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Examiners' Report
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GCE Spanish 8SP0 02

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Introduction

8SP0 Paper 2 is assessed by means of a one hour and 40 minutes examination. During this time, candidates have to translate a short passage into the target language and write one essay based on a critical analysis of a literary text or a film chosen from the list provided in the specification.

Section 1: Translation

The translation exercise tests a variety of grammatical structures with the emphasis on accuracy and no acceptance of paraphrasing or embellishment. The maximum mark for the translation is 20 marks. In order to mark it as accurately as possible, the text is broken down into 20 boxes, each one scoring one point. Spelling, syntax and grammar must be accurate and there is no reward for creative writing. One spelling mistake per box is allowed, as long as it does not constitute a grammatical error, e.g. adjectival agreement, verb ending. Any misuse of capital letters is penalised, but only once during the whole of the translation, as it is considered a recurring mistake.

Section 2: Written Response to Works

Candidates and centres have a choice of seven literary texts and seven films, from which they will choose one at the beginning of the academic year as their object of study. There are two questions in the paper for each of the 14 choices, of which candidates must select one. There is no word limit, although it is recommended candidates write between 275 and 300 words. Essays are marked according to two assessment grids:

1. Critical Response (20 marks)

Candidates are assessed for the quality of their critical response to the literary or cinematic work. It is expected that their points of view will show frequent justification and thorough appropriate evidence from the work. Answers are expected to be relevant to the question and they should include sound arguments with conclusions that relate to the question.

2. Accuracy and range of grammatical structures and vocabulary (20 marks).

The ability to produce articulate writing through clarity of communication will be rewarded. Essays will be assessed by their variation of vocabulary and grammatical structures, as well as by their level of accuracy. It is also expected that candidates will use correct and consistent terminology appropriate for critical response to literary works or films.

The study of a film was the choice centres and candidates preferred the most, although there were also a significant number of candidates who decided instead to focus on one of the prescribed texts. The majority of candidates opted to write about either *El laberinto del Fauno* or *Volver*. *Mar adentro* and *La lengua de las mariposas* were also popular choices.

Amongst the literary texts, Lorca and *Como agua para chocolate* attracted most of the responses.

Many candidates provided very detailed, thoroughly researched essays that demonstrated in-depth knowledge of the literary text or film studied. Most structured their essays following the bullet points provided in the questions, although it should be pointed out that it is not necessary to cover all or indeed any of the bullet points in order to achieve top marks. Bullet points are designed as an indication or aid for the candidates to think about in their response, but they are not prescriptive.

The standard of written language was generally high and demonstrated a good command of appropriate language. Candidates and teachers should refer to the grammar list in the specification in order to get enough practice on the use of high level language and structures. It is also important that candidates use terminology for literary and cinematic critical response as indicated in the Additional Guidance section of the mark scheme.

Question 1

The summer 2017 translation related to theme 2 of the specification, Artistic and Political Culture in the Spanish Speaking World, sub-theme: Music. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

This year's translation proved to be both testing and challenging in terms of vocabulary and grammatical structures, but many candidates coped well. There was a wide range of ability with 0 as the lowest mark and a few candidates scoring 19 or 20.

The translation was made up of five sentences with some very accessible items, such as 'During', 'the mix of traditional rhythms', 'in recent years', 'shows the great cultural diversity', 'the 20th Century', and 'music in the Hispanic world'. Regarding complex structures, candidates were expected to use the present subjunctive and the perfect and the preterit (pretérito indefinido) as well as indicative tenses, infinitive after a preposition, e.g. 'una forma de expresar'; and some connectors like 'because of', 'furthermore'.

The translation started with a simple sentence (boxes 1 to 4) in the present tense followed by a phrase that needed either the passive voice or an 'impersonal se' – 'se habla español', 'español es hablado', although other options were also accepted (hablan español). Most coped very well but some lost their mark in box 2 when they wrote 'hispanohablante' in capital letters. Some candidates also lost their marks by conjugating 'mostrar' as regular verb: 'mostra' rather than 'muestra'.

The second sentence (boxes 5 to 8) included more challenging elements. Many candidates were unable to translate 'political views' correctly; literal translation from English 'vistas políticas' instead of 'ideas/opiniones políticas' was a frequent mistake. Most candidates successfully translated the verb change in box 7, for which many different options were accepted, (convertirse, llegar a ser, volverse) although some struggled with the appropriate verb ending for the preterite tense.

Most candidates managed to translate the third sentence (boxes 9 to 11) successfully, although some lost marks by forgetting to put the accent in 'promocionó' or 'fomentó' (essential accent as there is a change in the tense).

The fourth sentence (boxes 12 to 16) had the most complex elements in the phrase 'outside their country of origin' in box 16, but most candidates managed to translate it successfully. By contrast, a significant number lost their marks by writing the word 'latinoamericanos' in capital letters or by using the feminine form of the adjective, most likely because they assumed that 'artistas' is only feminine, not both.

The last sentence included amongst its most complex structures the use of the present subjunctive in box 18. Many candidates used the future indicative instead and lost the mark.

Finally, many also mistakenly used the feminine article for 'idioma' or the masculine for 'lengua'.

This is an example of a candidate who achieved a low to medium mark in Question 1.

SECTION A: TRANSLATION AND GRAMMAR

1 Traduce el texto siguiente al español.

Music in the Hispanic world shows the great cultural diversity of the countries where Spanish is spoken. During the 20th century, it became a way of expressing political views. Furthermore, it promoted the mix of traditional rhythms with contemporary styles. In recent years, we have seen an increased number of Latin American artists who are successful outside their country of origin; it is likely that this will continue, because of the popularity of the language.

La ^{música} ~~música~~ en el mundo hispanico ~~se~~ muestra el cultural diversidad ^{muy} grande de los países donde el Español se habla ^{durante} ~~En~~ el siglo XX, era una manera de expresar ^{los} ~~las~~ ideas políticas. Además, se promovió una mezcla de los ritmos tradicionales con estilos ^{no son} ~~los~~ típicos. En los últimos años, ^{nosotros visto} ~~muestra~~ una cantidad más ^{grande} ~~grande~~ de los cantantes ~~de~~ Latinos que tienen éxito fuera de su país de origen; es posiblemente que sería continuar, ~~por~~ debido a la popularidad de ^{la} ~~el~~ idioma.



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Examiner Comments

Sentence 1: This candidate has lost the mark in the first box for writing 'Hispánico' in capital letters. In the second box, the candidate mistakenly uses the masculine definite article before 'diversidad'. In box 4, the candidate has changed the word order and included an unnecessary definite article; none of those, however, changes the meaning of the box and the candidate was still able to access the mark. In addition, 'español' has been capitalised; however, as it has already been penalised in box 1 for the same reason, it is not penalised again.

Sentence 2: Boxes 5 and 6 are correctly rendered, as with most of the candidates. In box 7 the mark is lost as the imperfect tense of 'ser' is used rather than the preterite tense of 'convertirse' or other acceptable verbs. In the next box, the phrase 'political views', which was a very common mistake, is translated correctly here but the candidate has been penalised for not rendering the infinitive 'expresar' correctly. Rather than a spelling mistake, the lack of the final -r is considered to be a grammatical mistake and therefore has to be penalised.

