feels protective towards Daniel’s wife and daughter and stays in Bolivia after the rest of the film crew has left in order to help them and to find Daniel. At their final meeting, there is genuine affection between them and sadness at parting.
<table>
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</table>
| **14(b)**       | **También la lluvia – Icíar Bollaín**  
Students may refer to the following in their answers.  
Injustice is shown in both the contemporary and historical scenes and often one mirrors the other. |
<p>|                 | - The film that is being shot by the film company is about the arrival of Columbus and the Spanish conquistadors. Certain key events of that era are presented, all of which show the injustices faced by the indigenous people of that time, e.g. Columbus claims the land for the crown of Spain, an enormous cross is erected, signalling the imposition of Christianity, the indigenous population is used as slaves, they are hunted, their villages burned and their leaders summarily executed. |
|                 | - With the film crew is a woman filming a documentary of the making of the film. Many of the scenes of protest against the privatisation of the water are shown through her lens. We see the huge crowds of protesters marching and also the implacable authorities standing against them. The documentary maker is asked to stop filming at times but she witnesses the efforts of the locals to stop the unjust capping of their wells and the violent way that the protests are broken up and the leaders, including Daniel, are arrested. |
|                 | - Ironically, the actor who plays Columbus is vocally supportive of the local people in the water dispute. The two actors who play the priests and who, while in character, so strenuously plead for justice for the indigenous people at the risk of their own safety, are the first to say they are leaving the country in order to protect themselves. |
|                 | - At an official reception for the film crew by the local authorities, it is starkly obvious how differently the company of actors is treated than the local people. While the officials speak up for the foreign company that wishes to privatise the water supply, the actor who plays Columbus appears unafraid to stand up for the rights of the locals. |</p>
<table>
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<tr>
<th>Question number</th>
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</thead>
</table>
| 15(a)           | **Volver – Pedro Almodóvar**  
Students may refer to the following in their answers.  
The concept of death is presented in several ways throughout the film and it has various effects on the main characters.  
- The film opens with a scene in which village women are cleaning the graves in a cemetery. This pragmatic approach to death, notably by women in this scene, highlights the strength of the characters, suggests that death is part of their everyday life and that attending to the graves of their loved ones is a duty that they happily fulfil.  
- Characters are not fearful of death but accept it as something ‘normal’, e.g. Raimunda’s sister seems to believe that she has brought her dead mother back in the boot of her car and accepts this without question. Agustina shows no fear when facing a serious illness, and is worried instead about the unknown location of her mother.  
- The death of both Irene’s and Raimunda’s husbands is presented as an act of revenge, following their abusive behaviour, e.g. Raimunda and her daughter were both abused by men who were killed as a consequence of their acts.  
- Death is shown to be exploited on television instead of being dealt with in private, e.g. the reality TV show tries to create a sensationalist story about possible reasons for the death of Raimunda’s parents and the disappearance of Agustina’s parents. |
<table>
<thead>
<tr>
<th>Question number</th>
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</thead>
</table>
| **15(b)**       | **Volver – Pedro Almodóvar**  
Students may refer to the following in their answers.  

Volver means ‘to come back’ and relates to the theme of death and the feeling of coming back home. It is also connected to the importance of music.  

- Irene returns from the dead to help people through their final days of life, making sure they have a decent life.  
- Returning to someone’s last resting place provides closure, e.g. Raimunda and her daughter return to the place where Raimunda has buried her husband, and this gives them both a sense of relief and closure.  
- Raimunda and Sole return to La Mancha where they reunite with Irene, their mother; there they talk openly and solve long-standing issues, which makes them a happier family.  
- Volver is the title of the song that Raimunda sings in the film. Irene taught Raimunda this song as a child to present during an audition to become a film star. When Raimunda sings it during the party in the restaurant, Irene understands that Raimunda remembers her. This is very important because it shows a strong emotional connection between the two characters. |
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: 7 to 9 minutes (recommended)
  - Task 2: 5 to 6 minutes (recommended)
  - Total assessment time: 27 to 30 minutes, (12 to 15 minutes of speaking plus 15 minutes’ preparation time for both tasks).

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 **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 **both** tasks.
- Candidates may refer to their notes during the assessment.
- Candidates must **not** write on the stimuli.
- 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 for Task 2, and for giving them the correct stimulus card based on that choice.
Task 1

- Task 1 is recommended to last 7 to 9 minutes.
- The candidate is provided with a stimulus card, following the sequence outlined by Pearson (see sequencing grid overleaf), with two texts based on Theme 1.
- During this time:
  - you must ask the four compulsory questions in the order they are written. Questions may be repeated, but rephrasing is not allowed.
  - you must ask follow-up questions on any other aspect(s) of the sub-theme for the remainder of the task. These questions should allow the candidate to demonstrate understanding of the cultural and social context by expressing relevant ideas and opinions, and providing relevant exemplification/information. Optional generic questions are provided below to support the teacher-examiner in this part of the task.

Task 2

- Task 2 is recommended to last 5 to 6 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 overleaf).
- The choice of sub-theme 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 'festivals and traditions'.
- 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 2 part 1

- You must:
  - ask the two compulsory questions in the order they are written. Questions may be repeated, but rephrasing is not allowed.
  - develop the discussion by asking appropriate follow-up questions relating to the subject matter of the stimulus.

Task 2 part 2

- You must broaden the discussion by moving on to any other aspect(s) of the same sub-theme. Questions asked should allow the candidate to demonstrate understanding of the cultural and social context by expressing and justifying relevant ideas and opinions, providing relevant exemplification/information and developing arguments and drawing conclusions. Optional generic questions are provided by Pearson (see below) to support you in this part of the task.
Optional generic questions to promote discussion:

- ¿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 12 to 15 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