Sentence 3: The candidate uses the wrong verb ending of 'promover'. The use of the indefinite article 'una' was also penalised; this was a rare mistake; most candidates were able to answer this box correctly. In box 11, the candidate paraphrases rather than translates the word contemporary as 'no típicos'; the meaning is changed and therefore it was not accepted.

Sentence 4: In this sentence, the candidate omits the auxiliary verb 'hemos'; a more common mistake was using the wrong person: he, ha, etc. Additionally, the candidate paraphrases 'an increased number' as 'una cantidad muy grande'; the rendition was deemed to be too far from the original meaning. The rest of the sentence has been translated accurately. It is worth mentioning that many candidates lost the mark in box 16, because they were unable to translate 'out of' or because they used the possessive 'su' in the plural, rather than the singular, form.

Sentence 5: The candidate starts the sentence by mistakenly using an adverb rather than a verb in the 'It is likely that' structure: 'es posiblemente que'; other candidates avoided this and used the verb 'es posible que'; however, this was not accepted as it was deemed that there is a significant difference in meaning between 'posible' and 'probable'. The candidate misses the use of the present subjunctive in box 18; this was a common mistake. Finally, the candidate loses the mark in the last box as 'idioma' is rendered as feminine instead of masculine. This too was a frequent mistake.

Overall the mark gained by this candidate was 9/20.



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Examiner Tip

Candidates should be guided towards revision of the essential key language as well as coverage of the more complex structures and tenses; in many cases in this series, the simple language was incorrect and the complex language correct. Look out for incorrect adjective endings and especially for forgetting to add the 's' for plural adjectives and nouns. Candidates must also be prepared for at least one subjunctive and one preterite tense in any translation; therefore, additional practice of key phrases with preterite and subjunctive would be beneficial.

Question 2

Bodas de sangre

This question attracted only a small number of candidates. Q2(b), in which candidates were asked to explain how Lorca presents the society of the times in the play, was the most commonly chosen one. Most candidates followed the bullet points in the order they were given in order to structure their essays, but a significant amount gave only superficial evidence about the land or about the character of the mother.

In the box, state whether you are answering part (a) or part (b).

B

Write your answer here:

Plan

~~Examina~~ Explica cómo Lorca presenta la sociedad de la época en la obra.

Matrimonio - Muy importante - un valor tradicional

- Significa El objetivo del Novio y su Madre

→ Respeto

→ La única manera para ser feliz durante la época en la obra

La Tierra - Está situado en Granada

→ Muy tradicional / artificial, estricto

→ El lugar donde el final inevitable se ocurre.

Papel - Mujer - Tener hijos, estar fiel/leal.

No sea se debe traicionar - La Novia

- Las mujeres siempre van a estar en soledad.

Para empezar, Lorca presenta la sociedad de la época en la obra en muchas maneras. ~~La sociedad se presenta a través de la obra.~~ Se presenta a través del matrimonio, del papel de la mujer y la tierra.

En primer lugar, ~~la importancia~~ el matrimonio es muy importante al presentar la sociedad durante el tiempo. Esto es porque dos personajes principales, El Novio y La Novia casan en la obra. Además, ~~el~~ la boda es un valor muy imprescindible durante la época de la obra. Esto se muestra cuando La madre quiere que su hijo case y también cuando la madre y El Novio va a la casa de La Novia para hablar de la boda y decir lo que es necesario ~~para estar contento~~ a La Novia para seguir las tradiciones de la sociedad. Esto nos indica que La madre cree que para estar contento, debes ~~que~~ seguir las normas de la sociedad y que el matrimonio es ~~una~~ una gran parte ^{grande} ~~de la época~~ ~~esta~~ ~~con~~ ~~sociedad~~ época.

En segundo lugar, la tierra también es ~~es~~ muy esencial para presentar ~~la~~ esta sociedad. La obra está situada en Granada, un lugar muy estrecho

con ~~las~~^{sus} tradiciones. La sociedad se presenta a través de la tierra porque el sitio es muy viejo y antiguo ~~que~~ y esto puede significar que es un pueblo donde la gente prefiere continuar ser tradicional. Esto se muestra en la obra cuando ~~en el primer acto cuando la madre El Novio va a trabajar en la viña. Esto y también cuando La Madre y La padre habla como van a ser más rico, si un juntan las dos viñas. Esto significa~~ Esto nos da una indicación que la tierra es su hogar y el tiempo que quedan más, lo más que quieren seguir sus valores tradicionales.

Finalmente, el papel de la mujer tiene mucha importancia en la obra y presenta ~~la sociedad en una forma que en la sociedad el papel se controlaba mucho o es muy tradicional.~~ Esto se ilustra cuando La Madre del Novio va a la casa del de La Novia para decirle lo que ella necesita hacer para su marido, EL Novio. La Madre ~~dijo~~ dijo que desea que La Novia ~~terga~~ tenga muchos niños con EL Novio. Además, ~~La Ma en el pasado~~ La Además, La Madre no quiere que La Novia sea haga traición y sea como su madre. Esto nos lleva a ~~pensar~~^{creer} que el papel de la mujer

durante La época tiene que ser ~~total~~ fiel y las mujeres en ~~ta~~ el tiempo tienen que estar seguros ~~onde~~ sus ~~son~~ creyentes.

En resumidas cuentas, hemos visto que Lorca presenta la sociedad de la ~~época~~ época en una manera ~~en~~ significativa e imprescindible con el matrimonio que se ~~presenta~~ ve muy importante en ~~el tiempo~~ de la obra, el papel de la mujer donde las mujeres tienen que seguir los valores tradicionales y la tierra donde la ~~obra~~ sociedad de la obra está ~~situada~~ situada.



The introduction draws from the bullet points given to identify and set out the three main aspects of the question to be developed in the essay. It is an adequate start, although it doesn't contribute any extra information to the bullet points provided.

The first part of the essay develops the idea of the importance of marriage. It is a valid point and the candidate selects appropriate evidence from the play in order to substantiate the argument. However, most of the evidence given is rather vague or generalised. It is mentioned, for example, that marriage in society is important because the main characters are planning to get married, but their decision is not put into the wider context. It is then explained how *la madre* and *el novio* visit the house of *la novia* to discuss marriage arrangements, but it is not explained what the arrangements are or why they are deemed important by the characters.

The next paragraph, in which the candidate attempts to develop the idea of the importance of the land, is rather less successful. The candidate mentions that the land is important because it is an old place. It is a rather vague idea, for which no evidence from the play is given.

The last paragraph develops the idea of the role of women with some success. It is mentioned how women are expected to raise children and be faithful to their husbands, although again no specific evidence from the play is given. There is also an obscure reference to the mother of the *novia*, but is not clear what the candidate is trying to say here.

This essay would have benefited from more specific evidence, as arguments are not fully justified.

The language in this essay is mainly accurate and it presents frequent variation of vocabulary and grammatical structures, including good examples of complex language: 'hemos visto que', 'se presenta a través de', 'en primer lugar'.

Finally, there are also good examples of use of terminology appropriate for critical response of literary work, e.g. 'Lorca presenta la sociedad' and 'el papel de la mujer', etc.

Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 9/20
Accuracy and Range: 16/20



It is essential your arguments are backed up with proper evidence and justification from the film or text you have studied. Always make sure to link your points to any scene from the film or chapter in the novel. The most successful essays offer clear signposts linking their point to a scene, often with a simple phrase, such as, 'por ejemplo en la escena con...'

Question 3

Como agua para chocolate

This question attracted a small number of candidates who were, for the most part, able to give detailed answers in both options. In 3(a) candidates were asked how food is used as a way of expressing feelings. Most were able to draw from specific moments in Tita's life where that occurs. 3(b) asked candidates to examine the theme of forbidden love. Most candidates explored the forbidden love between Pedro and Tita.

In the box, state whether you are answering part (a) or part (b).

b

Write your answer here:

En la novela 'Como Agua Para Chocolate', Laura Esquivel nos ofrece un libro donde cada tema representa la realidad de la vida durante la Revolución Mexicana. Por ejemplo, la gran desigualdad entre los hombres y las mujeres en el pasado. ~~Desde~~ Sin embargo, pienso que el amor ~~el~~ es la tema que desarrolló ante nuestras propios ojos. En este ensayo voy a hablar el amor prohibido.

Primeramente, el amor de Pedro para Tita hay gran efecto en la recuperación y la transformación de Tita. Por ejemplo, se escribió en la ^{pagina} ~~novela~~ primera en la novela "Tita nació llorando." Esto muestra que la personaje de Tita es muy débil y representa que la vida de ~~la~~ Tita será triste y difícil. El amor entre Pedro y Tita era prohibido porque Tita no puede casarse como ella es la hija pequeña de Mama Elena. Esta es una tradición familiar en su familia y nadie en su familia fue en contra la tradición. Sin embargo, Tita era la ^{primera} ~~una~~ mujer

fue en contra de su tradición familiar.

Esto representa la transformación de Tita

ya que cambió de la hija muy obediente

y respetuosa a ~~un~~ una rebelde. Pero el hecho

Mama Elena es muy stricto ~~a Tita~~ y mala

a Tita: "le propinó a Tita ~~que~~ una bofetada

fenomenal, porque ella era una misma

situación ~~cuando era~~ Mama Elena era joven, y

sus padres prohibido su amor.

Además, la tradición familiar representa

la desigualdad entre las mujeres en la

Revolución Mexicana porque las mujeres no

tienen ~~los mismos~~ mismos derechos como los

hombres también las mujeres no pueden
controlar sus destinos y sus vidas.

Habiendo ~~nos~~ considerado todas las temas en
la novela, pienso que se debe admitir que
el libro no habría tenido el mismo
efecto sin la tradición familiar ya que
Tita no habría cambiado para ser una
persona más fuerte y rebelde.



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In the introduction, the candidate states that, together with forbidden love, gender inequality is one of the main themes of the novel.

The first paragraph states that the love between Tita and Pedro will act as a catalyst for Tita's rebelliousness. The candidate goes on to explain how Tita rebels against the tradition that prevents her from marrying Pedro and argues that Mamá Elena's reasons for repressing Tita's love stem from her own failed youthful romance.

The next paragraph develops the idea of inequality of women at the time. The conclusion repeats the notion of Tita's rebellion against tradition.

Overall, it is evident the candidate has a good knowledge of the novel and has enjoyed studying it. However, the candidate has not always focused on the question of forbidden love. Instead, the essay develops the idea of the transformation of Tita from a weak submissive character into a rebellious, independent woman or, as in the last paragraph, focuses on the inequality of women at the time. On the other hand, the candidate mentions the failed romance of Mamá Elena but does not provide any specific details.

As for the use of language, there is some variation of vocabulary and grammar structures but also some basic mistakes that occasionally hinder communication: 'se escribió' 'la tema que desarrolló' 'ella era una misma situación', etc.

Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 9/20

Accuracy and Range: 10/20



ResultsPlus Examiner Tip

Always read the question carefully and plan the essay before you begin to make sure all your arguments and evidence relate to the question being asked. Set out your main arguments in your introduction. Essays often include arguments that are sound and properly justified but they are not valid because they are not related to the question. Once you finish writing your essay, read it again and think to yourself: is this answering the question?

Question 4

El coronel no tiene quien le escriba

This question attracted only a small number of candidates. Most chose to answer Q4(b), in which they were asked to examine how pride affects the coronel. The best candidates were able to link the coronel's pride to his hope of receiving the pension, arguing that it is his pride that makes him feel entitled to receiving it. Many also explored in detail his relationship with Don Sabas or his changing attitude towards the cockerel and what it represents. Weaker candidates tended to lose track of the question and focused instead on the terrible conditions endured by the coronel and his wife or on the cockerel as a symbol of resistance against the authorities.

In the box, state whether you are answering part (a) or part (b).

a

Write your answer here:

En el libro de Gabriel Garcia Marquez "El Coronel No Tiene Quien La Escriba" el personaje principal es el Coronel. Es un hombre quien estaba en una comunista y un revolucionario en Colombia. Es un hombre muy orgulloso a causa de eso y le gusta ser un figura grande en su pueblo pobre. Hay muchos simbolos de su orgullo en el libro como su gallo y una carta del gobierno y afecta su relaciones en el libro tambien.

Principalmente, porque El Coronel estaba un hombre grande en la guerra en Colombia, muchos de la gente en el pueblo adoran El Coronel. Asi que El Coronel tiene ganas aparecer como la gente piensan. Aunque, en realidad El Coronel es un hombre muy viejo y muy pobre. Un ejemplo en el libro de eso es cuando El Coronel va a el pueblo para vender su reloj que es una de sus ultimas posesiones pero tiene que vender eso porque ~~le~~ no tiene

dinero. Pero, cuando llega a el pueblo y ~~ve~~ mira toda la gente ~~en~~ dice esta en el pueblo porque el reloj esta roto. Es un ejemplo del orgullo del El Coronel porque intenta esconder sus problemas de la gente para mantener su imagen. Afecta El Coronel en una manera muy mala porque necesita vender el reloj para comer pero su orgullo es demasiado fuerte.

También, el orgullo afecta sus relaciones en el libro, en particular con su mujer. Durante el libro su relación con su pareja cambia mucho a causa de el orgullo del coronel. Al principio sus relación es muy fuerte ~~ya~~ ^y cariñoso como cuando el coronel usa la última taza de Caje para su mujer porque está enferma. Pero, durante el libro su orgullo desarrolla y la relación empieza volverse más gritón y enojada. Por ejemplo, su mujer es muy frustrada con El Coronel porque no acepta que la carta del gobierno es solo un sueño y no llegará. Es un ejemplo del orgullo del Coronel haciendo ^{Coronel} el ~~iduro~~ y tacho. Afecta su mujer y es muy obvio en la escena final cuando la pareja es en un lugar terrible y las únicas palabras puede describir la escena son "mierda".

Un símbolo del orgullo del Coronel es su gallo que es la única cosa buena en su vida en el libro. El Gallo es muy importante para el coronel porque es su última recuerdo de su hijo Agustín y es un personaje muy conocido en el pueblo. Pienso que el orgullo de el gallo hace el coronel más fuerte y tiene más confianza. Eso es en contraste de los otros ejemplos donde el orgullo hace El Coronel más frágil porque

esconde sus emociones verdaderas. Por ejemplo, cuando el Coronel no vende el gallo a Don Sabas es a causa de su orgullo haciendo el Coronel fuerte porque Don Sabas no es un amigo real del Coronel no merece el gallo.