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 or lunchtime, start the next candidate on next order of the sequence. For example, if 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.
<table>
<thead>
<tr>
<th>CANDIDATE</th>
<th>STIMULUS CARD TASK 1</th>
<th>STIMULUS CARD TASK 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Candidate 1</td>
<td>Card 1</td>
<td>Card 7 or 9</td>
</tr>
<tr>
<td>Candidate 2</td>
<td>Card 3</td>
<td>Card 8 or 11</td>
</tr>
<tr>
<td>Candidate 3</td>
<td>Card 5</td>
<td>Card 7 or 12</td>
</tr>
<tr>
<td>Candidate 4</td>
<td>Card 4</td>
<td>Card 10 or 11</td>
</tr>
<tr>
<td>Candidate 5</td>
<td>Card 6</td>
<td>Card 9 or 12</td>
</tr>
<tr>
<td>Candidate 6</td>
<td>Card 2</td>
<td>Card 8 or 10</td>
</tr>
<tr>
<td>Candidate 7</td>
<td>Card 5</td>
<td>Card 7 or 10</td>
</tr>
<tr>
<td>Candidate 8</td>
<td>Card 4</td>
<td>Card 10 or 12</td>
</tr>
<tr>
<td>Candidate 9</td>
<td>Card 2</td>
<td>Card 9 or 11</td>
</tr>
<tr>
<td>Candidate 10</td>
<td>Card 6</td>
<td>Card 8 or 12</td>
</tr>
<tr>
<td>Candidate 11</td>
<td>Card 1</td>
<td>Card 7 or 11</td>
</tr>
<tr>
<td>Candidate 12</td>
<td>Card 3</td>
<td>Card 8 or 9</td>
</tr>
</tbody>
</table>

**Key to Advanced Subsidiary Task 2 cards for invigilator**

<table>
<thead>
<tr>
<th>STIMULUS CARD</th>
<th>SUB-THEME (IN ENGLISH)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 + 8</td>
<td>Music</td>
</tr>
<tr>
<td>9 + 10</td>
<td>Media</td>
</tr>
<tr>
<td>11 + 12</td>
<td>Festivals and traditions</td>
</tr>
</tbody>
</table>
Instructions

- You have **15 minutes** in total to prepare for Task 1 and Task 2.
- You must **not** write on the stimuli.
- Dictionaries and other resources are **not** allowed at any time.
- You are permitted to make notes on up to a maximum of one side of A4 paper for Task 1 and Task 2.

Task 1

- Read the **two** texts provided.
- Prepare to summarise the first text and answer questions on both texts.
- You have approximately 7 to 9 minutes discussion time for Task 1.
- During this time you must answer:
  - **four** questions posed by the teacher-examiner.
  - follow-up questions on the sub-theme.
- You may ask for questions to be repeated.
- You must **not** read out whole, prepared sentences in answer to questions.
STIMULUS SP1
Task 1
Tema: La evolución de la sociedad española
El cambio en la estructura familiar

Texto 1

Más de un millón de personas viven en pareja sin estar casados. Uno de cada cinco bebés nace fuera del matrimonio. Hay casi medio millón de hogares encabezados por una persona divorciada que tiene hijos a su cargo. Algunos de ellos sufren serios problemas financieros. Casi tres millones de españoles viven solos. Y, por primera vez en la historia de la demografía española, diez mil hombres y mujeres declararon libremente que son homosexuales y que conviven con sus parejas afectivas del mismo sexo.

La desintegración de la familia tradicional ha creado problemas en la sociedad española.

Texto 2

Los lazos familiares todavía son muy fuertes en España y los abuelos aún tienen un papel principal.
Task 1
• Read the two texts provided.
• Prepare to summarise the first text and answer questions on both texts.
• You have approximately 7 to 9 minutes discussion time for Task 1.
• During this time you must answer:
  – four questions posed by the teacher-examiner.
  – follow-up questions on the sub-theme.
• You may ask for questions to be repeated.
• You must not read out whole, prepared sentences in answer to questions.
STIMULUS SP2

Task 1

Tema: La evolución de la sociedad española

El cambio en la estructura familiar

Texto 1

Unos especialistas de la Universidad de Madrid han realizado una investigación sobre los cambios sociales en España durante los últimos treinta años. Un estudio sobre las familias españolas reveló que desde los años 80 las familias han experimentado un conjunto de transformaciones sociales que son comunes en las ciudades europeas. Estos cambios incluyen un descenso de la tasa de natalidad, el retraso o la ausencia del matrimonio legal y un incremento de la cohabitación. También se ha visto un fuerte aumento de la tasa de divorcio y un aumento de las uniones libres.

Texto 2

La familia tradicional ya no existe en España. Se ha convertido en un fenómeno de hogares unifamiliares y monoparentales.
Unos especialistas de la Universidad de Madrid han realizado una investigación sobre los cambios sociales en España durante los últimos treinta años. Un estudio sobre las familias españolas reveló que desde los años 80 las familias han experimentado un conjunto de transformaciones sociales que son comunes en las ciudades europeas. Estos cambios incluyen un descenso de la tasa de natalidad, el retraso o la ausencia del matrimonio legal y un incremento de la cohabitación. También se ha visto un fuerte aumento de la tasa de divorcio y un aumento de las uniones libres.

La familia tradicional ya no existe en España. Se ha convertido en un fenómeno de hogares unifamiliares y monoparentales.
STIMULUS SP3

Task 1

Tema: La evolución de la sociedad española

El mundo laboral

Texto 1

El desempleo entre los hombres y las mujeres jóvenes sigue siendo un problema grave a causa de la crisis económica. Sin embargo el número de jóvenes que ni estudian ni trabajan, conocidos como ‘ni-nis’, se ha reducido en el último año, según un estudio. La reducción de los ‘ni-nis’ en España comenzó en 2013, coincidiendo con el inicio de la recuperación de la economía y la creación de empleo.

Los jóvenes de entre veinte y veinticuatro años y con mejores cualificaciones son los que más explican este descenso, pues son los que más se han aprovechado del proceso de creación de empleo.

Texto 2

Es cada vez más difícil para los jóvenes españoles encontrar un trabajo relacionado con sus cualificaciones.
STIMULUS SP3

Task 1: Tema: La evolución de la sociedad española

El mundo laboral

Texto 1

El desempleo entre los hombres y las mujeres jóvenes sigue siendo un problema grave a causa de la crisis económica. Sin embargo el número de jóvenes que ni estudian ni trabajan, conocidos como ‘ni-nis’, se ha reducido en el último año, según un estudio. La reducción de los ‘ni-nis’ en España comenzó en 2013, coincidiendo con el inicio de la recuperación de la economía y la creación de empleo.

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Texto 2

Es cada vez más difícil para los jóvenes españoles encontrar un trabajo relacionado con sus cualificaciones.

Instructions

• You have 15 minutes in total to prepare for Task 1 and Task 2.
• You must not write on the stimuli.
• Dictionaries and other resources are not allowed at any time.
• You are permitted to make notes on up to a maximum of one side of A4 paper for Task 1 and Task 2.