~~En conclusión pienso~~ En conclusión pienso que el orgullo del Coronel es un factor muy importante en el libro y afecta el ~~en~~ mucho como afecta sus relaciones, afecta su situación económica pero también da el conyuzer.



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The first paragraph further develops this point. It is argued that people in the village idealise the coronel; therefore, he tries to live up to their expectations but has to conceal his utter poverty. The candidate gives the episode of the selling of the clock and how the coronel tries to avoid being seen selling it, as evidence.

Next, the candidate examines the relationship of the coronel with his wife. The candidate mentions how initially there is much affection between them – it is mentioned how the coronel lovingly reserves the last grains of coffee for his ailing wife – but how the ongoing pride and blind hope of the coronel for the pension that will never arrive has created a strain in the relationship. It is stressed that the hope of the coronel for the pension is borne out of his pride and sense of entitlement.

The introduction gives some relevant details about the coronel's past that help to understand his current feelings of entitlement.

It then goes on to analyse the pride the coronel feels for the cockerel. The candidate argues that, in this case, the pride for the cockerel is a positive force, since it gives the coronel more confidence in himself.

Overall, we can see that the candidate has clearly understood the question, has stayed focused throughout and has selected entirely relevant evidence to address it. The evidence chosen illustrates the arguments clearly. The essay is well planned and structured.

The language used is almost always fluent, varied and appropriate with a wide range of lexis and structures. There are a number of basic mistakes (lack of accents, adjectival agreement) but they never significantly impair communication

Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 17/20

Accuracy and Range: 17/20

Question 5

La casa de Bernarda Alba

This question attracted only a very small number of candidates. Q5(a), which asked candidates to examine the use of language throughout the play, was hardly chosen. The majority of candidates preferred to answer instead how Lorca presented life in the villages of Andalucía throughout the play.

In the box, state whether you are answering part (a) or part (b).

b

Write your answer here:

La casa de Bernarda Alba escribió en 1930s en España. De Federico García Lorca quien vivía en Andalucía. El inspiración de para los personajes son de ~~so~~ ~~et~~ las personas en su pueblo, especialmente una familia con cinco hijas, como los Abas. Estmuestra que la vida en los pueblos en la obra es similar si no la mismo a la vida en los pueblos en realidad. Lorca demuestra ~~la vida muy bien usando muchos colores en su obra.~~ Hablaré sobre la casa de los Abas, la igualdad en el pueblo entre generos y la obsesion de los opinas de la gente ~~de la~~ del pueblo.

Primero, en el primer acto dice que los

~~parebas~~ en la casa son blancos. En la exterior y en la interior de la casa.

Éra una tradición en el sud de España pintar la casa blanca en el exterior ya que quieres ver bien a ~~so~~ las personas en su barrio. Blanca simboliza pureza, virginidad y estar limpio así que ~~si~~ ^{si} tiene una casa blanca parece que ~~estas~~ ~~gen~~ ~~est~~ sois una familia muy respectable. Pero en la casa de los Albas ~~foe~~ ~~era~~ ^{es} loco. Todo el mundo llevan negro, esto es en contra de la casa blanca. ~~Quieren~~ Quieren que gente creen que la vida de los Albas es perfecto pero en realidad tiene mucho problemas. También blanca significa controlar y ~~traficar~~ ^{no mucho ruido y tranquilidad} como Bernarda quiere la gente ~~creer~~ pensar pero en la casa controlar es una cosa que Bernarda no tiene. De esto conocemos que en el pasado en España había una obsesión de los opianos de otros en su pueblo y intenta ~~constar~~ todo el tiempo guardar las apariencias.

También, en la obra podemos ver que era una igualdad entre generos en el pueblos en España. Por ejemplo cuando Angustias es triste sobre Pepe su marido en el futuro, su madre, Bernarda, dice que Pepe no

debe ver ella triste. Esto representa que Bernarda, ~~es~~ una mujer tradicional, piensa que las opiniones de hombres son más importante que las emociones de su hija. También cuando ~~Martirio~~ Magdalena dice que no quiere casarse y ~~no~~ quiere ser soltera todo el tiempo Bernarda dice "Hilo y aguja para las hembras. Latigo y mula para el varón." Esto muestra que en las convenciones sociales, ~~la~~ "trabajo de las mujeres era estar en la casa y cocinar y limpiar para tu marido. Y el trabajo de los hombres era trabajar con la tierra ^{y ganar y} traer dinero para tu familia. Aunque hace la hija de Bernarda triste, no siente porque las tradiciones y las convenciones sociales son más importante. Podemos ver todo de las convenciones, ~~las~~ ideas y opiniones sociales ~~y~~ en el pueblo ~~no~~ en la obra porque Bernarda es una mujer muy tradicional y ~~porque~~ todo de las vistas y opiniones de Bernarda ~~son~~ están las vistas y opiniones de la gente en el pueblo y sociedad en España en este tiempo.

En la obra la senadora La Poncia,

tiene "La" en su nombre. Este es signifi que
hay una jerarquía en sociedad.

En conclusión la vida en los pueblos
tiene igualdad y era un justo para las
mujeres. Y puedo ver esto porque los
vistas de Bernarda.



ResultsPlus Examiner Comments

The introduction states how Lorca was inspired by a real event to write his play.

The first paragraph explains how in Andalucía houses are painted white on the outside. It goes on to analyse the symbolic significance of white as purity and the importance of keeping up appearances in Andalusian society.

Next, the idea of gender inequality is explored. The candidate states that Bernarda gives more importance to the opinion of *Pepe El Romano* than to her daughter's feelings. The candidate then analyses the roles assigned to women in society and ends up by stating how Bernarda's views are a reflection of the views of society in general.

The following paragraph briefly explains the origin of the name *La Poncia* as evidence of the hierarchy in society.

The conclusion very briefly states again that society was unequal and picks up Bernarda's views as representative of the times.

Overall, this essay manages to include some interesting ideas, but they are not always appropriately justified with evidence from the work and sometimes end up confused. The Andalusian tradition of painting the houses white is, for example, not convincingly linked to the play; moreover, white is linked in quick succession to purity and a desire for control and keeping up appearances.

The candidate rightly identifies gender inequality as one of the defining aspects of Andalusian society, but the evidence presented to justify the point is not entirely convincing. Finally, there is an attempt to analyse class differences, but the point is left undeveloped.

As for the quality of language, many errors occur that frequently hinder clarity of communication: 'escribifio', 'igualidad', 'las parebas', etc. Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 10/20
Accuracy and Range: 5/20

Question 6

Nada

There were no answers for this question.

Question 7

Primera memoria

This question was not attempted by any candidate.

Question 8

Requiem por un campesino español

Requiem was one of the less popular works; it was chosen by less than a handful of candidates. Q8(a), which asked candidates to examine the narrative techniques, was not answered by anyone. All candidates preferred to concentrate instead on the question of why Mosén Millán feels guilty about Paco's death. In spite of their small number, answers varied widely, producing essays with grades across the mark spectrum. Weaker candidates tended to produce a re-telling of the circumstances of Millan's betrayal rather than analysing Millan's subsequent feelings of guilt.