Task 1

• Read the two texts provided.
• Prepare to summarise the first text and answer questions on both texts.
• You have approximately 7 to 9 minutes discussion time for Task 1.
• During this time you must answer:
  – four questions posed by the teacher-examiner.
  – follow-up questions on the sub-theme.
• You may ask for questions to be repeated.
• You must not read out whole, prepared sentences in answer to questions.
STIMULUS SP4

Task 1

Tema: La evolución de la sociedad española

El mundo laboral

Texto 1

Josefina Gómez, licenciada de 27 años, prepara la maleta ahora para buscar empleo en otro país. Estudió negocios y ciencias económicas en la universidad y quiere trabajar en una empresa grande. Sin embargo lleva más de un año en paro en España y ahora está aburrida y harta. No es la única; el 68% de los jóvenes españoles está dispuesto a marcharse de España, la mitad de ellos universitarios. Esto se describe como « una fuga de talentos. » El paro juvenil en España ha alcanzado el 50%, muy por encima del resto de Europa.

Texto 2

Hoy en día no vale la pena estudiar una carrera universitaria porque no garantiza un empleo después.
Josefina Gómez, licenciada de 27 años, prepara la maleta ahora para buscar empleo en otro país. Estudió negocios y ciencias económicas en la universidad y quiere trabajar en una empresa grande. Sin embargo lleva más de un año en paro en España y ahora está aburrida y harta. No es la única; el 68% de los jóvenes españoles está dispuesto a marcharse de España, la mitad de ellos universitarios. Esto se describe como «una fuga de talentos». El paro juvenil en España ha alcanzado el 50%, muy por encima del resto de Europa.
STIMULUS SP5

Task 1

Tema: La evolución de la sociedad española

El impacto turístico en España

Texto 1

Han pasado cinco décadas desde que el turismo comenzó a convertirse en un fenómeno de masas en nuestro país. Descubrimos que podíamos ser una potencia turística, que nuestras costas no serían sólo nuestro destino vacacional, sino pieza fundamental de nuestra economía.

Las razones entonces siguen siendo ahora las mismas. Nuestro clima, nuestras playas y la gastronomía que las acompaña siguen siendo un referente mundial. España es una economía mucho más desarrollada que entonces, más reconocida en el mundo y más preparada para ofrecer un producto de calidad. Por ello, año a año, el número de turistas sigue aumentando.

Texto 2

El turismo está destruyendo la cultura y las tradiciones españolas.
El impacto turístico en España

Texto 1

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Texto 2

El turismo está destruyendo la cultura y las tradiciones españolas.
STIMULUS SP6

Task 1

Tema: La evolución de la sociedad española

El impacto turístico en España

Texto 1

Benidorm se ha convertido en uno de los destinos más populares de toda la costa española gracias a su rápida evolución. Atrae a millones de turistas extranjeros cada año debido a su magnífico clima todo el año y especialmente sus preciosas playas. Sin embargo, el turismo tiene efectos negativos: la invasión del turista y la destrucción del ecosistema al construirse tantas urbanizaciones y crearse numerosas actividades recreativas sobre los recursos naturales. La gente local se preocupa por los efectos de esta avalancha de turistas, y opina que las autoridades deberían intervenir más para controlar la situación.

Texto 2

El turismo es la industria más importante de toda España. El turismo ha contribuido y sigue contribuyendo al crecimiento de la economía española.
STIMULUS SP6
Task 1
Tema: La evolución de la sociedad española
El impacto turístico en España

Texto 1
Benidorm se ha convertido en uno de los destinos más populares de toda la costa española gracias a su rápida evolución. Atrae a millones de turistas extranjeros cada año debido a su magnífico clima todo el año y especialmente sus preciosas playas. Sin embargo, el turismo tiene efectos negativos: la invasión del turista y la destrucción del ecosistema al construirse tantas urbanizaciones y crearse numerosas actividades recreativas sobre los recursos naturales. La gente local se preocupa por los efectos de esta avalancha de turistas, y opina que las autoridades deberían intervenir más para controlar la situación.

Texto 2
El turismo es la industria más importante de toda España. El turismo ha contribuido y sigue contribuyendo al crecimiento de la economía española.
STIMULUS SP1

Task 1

Tema: La evolución de la sociedad española

El cambio en la estructura familiar

Texto 1

Más de un millón de personas viven en pareja sin estar casados. Uno de cada cinco bebés nace fuera del matrimonio. Hay casi medio millón de hogares encabezados por una persona divorciada que tiene hijos a su cargo. Algunos de ellos sufren serios problemas financieros. Casi tres millones de españoles viven solos. Y, por primera vez en la historia de la demografía española, diez mil hombres y mujeres declararon libremente que son homosexuales y que conviven con sus parejas afectivas del mismo sexo.

La desintegración de la familia tradicional ha creado problemas en la sociedad española.

Texto 2

Los lazos familiares todavía son muy fuertes en España y los abuelos aún tienen un papel principal.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿qué dificultad deben afrontar algunas personas que viven solas con sus hijos?
3. ¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué? ¿Por qué no?
4. En tu opinión, ¿por qué ha cambiado tanto la vida familiar en España?
<table>
<thead>
<tr>
<th>Texto 1</th>
</tr>
</thead>
<tbody>
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<td>Más de un millón de personas viven en pareja sin estar casados. Uno de cada cinco bebés nace fuera del matrimonio. Hay casi medio millón de hogares encabezados por una persona divorciada que tiene hijos a su cargo. Algunos de ellos sufren serios problemas financieros. Casi tres millones de españoles viven solos. Y, por primera vez en la historia de la demografía española, diez mil hombres y mujeres declararon libremente que son homosexuales y que conviven con sus parejas afectivas del mismo sexo. La desintegración de la familia tradicional ha creado problemas en la sociedad española.</td>
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3. **¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué? ¿Por qué no?**
4. **En tu opinión, ¿por qué ha cambiado tanto la vida familiar en España?**
STIMULUS SP2

Task 1

Tema: La evolución de la sociedad española

El cambio en la estructura familiar

Texto 1

Unos especialistas de la Universidad de Madrid han realizado una investigación sobre los cambios sociales en España durante los últimos treinta años. Un estudio sobre las familias españolas reveló que desde los años 80 las familias han experimentado un conjunto de transformaciones sociales que son comunes en las ciudades europeas. Estos cambios incluyen un descenso de la tasa de natalidad, el retraso o la ausencia del matrimonio legal y un incremento de la cohabitación. También se ha visto un fuerte aumento de la tasa de divorcio y un aumento de las uniones libres.