Question 9

Diarios de motocicleta

This question attracted a good number of candidates who, for the most part, wrote well balanced, knowledgeable essays in which arguments and points of view were made with proper evidence from the work. Both Q9(a) and Q9(b) were popular.

The best responses to option (b), which asked candidates to examine how the director uses the locations and places in the film, were able to see the landscape and locations as a reflection of the character's feelings or as a symbol of many of the film's recurring themes. Weaker candidates tended to write a re-telling of the moments given in the bullet points, without linking them to how the landscape is used to convey meaning.

In the box, state whether you are answering part (a) or part (b).

a

Write your answer here:

Los dos amigos (Alberto y Ernesto) viajan por Sudamerica en una moto (que se llama La Poderosa). La película muestra con orgullo la variedad y diversidad de los paisajes en Latinoamérica que contraste con el motivo de Ernesto que era unir latinoamerica - a pesar de sus diferencias ; también se destaca esto en su discurso ~~de~~ de cumpleaños en ~~el~~ Amazonas.

A medida que avanza la película hay más paisajes y lugares interesantes, tienen más sustancia y se vuelven más únicos y diferentes. Por ejemplo, Alberto y Ernesto van de autopistas rocosas simples, rodeado de campos desiertos, a las duras montañas heladas frías de ~~los~~ los Andes. Esto puede simbolizar que pasan de sus ^{simples} vidas ^{de} de lujo a la dura realidad de la vida, ^{en} ~~de~~ la que la mayoría de la gente latinoamericana ~~se~~ se enfrenta.

Machu ~~Picchu~~ Picchu es el punto de inflexión del desarrollo del personaje de Ernesto. En la escena anterior, en Cuzco ~~se~~ son testigos de una gran cantidad de desigualdad y opresión que ~~se~~ enfrentan; ~~como~~ ^{un habitante} dice sobre la falta de trabajo y no poder ir a la escuela porque pasan ^{el} ~~se~~ mayor parte de su tiempo trabajando en las tierras ^{* para mantenerse para poder *} ~~para los cultivos~~ y ~~criando~~ ^{para} ~~de~~ ^{mantener una manera de vivir.} ~~los animales.~~ Además, ^{este} se acentúa más desde

los paisajes - porque en Machu Picchu ven las minas ^(debido a la colonización) de un lugar que solía ser la ~~capital~~ ^{capital} ~~capital~~ ^{capital} belleza ~~de~~ (que es ahora Lima). ~~Las vistas~~ ~~lleva~~ a

~~Alberto~~ ~~hablar~~ sobre ~~en~~ Alberto y Ernesto viendo estas vistas, son muy conmovidos y impresionados y lleva ~~→~~ Alberto a mencionar sobre una ~~la~~ revolución, que Ernesto dice ~~no~~ ^{funcionaría} ~~funcionaría~~ ^{funcionaría} ~~sin~~ ^{sin} ~~sin~~ ^{sin} armas de fuego. Es la primera vez que vemos

Ernesto ^{comienza} ~~comienza~~ a pensar sobre una revolución, y muestra el gran impacto ^{en él} ~~que~~ ^{que} de los que han visto ~~en~~ en las escenas anteriores. Los paisajes y escenarios en esta escena lleva ~~→~~ Ernesto a pensar como sería ser si la colonización no hubiera ocurrido. *²

El río de la Amazona es el paisaje más prominente ~~de~~ en la película. Cuando ~~ellos~~ llegan a la colonia de leprosos ~~Ernesto~~ Ernesto se da cuenta

que el río literalmente y metafóricamente simboliza la división en la sociedad entre los ricos (y sanos) y los desfavorecidos, pobres y enfermos.

La sorpresa entre los dos amigos es mayúscula debido a la falta de muchas necesidades básicas como:

la falta de ropa, medicación, comida y ~~trato~~ trato digno.

Sin embargo, el clímax de la película es cuando

Ernesto (a pesar de su asma severa) ~~manda~~ nada

a través del río, de los sanos a los enfermos;

y dándose a entender la gran transformación que ha experimentado y su voluntad determinada para romper

la ~~barrera~~ (metafóricamente) la barrera que existe

~~entre~~ en la sociedad latinoamericana - entre

la gente rica y los desfavorecidos.

En general podemos ver cómo ~~usa~~ el director utiliza

los lugares y escenarios para mostrar una variedad

de temas ~~y~~ como la desigualdad y para

mostrar la evolución de los personajes a lo largo

de la película. Los paisajes se destacan los claves

momentos en el desarrollo del Che Guevara y el

hombre que se convertirá en una figura ~~o~~ política

~~más~~ ~~importante~~ muy importante en el mundo.

*²

Después de esta escena ~~podemos~~ ^{veremos} ver una panorámica de

la ciudad de Lima que contrasta mucho con Machu Picchu

porque ~~le~~ tiene menos carácter y es más industrializado y contraste con la belleza natural y verde del Machu Picchu. Este ~~se~~ simboliza simboliza el resalto desagradable de la colonización.



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Examiner Comments

This essay is an excellent example of the stronger responses.

The essay starts with a brief but effective introduction in which it is stated that the film proudly celebrates the diversity and variety of landscapes in Latin America.

The first paragraph gives several examples of this variety. It is mentioned how the film moves from desert fields to mountains and deserts. It then argues how this becomes a reflection of the abandonment of the bourgeois lifestyle by the two main protagonists, Ernesto and Alberto.

The next section analyses the visit of the two main characters to Machu Pichu. It argues that Machu Pichu becomes the place where the transformation of Ernesto into El Che truly begins. This transformation is brought upon, it is argued, as much for the inequality they see around them as for the marked contrast in the urban landscape of Lima and that of the serene natural beauty of Machu Pichu.

The next paragraph develops the episode of the two friends in the leper colony. It explains that the Amazon has a symbolic meaning in the film as *el Che* realises the river serves to separate the rich or healthy from the poor or ill.

The conclusion reiterates the idea that landscape is used in the film to highlight the development of the characters and show key moments in their lives.

This is a very insightful essay in which the candidate's points of view show a critical response to the question through consistent justification, with appropriate evidence from the work. For example, specific examples are given of the diversity of the landscape (meadows, the Andes mountains, rivers, etc.), the poverty witnessed in the old capital of Cuzco, the Amazon River.

Arguments are sound and are always linked to the question, as when the candidate analyses the contrast between the serene natural beauty of the Old Inca capital with the barren, urban landscape of modern Lima.

As for the quality of the language, the essay is not free of errors but these are always minor ('el mayor parte', 'este se acentúa', 'son muy conmovidos') and they do not hinder communication.

There is a consistent use of terminology appropriate for critical response to a cinematic work: 'el río, literal y metafóricamente simboliza la division en la sociedad', 'la película muestra con orgullo la diversidad y variedad de paisajes', 'A medida que avanza la película'. Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 20/20

Accuracy and Range: 20/20

Question 10

El laberinto del fauno

El laberinto del fauno is one of the most popular questions in the paper. This year candidates had the choice of examining the symbolism in the film or explaining how the director presents the political context in the Spain of the period. Perhaps surprisingly, most candidates chose the first option.

Candidates seem to genuinely enjoy this film – it was also a favourite in the legacy specification – and have studied it in detail. As a result, most essays were of a particularly high standard; candidates showed an in-depth knowledge of the film's complex layers of symbols and were able to demonstrate how they relate to the main characters or serve to enrich the main themes of the film.