Texto 2

La familia tradicional ya no existe en España. Se ha convertido en un fenómeno de hogares unifamiliares y monoparentales.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿estas transformaciones sociales sólo ocurren en España?
3. ¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué? ¿Por qué no?
4. ¿Cuáles crees que son los problemas que enfrentan las familias españolas actuales?
STIMULUS SP2

Task 1
Tema: La evolución de la sociedad española

El cambio en la estructura familiar

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Unos especialistas de la Universidad de Madrid han realizado una investigación sobre los cambios sociales en España durante los últimos treinta años. Un estudio sobre las familias españolas reveló que desde los años 80 las familias han experimentado un conjunto de transformaciones sociales que son comunes en las ciudades europeas. Estos cambios incluyen un descenso de la tasa de natalidad, el retraso o la ausencia del matrimonio legal y un incremento de la cohabitación. También se ha visto un fuerte aumento de la tasa de divorcio y un aumento de las uniones libres.

Texto 2
La familia tradicional ya no existe en España. Se ha convertido en un fenómeno de hogares unifamiliares y monoparentales.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿estas transformaciones sociales sólo ocurren en España?
3. ¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué?/¿Por qué no?
4. ¿Cuáles crees que son los problemas que enfrentan las familias españolas actuales?
STIMULUS SP3

Task 1

Tema: La evolución de la sociedad española

El mundo laboral

Texto 1

El desempleo entre los hombres y las mujeres jóvenes sigue siendo un problema grave a causa de la crisis económica. Sin embargo el número de jóvenes que ni estudian ni trabajan, conocidos como ‘ni-nis’, se ha reducido en el último año, según un estudio. La reducción de los ‘ni-nis’ en España comenzó en 2013, coincidiendo con el inicio de la recuperación de la economía y la creación de empleo.

Los jóvenes de entre veinte y veinticuatro años y con mejores cualificaciones son los que más explican este descenso, pues son los que más se han aprovechado del proceso de creación de empleo.

Texto 2

Es cada vez más difícil para los jóvenes españoles encontrar un trabajo relacionado con sus cualificaciones.

1. ¿Cuáles son las ideas principales del primer texto?

2. Según el primer texto, ¿quién es el que más se ha beneficiado de la reducción de los ‘ni-nis’?

3. ¿Estás de acuerdo con la afirmación del segundo texto?

4. ¿Crees que hay igualdad de género en el mundo laboral en España? ¿Por qué? ¿Por qué no?
El desempleo entre los hombres y las mujeres jóvenes sigue siendo un problema grave a causa de la crisis económica. Sin embargo, el número de jóvenes que ni estudian ni trabajan, conocidos como ‘ni-nis’, se ha reducido en el último año, según un estudio. La reducción de los ‘ni-nis’ en España comenzó en 2013, coincidiendo con el inicio de la recuperación de la economía y la creación de empleo.

Los jóvenes de entre veinte y veinticuatro años y con mejores cualificaciones son los que más explican este descenso, pues son los que más se han aprovechado del proceso de creación de empleo.

Texto 2

Es cada vez más difícil para los jóvenes españoles encontrar un trabajo relacionado con sus cualificaciones.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿quiénes son los que más se han beneficiado de la reducción de los ‘ni-nis’?
3. ¿Estás de acuerdo con la afirmación del segundo texto?
4. ¿Crees que hay igualdad de género en el mundo laboral en España? ¿Por qué? / ¿Por qué no?
STIMULUS SP4

Task 1
Tema: La evolución de la sociedad española
El mundo laboral

Texto 1
Josefina Gómez, licenciada de 27 años, prepara la maleta ahora para buscar empleo en otro país. Estudió negocios y ciencias económicas en la universidad y quiere trabajar en una empresa grande. Sin embargo lleva más de un año en paro en España y ahora está aburrida y harta. No es la única; el 68% de los jóvenes españoles está dispuesto a marcharse de España, la mitad de ellos universitarios. Se describe como « una fuga de talentos. » El paro juvenil en España ha alcanzado el 50%, muy por encima del resto de Europa.

Texto 2
Hoy en día no vale la pena estudiar una carrera universitaria porque no garantiza un empleo después.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto ¿por qué Josefina se aburre?
3. ¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué?/¿Por qué no?
4. ¿Por qué crees que hay tantos jóvenes desempleados en España?
STIMULUS SP4

Task 1
Tema: La evolución de la sociedad española
El mundo laboral

Texto 1
Josefina Gómez, licenciada de 27 años, prepara la maleta ahora para buscar empleo en otro país. Estudió negocios y ciencias económicas en la universidad y quiere trabajar en una empresa grande. Sin embargo lleva más de un año en paro en España y ahora está aburrida y harta. No es la única; el 68% de los jóvenes españoles está dispuesto a marcharse de España, la mitad de ellos universitarios. Se describe como « una fuga de talentos. » El paro juvenil en España ha alcanzado el 50%, muy por encima del resto de Europa.

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Hoy en día no vale la pena estudiar una carrera universitaria porque no garantiza un empleo después.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto ¿por qué Josefina se aburre?
3. ¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué?/¿Por qué no?
4. ¿Por qué crees que hay tantos jóvenes desempleados en España?
STIMULUS SP5

Task 1

Tema: La evolución de la sociedad española

El impacto turístico en España

Texto 1

Han pasado cinco décadas desde que el turismo comenzó a convertirse en un fenómeno de masas en nuestro país. Descubrimos que podíamos ser una potencia turística, que nuestras costas no serían sólo nuestro destino vacacional, sino pieza fundamental de nuestra economía.

Las razones entonces siguen siendo ahora las mismas. Nuestro clima, nuestras playas y la gastronomía que las acompaña siguen siendo un referente mundial. España es una economía mucho más desarrollada que entonces, más reconocida en el mundo y más preparada para ofrecer un producto de calidad. Por ello, año a año, el número de turistas sigue aumentando.

Texto 2

El turismo está destruyendo la cultura y las tradiciones españolas.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿qué atrae los turistas a España?
3. ¿Estás de acuerdo con la afirmación en el segundo texto? ¿Por qué? ¿Por qué no?
4. ¿Qué opinas del turismo de masas en España?
Texto 1

Han pasado cinco décadas desde que el turismo comenzó a convertirse en un fenómeno de masas en nuestro país. Descubrimos que podíamos ser una potencia turística, que nuestras costas no serían sólo nuestro destino vacacional, sino pieza fundamental de nuestra economía.

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1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿qué atrae los turistas a España?
3. ¿Estás de acuerdo con la afirmación en el segundo texto? ¿Por qué? ¿Por qué no?
4. ¿Qué opinas del turismo de masas en España?
STIMULUS SP6
Task 1
Tema: La evolución de la sociedad española
El impacto turístico en España

Texto 1

Benidorm se ha convertido en uno de los destinos más populares de toda la costa española gracias a su rápida evolución. Atrae a millones de turistas extranjeros cada año debido a su magnífico clima todo el año y especialmente sus preciosas playas. Sin embargo, el turismo tiene efectos negativos: la invasión del turista y la destrucción del ecosistema al construirse tantas urbanizaciones y crearse numerosas actividades recreativas sobre los recursos naturales. La gente local se preocupa por los efectos de esta avalancha de turistas, y opina que las autoridades deberían intervenir más para controlar la situación.

Texto 2

El turismo es la industria más importante de toda España. El turismo ha contribuido y sigue contribuyendo al crecimiento de la economía española.

1. ¿Cuáles son las ideas principales del primer texto?
2. Según el primer texto, ¿cómo el turismo destruye el ecosistema?
3. ¿Estás de acuerdo con la afirmación del segundo texto? ¿Por qué? ¿Por qué no?
4. En tu opinión, ¿qué pueden hacer las autoridades para controlar el turismo en España?
Benidorm se ha convertido en uno de los destinos más populares de toda la costa española gracias a su rápida evolución. Atrae a millones de turistas extranjeros cada año debido a su magnífico clima todo el año y especialmente sus preciosas playas. Sin embargo, el turismo tiene efectos negativos: la invasión del turista y la destrucción del ecosistema al construirse tantas urbanizaciones y crearse numerosas actividades recreativas sobre los recursos naturales. La gente local se preocupa por los efectos de esta avalancha de turistas, y opina que las autoridades deberían intervenir más para controlar la situación.

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4. En tu opinión, ¿qué pueden hacer las autoridades para controlar el turismo en España?
Los jóvenes hispanohablantes tienen un gran interés por la música.

Debes considerar:

- La popularidad de varios tipos de música entre los jóvenes hispanohablantes.
- Las influencias sobre la música hispánica.
La música

Los jóvenes hispanohablantes tienen un gran interés por la música.

Debe considerar:

• La popularidad de varios tipos de música entre los jóvenes hispanohablantes.
• Las influencias sobre la música hispánica.
STIMULUS SP8

Task 2

Tema: La cultura política y artística en el mundo hispanohablante

La música

La música tradicional es menos popular hoy en día en los países hispanohablantes.

Debes considerar:

• La popularidad de la música tradicional.
• La popularidad del idioma inglés.
La música

La música tradicional es menos popular hoy en día en los países hispanohablantes.

Debes considerar:
• La popularidad de la música tradicional.
• La popularidad del idioma inglés.
STIMULUS SP9

Task 2

Tema: La cultura política y artística en el mundo hispanohablante

Los medios de comunicación

Internet y las redes sociales han jugado un papel importante en la creación de cambios sociales y políticos.

Debes considerar:

- Los efectos y el poder de internet sobre la política y la sociedad en el mundo hispanohablante.
- Los efectos de las redes sociales sobre los acontecimientos en el mundo hispanohablante.
Task 2

- Read the statement provided.
- You have approximately 5 to 6 minutes discussion time for Task 2.
- During this time you must answer:
  - two questions posed by the teacher-examiner on the statement.
  - follow-up questions on the sub-theme.
- You may ask for questions to be repeated.
- You must not read out whole, prepared sentences in answer to questions.
STIMULUS SP10

Task 2

Tema: La cultura política y artística en el mundo hispanohablante

Los medios de comunicación

Las telenovelas reflejan la sociedad en los países hispanohablantes.

Debes considerar:

• El papel de las telenovelas en la sociedad hispanohablante.
• Los estereotipos positivos y negativos en las telenovelas.
Task 2

- Read the statement provided.
- You have approximately 5 to 6 minutes discussion time for Task 2.
- During this time you must answer:
  - two questions posed by the teacher-examiner on the statement.
  - follow-up questions on the sub-theme.
- You may ask for questions to be repeated.
- You must not read out whole, prepared sentences in answer to questions.
STIMULUS SP11

Task 2

Tema: La cultura política y artística en el mundo hispanohablante

Los festivales y las tradiciones

Los hispanohablantes no deberían usar animales en las fiestas populares.

Debes considerar:

- Las campañas en contra del uso de animales en fiestas.
- Las fiestas alternativas sin el uso de los animales.
Los hispanohablantes no deberían usar animales en las fiestas populares.

Debes considerar:
• Las campañas en contra del uso de animales en fiestas.
• Las fiestas alternativas sin el uso de los animales.
Las celebraciones nacionales y regionales son una parte importante de la cultura en los países hispanohablantes.

Debes considerar:

- Las fiestas y el carácter hispánico.
- La importancia de las fiestas para los jóvenes y los mayores.
Los festivales y las tradiciones

Las celebraciones nacionales y regionales son una parte importante de la cultura en los países hispanohablantes.

Debes considerar:
• Las fiestas y el carácter hispánico.
• La importancia de las fiestas para los jóvenes y los mayores.
Los jóvenes hispanohablantes tienen un gran interés por la música.

1. En tu opinión, ¿la música es muy popular entre los jóvenes hispanohablantes?
2. ¿Cuáles son las influencias sobre la música hispánica?
Tema: La cultura política y artística en el mundo hispanohablante

La música

1. En tu opinión, ¿la música es muy popular entre los jóvenes hispanohablantes?
2. ¿Cuáles son las influencias sobre la música hispánica?
La música tradicional es menos popular hoy en día en los países hispanohablantes.

1. ¿Crees que la popularidad de la música tradicional hispánica está disminuyendo? ¿Por qué? ¿Por qué no?

2. ¿Por qué crees que tantos cantantes hispanohablantes prefieren interpretar sus éxitos en inglés?
La música tradicional es menos popular hoy en día en los países hispanohablantes.