In the box, state whether you are answering part (a) or part (b).

b

Write your answer here:

- Capitán Vidal > hombre patido
- El molino > el sufrimiento del pueblo + lazo > racismo
- Los Maquis > La tema de desobediencia
- Esperanza > Los sueños de los personajes

El director presenta la situación política en la España a través de los personajes, lugares y las temas de la desobediencia y esperanza.

Ⓧ La guerra civil es explorado a través del personaje de Capitán Vidal.

Por ejemplo, la escena de Baqueta del hombre patido es un paralelismo con Capitán Vidal.

Un cuento de hadas oscuro, el Laberinto del Juano tiene lugar en el año 1944 después de la Guerra Civil española, ~~en~~ el mundo real y del fantástico. ~~El~~ ^{el} director ~~es~~ ^{es} conocido por películas de monstruos como ~~la~~ ~~su~~ ~~primer~~ ~~largometraje~~ ~~Gracias~~ (1993) y Pacific Rim (2013). En esta película, el primer personaje que encuentra un laberinto donde vive un Juano. El director presenta la situación política en la España a través de los personajes, lugares y los temas de ~~discriminación~~ ~~esperanza~~.

La ~~Guerra Civil~~ y el fascista régimen es explorado a través del personaje del Capitán Vidal.

↓
Su crueldad es mostrado en la escena de Banqueta del Hombre Pálido, que es un paralelismo con Capitán Vidal. Esto es mostrado por los zapatos que ^{son} en la Banqueta, en comparación con Capitán Vidal porque son un símbolo de los campos de concentración y el holocausto que ocurrió en la Guerra Civil. También, el hombre pálido muestra ^{que} ~~como~~ Capitán Vidal es un monstruo, a causa de los zapatos, que representan las vidas inocentes que Capitán Vidal ^{ha} ~~ha~~ ~~representado~~ como representan las ~~vidas~~ ^{vidas} de ~~los~~ ^{los} niños ^{que} ~~que~~ ~~el~~ ~~hombre~~ ~~pálido~~ ~~ha~~ ~~representado~~. ~~El~~ ~~hombre~~ ~~pálido~~.
Capitán Vidal es usado sugerir que el fascista régimen

~~En contraste,~~ ^{representa} ~~la~~ ^{función} ~~la~~ ^{la} situación política y los estereotipos, ^{más que} en esta época ~~historia~~ ^{mostrado} cuando el Capitán dice 'No es una Mujer' sobre Mercedes. Aunque, tiene auto para escapar porque se le olvidó. Por lo tanto, mujeres eran importante en la película ~~por~~ ^{porque} a través de los personajes del Mercedes y Carmen, los espectadores ~~nos~~ ^{aprendemos} ~~que~~ ^{Mercedes} que mujeres eran menos poderosa pero ~~usa~~ ^{usa} su invisibilidad a su ventaja para luchar contra el Capitán, y por lo tanto, el modo de la película.

En resumen, la situación política es presentada ~~en~~ ^{por} la enredada de Capitán Vidal y el paralelismo con el hombre político, lugares como el molino que muestra el sufrimiento del pueblo llano, y a través de ~~los~~ ^{la} temas del desbalance y el papel de las mujeres. En general, la situación ~~política~~ ^{política} es fundamental en el Laberinto del Fauno porque apoya e incluso potencia la narrativa para mostrar las vidas de los personajes en el año 1944.



This candidate has chosen to focus on the second question. The essay starts with an introduction in which the time and place where the film is set is mentioned (Spain, 1944, after the Civil War). These are key aspects when discussing social or political context and the candidate has done well in mentioning them from the very start. There is then a reference to previous films by the film's director; this shows the candidate has done some further research but it is an extraneous comment not related to the question. The candidate then puts forward the interesting argument that the political situation is mainly presented through characters and places.

In the next paragraph, the candidate states that the fascist regime is explored in the film through the character of Vidal. It is a valid point, but what exactly a fascist regime is is left unexplored.

The candidate analyses instead the parallelism between Vidal's cruelty and the figure of the Pale Man. The candidate seems to have lost focus of the question here. This section seems to be answering the symbolic significance of the Pale Man instead.

In the next section, the candidate gets back on track by explaining how the mill functions in the film as a military base. The candidate mentions the hunger of the population, the rationing of food and explains how families are fractured because of the war. They are all valid points, however, they are mostly underdeveloped; for example, it is not explained who is in charge of the military base or who is doing the rationing.

In the next paragraph, the candidate tries to explain the political situation by analysing one of the film's main themes, disobedience. The candidate argues how many characters learn to disobey Vidal and are therefore learning to free Spain from the fascist regime.

The candidate concluded by reiterating all three points.

Overall, this is an example of a candidate who has understood the question adequately and has some good ideas. However, the evidence is not entirely relevant and arguments are left underdeveloped or unexplored. For example, key aspects – such as the existence of the *maquis* – are not mentioned. Regarding the quality of language, there are errors that sometimes hinder communication: 'la situación political es presenta', 'fascista regimen es exploró', 'es un monstruo a causa del zapatos', 'a causa del marrón y gris', 'el molino es confiado'.

There is some evidence of some complex structures, but language is mostly straightforward, often stilted: 'la situación political es mostrado', 'ganan comida a través del racimiento'.

Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 11/20
Accuracy and Range: 12/20



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Examiner Tip

Often candidates write introductions that are very general, summing up the plot or also detailing the other works of the author or the director. Avoid writing pre-learnt introductions that do nothing to respond to the question.

Question 11

La lengua de las mariposas

This question attracted a good number of candidates, but very few chose to answer Q11(a) about the film's techniques. Most candidates preferred to answer question 11(b) regarding the theme of fear. For this question, answers varied widely and consequently marks were evenly spread across the range. Weaker candidates offered just a retelling of the episodes suggested in the bullet points, without always making reference to the theme of fear. Many candidates, however, produced relevant answers, successfully examining how some of the character's actions and motivations are borne out of fear for the well being of their loved ones.

In the box, state whether you are answering part (a) or part (b).

b

Write your answer here:

La lengua de las mariposas es una película dirigida por José Luis Cuerda, la película se trata de un niño llamado Moucho que va por primera vez a la escuela y allí encontrara a Don Gregorio, un maestro que es es muy diferente al típico maestro de la época.

El tema del miedo es ~~mostrado~~ ^{mostrado} a lo largo de la película. España estaba en ~~una~~ tensión política ya que la película esta basada en la ~~época~~ década de los ~~treintas~~ ^{treintas}, ~~cuando~~ ^{antes} de la guerra civil. ~~En esa época~~ En la película vemos como los diferentes puntos ~~de~~ políticos tienen miedo ~~por~~ de algo. Por ejemplo vemos como ~~lo~~ ~~es~~ ~~iglesia~~ el cura le hace la bronca a Don Gregorio porque moucho no sabe recordaba via frase en latín, esto muestra como el cura y la iglesia en general tenía miedo de perder poder sobre la gente.