1. ¿Crees que la popularidad de la música tradicional hispánica está disminuyendo? ¿Por qué?/¿Por qué no?

2. ¿Por qué crees que tantos cantantes hispanohablantes prefieren interpretar sus éxitos en inglés?
Tema: La cultura política y artística en el mundo hispanohablante
Los medios de comunicación

Internet y las redes sociales han jugado un papel importante en la creación de cambios sociales y políticos.

1. ¿Hasta qué punto crees que el internet ha desempeñado un papel importante en la vida social y política en el mundo hispanohablante?

2. ¿Crees que las redes sociales han tenido alguna influencia sobre los acontecimientos en el mundo hispanohablante?
Internet and the social networks have played an important role in the creation of social and political changes.

1. In your opinion, to what extent do you think the internet has played an important role in social and political life in the Spanish-speaking world?

2. Do you think social networks have had any influence on events in the Spanish-speaking world?
STIMULUS SP10

Task 2

Tema: La cultura política y artística en el mundo hispanohablante

Los medios de comunicación

Las telenovelas reflejan la sociedad en los países hispanohablantes.

1. ¿Opinas que las telenovelas deberían entretener solamente o deberían reflejar temas de la realidad?
2. Háblame de lo positivo y lo negativo del uso de estereotipos en las telenovelas.
Los medios de comunicación

Las telenovelas reflejan la sociedad en los países hispanohablantes.

1. ¿Opinas que las telenovelas deberían entretener solamente o deberían reflejar temas de la realidad?

2. Háblame de lo positivo y lo negativo del uso de estereotipos en las telenovelas.
STIMULUS SP11

Task 2

Tema: La cultura política y artística en el mundo hispanohablante

Los festivales y las tradiciones

Los hispanohablantes no deberían usar animales en las fiestas populares.

1. ¿Crees que la mayoría de los hispanohablantes están opuestos al uso de animales en las fiestas populares? ¿Por qué/Por qué no?

2. ¿A qué otras fiestas podrías asistir donde no se usan los animales?
Los hispanohablantes no deberían usar animales en las fiestas populares.

1. ¿Crees que la mayoría de los hispanohablantes están opuestos al uso de animales en las fiestas populares? ¿Por qué/Por qué no?

2. ¿A qué otras fiestas podrías asistir donde no se usan los animales?
Las celebraciones nacionales y regionales son una parte importante de la cultura en los países hispanohablantes.

1. ¿Qué nos dicen las fiestas sobre el carácter hispánico?
2. ¿Crees que las celebraciones regionales solo son importantes para los mayores y no para los jóvenes? ¿Por qué/por qué no?
GCE AS 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 12 to 15 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 (responding to written language and discussion based on the Theme La evolución de la sociedad española)

Four mark grids are applied to task 1:
- responding to written language in speech (AO2)
- knowledge and understanding of society and culture (AO4)
- accuracy and range of language (AO3)
- interaction (AO1).

Responding to written language in speech (AO2)
This grid is used to assess the student’s response to the first three questions only, it is not applied to the discussion that follows the questions. The first three questions assess the student’s ability to understand and respond in speech to written language drawn from a variety of sources and to summarise information from written sources in speech. The written sources are the two texts on the stimulus card given to students at the start of the exam.

When deciding how to reward an answer, examiners will consult both this mark grid as well as the AS speaking task 1: indicative content grid for questions 1-3. This can be found in the document Pearson Edexcel Level 3 Advanced Subsidiary GCE in Spanish Sample Assessment Materials (SAMs). There is an indicative content grid 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.

<table>
<thead>
<tr>
<th>Marks</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>0</td>
<td>No rewardable language.</td>
</tr>
<tr>
<td>1-3</td>
<td>Limited ability to summarise; over-reliance on indiscriminate repetition of source material.</td>
</tr>
<tr>
<td></td>
<td>Limited relevant response to questions on the texts, little evidence of understanding of texts.</td>
</tr>
<tr>
<td>4-6</td>
<td>Summary makes reference to some main points/ideas but relies frequently on indiscriminate repetition of source material.</td>
</tr>
<tr>
<td></td>
<td>Partially relevant responses to questions on the texts, some misunderstanding of text or texts evident.</td>
</tr>
<tr>
<td>7-9</td>
<td>Mostly clear summary of text, giving a generally clear outline of main points/ideas; occasional indiscriminate repetition of source material.</td>
</tr>
<tr>
<td></td>
<td>Mostly relevant responses to questions on the texts, showing a generally clear understanding of the texts.</td>
</tr>
<tr>
<td>10-12</td>
<td>Clear summary of text, giving a clear outline of main points/ideas; avoids indiscriminate repetition of source material.</td>
</tr>
<tr>
<td></td>
<td>Relevant responses to questions on the texts, showing a clear understanding of the texts.</td>
</tr>
</tbody>
</table>
Task 1 (responding to written language and discussion based on the Theme La evolución de la sociedad española) (continued)

Knowledge and understanding of society and culture (AO4)

This 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. Students are also assessed on their ability to respond critically to different aspects of the culture and society by presenting and justifying points of view, developing arguments and drawing conclusions based on understanding.

When deciding how to reward an answer, examiners will consult this mark grid as well as the AS speaking task 1: indicative content grid for question 4. This can be found in the document Pearson Edexcel Level 3 Advanced Subsidiary GCE in Spanish Sample Assessment Materials (SAMs). There is an indicative content grid associated with each question. Indicative content contains points that students are likely to use to construct their answer, though they may provide alternative responses that fulfil the requirements of the question.

<table>
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<td>Relevant ideas predominantly focused on the cultural and social context and supported by information/examples/references.</td>
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<td>10–12</td>
<td>Relevant ideas, some of which are perceptive, consistently focused on the cultural and social context and supported by information/examples/references.</td>
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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** are considered to be thoughts and opinions that give the standard, predictable response.
Task 1 (responding to written language and discussion based on the Theme La evolución de la sociedad española) (continued)

Accuracy and range of language (AO3)

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.

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| 1–3   | • Occasional variation of straightforward grammatical structures and vocabulary, with some repetition of expression, communication is sometimes constrained.  
• Accurate sequences of straightforward language, less accurate when using complex language; errors occur that often hinder clarity of communication and sometimes prevent meaning being conveyed.  
• Pronunciation and intonation are inconsistent, leading to occasional impairment in communication. |
| 4–6   | • Some variation of grammatical structures and vocabulary, resulting in some variation of expression; mostly straightforward language with intermittent, repetitive examples of complex and idiomatic language; communication is occasionally constrained.  
• Frequent sequences of accurate language, though errors sometimes occur that hinder clarity of communication and may occasionally prevent meaning being conveyed.  
• Pronunciation and intonation are intelligible, though sometimes inaccurate. |
| 7–9   | • Frequent variation of grammatical structures and vocabulary, with examples of complex structures and idiomatic language, frequent variation of expression; sequences of articulate communication.  
• Language is mostly accurate, resulting in mostly coherent speech; infrequent errors occur that may hinder communication.  
• Pronunciation and intonation are intelligible and mostly accurate. |
| 10–12 | • Consistent variation of grammatical structures and vocabulary, including complex structures and idiomatic language, expressing ideas in a variety of ways; articulate communication.  
• Language consistently accurate, resulting in coherent speech; any errors do not hinder clarity.  
• 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.

**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 (responding to written language and discussion based on the Theme La evolución de la sociedad española) (continued)

Interaction (AO1)

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.

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| 1–2   | • Responds to questions and statements with inconsistent spontaneity, needs regular prompting; may rely on rehearsed language not relevant to the question; sustains some of the conversation using communication strategies if necessary but often relies on the examiner’s lead.  
• Occasionally initiates communication by developing the conversation, often relies on the examiner’s lead; may elicit points of view/check for understanding, though this may appear contrived. |
| 3–4   | • Interacts spontaneously by responding readily to most questions and statements, with occasional prompting; sustains most of the conversation using communication strategies if necessary, some hesitation.  
• Frequently initiates communication by developing the conversation, occasional intervention by examiner needed; elicits points of view/checks for understanding although occasionally at an inappropriate moment. |
| 5–6   | • Interacts spontaneously by responding readily to questions and statements, able to sustain conversation, using communication strategies if necessary; minimal hesitation.  
• Consistently initiates communication, developing the conversation without reliance on examiner intervention; elicits points of view/checks for understanding 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 timing of the assessment means 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 (discussion on the Theme La cultura política y artística en el mundo hispanohablante)

Three mark grids are applied to this task:

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

Knowledge and understanding of society and culture (AO4)

This 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. Students are also assessed on their ability to respond critically to different aspects of the culture and society by presenting and justifying points of view, developing arguments and drawing conclusions based on understanding.

When deciding how to reward an answer, examiners should consult both this mark grid as well as the AS speaking task 2: indicative content which is associated with each question. This can be found in the document Pearson Edexcel Level 3 Advanced Subsidiary GCE in Spanish Sample Assessment Materials (SAMs). Indicative content contains points that students are likely to use to construct their answer, though they may provide alternative responses that fulfil the requirements of the question.

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### Additional guidance

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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.

Task 1 stimulus SP1

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<tr>
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| 1               | • The traditional family model has broken down in Spain  
|                 | • Large numbers of Spaniards live outside marriage  
|                 | • For the first time in Spain, a large number (10,000) are in a same-sex relationship |
| 2               | • (They could face) financial difficulties |
| 3               | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | **Agree:**  
|                 | • All members of the family are rallying round to support each other, e.g. grandparents supporting younger members of the family, more young people cooking for families, taking care of the youngest etc  
|                 | **Disagree:**  
|                 | • Families are separated and no longer live together, so they can’t support each other |
| 4               | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | • Effects of economic crisis on Spain, e.g. austerity measures, unemployment  
|                 | • Internet, e.g. young people addicted to social media rather than talking to parents in person, leading to loosening of traditional Spanish family ties  
|                 | • Modern life has changed, e.g. the decline of the Catholic Church, the more relaxed and tolerant attitude of government and parents has led to huge changes in what were seen as traditional values. Spain is absorbing the cultures of the West. |
**Task 1 stimulus SP2**

<table>
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<tr>
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</table>
| 1               | • A study shows Spanish society has changed since the 1980s  
                   • There have been changes to the birth rate, marriage and cohabitation  
                   • There has been a rise in divorce and civil partnerships |
| 2               | • Also taking place in other European cities |
| 3               | **Accept any plausible personal response/opinion with justification, for example:**  
                   **Agree:**  
                   • There has been a rise in single parent families  
                   • There has been a rise in step-families  
                   **Disagree:**  
                   • Some families still live together or near each other  
                   • Couples are still getting married |
| 4               | **Accept any plausible personal response/opinion with justification, for example:**  
                   • People have migrated away from families for work  
                   • It is hard to find well paid work so families can face financial difficulties  
                   • Some families risk facing eviction if they cannot pay their rent |
### Task 1 stimulus SP3

<table>
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</table>
| **1**           | • Study shows that the number of 16-24 year olds who neither study nor work is falling  
|                 | • Improvement in job market started in 2013  
|                 | • This has been due to work creation schemes and the ease in the economic crisis |
| **2**           | • Better qualified young people between 20 and 24 years old |
| **3**           | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | **AGREE:**  
|                 | • Many well-qualified Spaniards find themselves working in menial jobs when they have studied for several years  
|                 | **DISAGREE:**  
|                 | • Lots of Spanish graduates are able to find appropriate jobs in Spain or abroad. |
| **4**           | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | **YES:**  
|                 | • Huge improvement due to influx of modern European ideas about women into Spain  
|                 | • Significant number of women now occupy important positions in industry and government, e.g. Ana Botín, Head of Santander Bank  
|                 | **NO:**  
|                 | • Pay gap is higher in Spain than the EU average  
|                 | • Many women in Spain are over qualified for the jobs they do |
### Task 1 stimulus SP4

<table>
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<tr>
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</table>
| 1               | - Graduates can’t find work easily in Spain  
                   - Many young people are thinking of leaving Spain for work  
                   - Youth unemployment is higher in Spain than in the rest of Europe |
| 2               | - She has been unemployed for a year |
| 3               | **Accept any plausible personal response/opinion with justification, for example:**  
                   **Agree:**  
                   - There is no guarantee of finding employment after university  
                   - It is too expensive to study when there is no job at the end  
                   **Disagree:**  
                   - A degree gives more opportunities than not having a qualification  
                   - Employers want high qualifications even for low paid jobs |
| 4               | **Accept any plausible personal response/opinion with justification, for example:**  
                   - Economic crisis has caused job losses  
                   - Older people are holding on to jobs so few vacancies for young people  
                   - People on temporary contracts are the first to be made redundant; often they are young people |
### Task 1 stimulus SP5