Otra escena donde podemos ver observar el miedo en la película es cuando Moucho va

a la escuela por primera vez. El tiene miedo de que le peguen ya que era típico que un maestro pegase a sus alumnos. Cuando se vea encima, el piensa que Don Gregorio le ^{irá} a pegar y por eso corre hacia el bosque. También vemos como el padre de Manucho dice que lo pegaban a el de pequeño.

Más adelante en la película, cuando Manucho le dice al ~~maestro~~ a Don Gregorio que tiene miedo de morir la muerte, Don Gregorio le enseña lo que verdaderamente es el infierno y ~~eso~~ luego vemos la Manucho consolidado.

Rosa es una madre típica del pueblo español; Ella parece ser conservadora pero solo lo es por miedo, ya que está casada con un ~~ata~~ republicano. Ella tiene miedo de que ~~ta~~ se lleven a su marido y entonces ~~gracando~~ ^{salida} ~~los~~ ~~guerrilleros~~ ~~entre~~ ~~militares~~ ~~trien~~ ~~vienen~~, ella quemaba todos los papeles que muestran que su marido es republicano. Además, cuando Don Gregorio sale para que se lo lleven, ella le dice a Manucho que le insulte pero solo por miedo a que ~~ta~~ ~~se~~ se lleven a su marido, vemos como ella cambia, al principio dice que Don Gregorio es un hombre muy bueno y por miedo cambió su juzgamiento.

~~R~~

Finalmente, Ramón, es un republicano, vemos como el padre de Manucho se ofrece a hacer un traje a Don Gregorio pero luego ~~dice~~ por miedo a los Guerrilleros le ~~hace~~ insulta y le lleva ¡Rojol! ¡Atol!, cuando el mismo es lo nombrado.

En conclusión, la película muestra el tema de miedo en muchas ^{maneras} ~~maneras~~, los ~~plano~~ ~~s~~ ~~de~~ ~~plano~~ ~~s~~ ~~en~~ ~~medio~~ ~~s~~ ~~muestran~~ la emoción de el personaje y la banda sonora es muy ^{triste} ~~triste~~ ^{alta} ~~alta~~ en los momentos ~~de~~ ~~intensos~~, ~~Final~~ ~~mente~~ ~~la~~ ~~película~~ muestra España en el camino a la libertad y felicidad que España tuvo que pasar, ~~los~~ ~~ha~~ ~~regreso~~ tenía miedo de perder poder.

los ricos tenían miedo de perder su dinero y posición, y los la guardia civil tiene

miedo de perder a España.

2/2



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Examiner Comments

The essay starts with a general introduction in which a brief analysis of the political situation of the time is given. It is argued that the different political parties during the II Republic were afraid of each other.

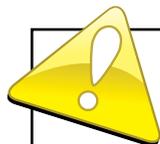
In the next paragraph, the candidate mentions the moment when Moncho is afraid of going to school for the first time and, later on, when he confesses to D. Gregorio he is afraid of death.

The next section focuses on an analysis of Moncho's mother. It is argued that Rosa's conservative views are born not out of long held convictions, but of fear for the lives of her loved ones. She is especially afraid of the Republican views of her husband Ramón.

In the next paragraph, it is argued that Ramón's betrayal of Don Gregorio is the result of his fear of being taken by the guards.

The conclusion develops the ideas first noted in the introduction. Fear is shown through various characters in different situations. More generally, the church, the wealthy and the civil guards are afraid of losing their grip on the country.

Overall, this is a highly perceptive essay in which the candidate very successfully links the political tensions of the moment to the general theme of fear. It is worth pointing out that the candidate here develops arguments that are not given as prompts in the bullet points, but which are sound and relevant to the question. They are therefore perfectly valid.



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Examiner Tip

Bullet points are not prescriptive. They are designed to give an indication of a model answer, but they are by no means the only valid answer. Nor is it necessary to develop all three. Candidates may choose to develop one or two of the bullet points or even none. They don't necessarily have to follow the bullet points in the order in which they are given, either. What is essential is that they never lose focus of the question.

Question 12

La misma Luna

This question attracted only a handful of candidates. All of the candidates who answered this question chose option (b), which asked candidates to examine how illegal immigration is presented in the film.

There were some good answers that managed to describe the plight of illegal immigrants drawing from key moments and situations from the film, but there were also many candidates who wrote only superficial accounts of it, without linking their retelling of certain key moments to the question.

Question 13

Mar adentro

This was a popular question and candidates gave sound critical responses to both options. Q13(a), which asked candidates to examine the role of *Padre Francisco* was the most answered. Many candidates commented on the role of *Padre Francisco* as representative of the Catholic Church and, therefore, Ramon's main adversary in his fight for euthanasia. Most discussed in detail the sequence when both men have a bitter debate in Ramon's house. Stronger candidates started with a detailed description of the character of *Padre Francisco* and commented also on the negative effect his public statements have on Ramon's family.

This essay is an excellent example of a candidate who decided to answer option (b), which asked candidates to examine the use of music in the film.

In the box, state whether you are answering part (a) or part (b).

b

Write your answer here:

PLAN:-

¡CITAS!

Pres. ✓ Sub. (P+U)
Pret. Perf. ✓
Imp. Plup. ✓

- Ramón:

→ inteligencia, la cultura (habitación)

→ radio, (debates también)

- Rosa:

→ 'Negra Sombra', arrepentido (discusión)

→ vinculado por el radio

- Banda sonora:

→ 'Nessun Drama', vuelo, inspirador, tocadiscos, vida, libertad

→ música gallega, tradicional, región, silla de ruedas, alegría

~~la fiesta~~ ~~fiesta~~

ENSAYO:-

→ (próxima página)

'Mar Adentro' es una película ~~del director~~
Alejandro Amenábar, y es ^{basada} ~~basada~~ en la historia real
del tetrapléjico gallego Ramón Sampedro. ^{El director} Amenábar
usa ~~tot~~ ^{estilos} ~~tipos~~ diferentes de ~~la~~ música en su obra
para destacar los sentimientos de ~~sus~~ ^{los} personajes.

Al comienzo de la película, el público no
puede ver la cara del personaje principal, pero podemos
ver su habitación y oír su música preferida: la
ópera. Entendemos que ~~esta por~~ este hombre tiene
educación y ha experimentado mucha cultura, porque
vimos muchos objetos del todo el mundo y la música
que escuchamos es de Wagner, un compositor alemán.
Cuando el espectador finalmente ve a Ramón, el
director aún no ~~nos~~ ^{nos} muestra su incapacidad, ~~ya~~ sino
su cara con un primer plano, y esto representa como
~~Amenábar~~ quiere que enfoquemos en la personalidad
y el mente de Ramón, no ~~es~~ en un hombre postrado
en la cama.

~~Cuando la abogada Julia visita a Ramón, pregunta~~
~~a él sobre su vida,~~ ^{A Ramón} ~~y él dice que~~ le encantan
los debates por el radio, ^{y esto} ~~esta~~ información es importante,
ya que Amenábar ^{usa} ~~usa~~ la música por el radio
después de eso ha conocido al tetrapléjico. Rosa ve
~~la televisión y ve una~~ ^{de televisión} programa ^{donde} Ramón habla
al público, así que decide a visitar a él para "darle]
ganas de vivir." Esto resulta en una discusión entre

ellos, pero Rosa, como ~~era a la~~ radiemisora, emita una canción de representación esa noche. Amenábar eligió 'negra sombra' para esta canción puesto que la tonalidad da un sentimiento arrepentido, por eso demuestra las intenciones de Foot Rosa perfectamente. El radio es ~~es~~ un símbolo importante, porque ~~son~~ ^{ambos} ~~personas~~ ^{están} ~~son~~ vinculados ^o por la música y esto representa el comienzo de ~~su~~ ^{su} ~~relaciones~~ ^{su amistad.} (que después se harán el amor).