<table>
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<th>Question number</th>
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</table>
| 1               | - Mass tourism started 50 years ago  
|                 | - The numbers of tourists are increasing  
|                 | - It has become a lynch pin in the Spanish economy |
| 2               | - Tourists are attracted by the climate, beaches and food |
| 3               | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | - AGREE: Spanish people prioritise the tourists’ needs at the detriment of the local community.  
|                 | - DISAGREE: Many tourists are interested in the cultural aspects of the country. |
| 4               | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | For mass tourism:  
|                 | - Cheap holidays are great especially for people on low incomes  
|                 | - Great entertainment for young people. e.g. clubs and bars in Ibiza, package holidays to the coast  
|                 | Against mass tourism:  
|                 | - Creates lots of environmental problems, e.g. increased pollution.  
|                 | - Negative impact on locals, through anti-social behaviour. |
### Task 1 stimulus SP6

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| 1               | • Benidorm has evolved into a popular tourist destination  
|                 | • Benidorm’s climate and beaches attract many overseas tourists  
|                 | • Tourism has negative impacts on the local area and ecosystem  |
| 2               | • People build / create recreational activities on top of natural resources  |
| 3               | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | Agree:  
|                 | • Tourism is a major contributor to the Spanish economy  
|                 | • Tourism provides employment for Spanish people  
|                 | Disagree:  
|                 | • Spain should focus on other industries to spread the risk  
|                 | • Tourism provides mainly only seasonal jobs  |
| 4               | **Accept any plausible personal response/opinion with justification, for example:**  
|                 | • Make sure new buildings are in keeping with local area  
|                 | • Limit construction to certain areas  
|                 | • Protect natural resources  |
Speaking task 2 – 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.

Task 2 stimulus SP7

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<td>The growing reach of the internet has made music accessible to the whole of the Spanish-speaking world, e.g. to rural areas.</td>
</tr>
<tr>
<td>Many young Hispanic people are interested in English/American music</td>
</tr>
<tr>
<td>A large number of young people in the Hispanic world listen to and play music, e.g. flamenco, traditional Spanish guitar, fusion.</td>
</tr>
<tr>
<td>Concerts are very popular in the Spanish-speaking world, e.g. Benicàssim rock concert.</td>
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Task 2 stimulus SP8

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<td>Young people focus more on English/American popular music, e.g. rap/dance</td>
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<td>Today’s media promotes modern popular music, e.g. MTV España.</td>
</tr>
<tr>
<td>Mostly older people listen to traditional Spanish music, e.g. tango.</td>
</tr>
<tr>
<td>The lyrics of modern music are more relevant to the lives of young Spanish-speaking people, e.g. Latin-American rap, Reggaeton.</td>
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<td>Social networks such as Facebook and Twitter now play a large part in political life, e.g. Catalan referendum, corruption of Spanish government, the Argentinian election.</td>
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<td>70% of young Hispanic people believe that social media is a force for social change e.g. ordinary people can get involved in events anywhere in the world and post comments e.g. in support of better safety regulations following the mine disaster in Chile and the train accident in Santiago de Compostela.</td>
</tr>
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<td>Power of the internet to promote a range of views, e.g. ETA; environmental groups, anti-bullfighting group (ADDA).</td>
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<td>Social media has allowed ordinary people to try and improve conditions in the world via fundraising and volunteering, e.g. Makkita Quykuway, Dame tu mano in Peru.</td>
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### Task 2 stimulus SP10

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<td>- Telenovelas, e.g. La Hija del Mariachi, reflect aspects of Hispanic society.</td>
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<td>- The exaggerated nature of the telenovelas provides entertainment and escapism from problems Hispanic people face.</td>
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<td>- People in Spanish-speaking countries can identify with themes and characters.</td>
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</tr>
</tbody>
</table>

### Task 2 stimulus SP11

<table>
<thead>
<tr>
<th>Indicative content</th>
</tr>
</thead>
<tbody>
<tr>
<td>- The use of animals for entertainment, especially in bullfighting, is barbaric.</td>
</tr>
<tr>
<td>- There is a growing movement in Spain, especially amongst young people, to have bullfighting abolished, e.g. some regional councils such as Cataluña have already banned it.</td>
</tr>
<tr>
<td>- In a united, modern world, older Hispanic attitudes to the use of other animals, e.g. goats and horses, for entertainment is now unacceptable</td>
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<td>- There are plenty of other Hispanic festivals that do not use animals.</td>
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### Task 2 stimulus SP12

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</tr>
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<td>- Regional cultural diversity is as important as national identity in the Spanish-speaking world e.g. musical instruments and dances from Galicia and Holy Week celebrations throughout the Spanish-speaking world.</td>
</tr>
<tr>
<td>- Regional celebrations are valuable to local economies in that they tend to attract tourists, e.g. La Tomatina.</td>
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<td>- Young and old are positively involved in many celebrations, e.g. San Fermín in Pamplona, las Fallas in Valencia, El Día de Los Muertos in Mexico.</td>
</tr>
</tbody>
</table>
Telenovelas, e.g. La Hija del Mariachi, reflect aspects of Hispanic society. The exaggerated nature of the telenovelas provides entertainment and escapism from problems Hispanic people face. People in Spanish-speaking countries can identify with themes and characters. The overuse of stereotypes, e.g. characters in Allí Abajo, reflect local prejudices.

The use of animals for entertainment, especially in bullfighting, is barbaric. There is a growing movement in Spain, especially amongst young people, to have bullfighting abolished, e.g. some regional councils such as Cataluña have already banned it. In a united, modern world, older Hispanic attitudes to the use of other animals, e.g. goats and horses, for entertainment is now unacceptable. There are plenty of other Hispanic festivals that do not use animals.

National celebrations, e.g. Todos los Santos remind people of the importance of religion and family in the modern age. Regional cultural diversity is as important as national identity in the Spanish-speaking world e.g. musical instruments and dances from Galicia and Holy Week celebrations throughout the Spanish-speaking world. Regional celebrations are valuable to local economies in that they tend to attract tourists, e.g. La Tomatina. Young and old are positively involved in many celebrations, e.g. San Fermín in Pamplona, las Fallas in Valencia, El Día de Los Muertos in Mexico.