Hay muchos tipos de música distintos en la banda sonora, incluso la música tradicional ^{gallega} de Galicia. La música gallega tiene instrumentos ~~como los de Escocia~~ y ritmos vivos, así que el director la usa durante momentos más felices, como la escena cuando Javier y Joaquín ~~su abuelo~~ preparan la silla de ruedas. Sin embargo, esta escena es irónica, porque Ramón usará la silla ~~para~~ ^{para} ir ~~a~~ ^a Barcelona ~~donde~~ ^{donde} hay el juzgado. Esta música tradicional también tiene vínculos al mar, porque era la música de marineros, así que ~~es~~ ^{forma} una parte del simbolismo del mar en la película.*

'Nelson Dorma' ^{está} ~~forma~~ una parte de la banda ~~sonora~~, en la escena del vuelo. Empieza ~~en~~ por el tocadiscos, y podemos oír la calidad ~~pero~~ ^{mala} de la música, pero cuando Ramón comienza a volar, ~~la calidad de~~ ^{la música} ~~la música~~ ^{cambia} y se hace música incidental. Esto representa como la música está dentro de Ramón, y ~~como~~ es inspirador.

esto está destacado por los movimientos de la cámara, ~~que~~ cuales son al mismo tiempo de los cambios de la música. La tonalidad mayor representa los sentimientos de libertad que Ramón tiene, ~~el fin~~ y ~~la cámara~~ ^{los planos} subjetivos dejan al público ^a entender estos ~~sentimientos~~. El fin de la pieza vuelve a la música diegética - el fin del sueño de la vida ^{que perdió.} ~~y de la libertad.~~

La música tiene un papel muy importante en 'Mar Adentro'. Si la elección de música fuera diferente, la película no tendría un impacto tan grande, y el debate de la eutanasia no habría sido ~~tan~~ abierto una vez más en España para hacer correr ríos de tinta.

* Ramón resume sus sentimientos del mar con esta cita:
"El mar me dio la vida y después me la quitó."



ResultsPlus Examiner Comments

The essay starts with a brief introduction that states that the film uses different types of music to highlight the feelings of the characters.

In the first paragraph, the candidate explains that Ramón is introduced to the audience through the use of the music he prefers, Wagner. This is a sign that Ramón is very cultured but also it introduces us to his inner world.

The following paragraph explains how, in the relationship established throughout the film between Ramón and Rosa, music plays a vital role. Rosa is a DJ in a local radio station. When she has offended Ramón, she apologises to Ramón through music. The candidate explains the song chosen by Rosa demonstrates perfectly her feelings of regret.

In the next section, the candidate analyses the film's soundtrack. It mentions that the film uses typical Galician music, as its dynamic rhythms are used in happy moments but also because of its association with the sea, as Galicia is normally associated to the sea and therefore to Ramón.

In the next paragraph, Ramón's dream sequence, in which he 'flies' from his bed to the sea whilst listening to 'Nessum Dorma', is analysed at length.

Overall, this essay shows an excellent critical response through frequent and consistent examples given as evidence and justification. The candidate's analysis of the dream sequence offers a particularly strong example of this. It is mentioned how the music is heard initially as coming from Ramón's not too good record player to then becoming part of the film's soundtrack. It is argued this signals the music is inside Ramón's head. The candidate never loses sight of the question and all arguments are closely related to it.

As for the quality of language, there is a consistent variation of vocabulary and grammatical structures, including different types of complex language: such as 'si la elección de la música fuera diferente', 'como quiere que enfoquemos', 'esta música tradicional tiene vínculos al mar' and 'puesto que la tonalidad da un sentimiento arrepentido'.

There is also a consistent use of terminology appropriate for critical response to the cinematic work such as 'para destacar los sentimientos de los personajes', 'el espectador', 'planos subjetivos' and 'la banda sonora'.

Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 19/20

Accuracy and Range: 19/20

Question 14

También la lluvia

This question attracted less than a handful of candidates, all of whom decided to answer option (b), which asked them to examine the evolution of Costa during the film. Most gave detailed accounts of Costa's transformation from a selfish, money obsessed Spanish producer to a more caring man, who at the end of the film is concerned about the lives of the Indians he has hired as extras.

Question 15

Volver

This is one of the most popular questions in the paper. For Q15(a), candidates were asked to examine how the director presents the countryside and the city in the film. Q15(b) asked candidates to examine the negative effect men have on women in the film. Both options were equally popular and both presented particular challenges.

In Q15(a), weaker candidates presented unconvincing or somewhat forced dichotomies between country and city values. For example, it was argued by many that death is given more respect in the countryside than in the city, as Paco is not given a proper burial – candidates seem to have missed the fact here that Paco has been murdered and needs to be hidden away.

More able candidates contrasted this respect towards death with the frivolous treatment given in the reality show attended by Agustina.

Many essays gave a description or analysis of the events and concepts mentioned in the bullet points, but without relating them to the question.

The best answers described in detail some of the specific characteristics of life in the countryside or the city. For example, some pointed out how the village looks almost deserted and lived in by an aged population as all the young people, like Raimunda and Paco, have had to move to the city in search of a job.

In Q15(b), some candidates also lost track of the question by, rather than focusing on the negative effect men had over the women in the film, describing instead how women overcome that influence.

In the box, state whether you are answering part (a) or part (b).

b

Write your answer here:

Casi todas las ^{mujeres} ~~mujeres~~ han sufrido ~~los~~ graves a sus
padres o maridos en la película Volver. Raimunda probablemente es
lo más desafortunado por que ella ha sufrido graves a
su padre y también graves a su marido pero Irene y
Paco ~~o~~ han tenido experiencias malas en sus vidas.

Irene es el madre de Raimunda y su marido es
responsable para muchas cosas malas en la vida de
Irene. Raimunda era ~~tratada~~ abusado por su padre y
Irene siente culpable por que ella cree que es el trabajo de

la madre para proteger a ~~su hijo~~ su hijo. Cuando murió ~~su~~ el marido de ^{Irene} ~~su~~ tres años antes de los eventos en la película, ~~pero~~ ~~todo~~ todo el ~~país~~ ^{mundo} cree que ella también ha muerto ~~en~~ en el incendio. En realidad, Irene estaba ~~en~~ viviendo en secreto en el pueblo pequeño ~~de~~ en Castilla La Mancha, Alcañal de los Infantes. En total, hay dos efectos negativos e importantes que ~~han~~ ~~el~~ ~~resultado~~ ~~de~~ son causados por el hombre más importante en la vida de Irene: el abuso sexual de Raimunda y como Irene siente culpable por esto. El otro efecto negativo es cuando Irene tiene que vivir en ~~el~~ el pueblo pequeño y vivir en secreto para tres años.

Raimunda es la mujer quien sufre lo más grave a los hombres en su vida en la película Volver. Su marido bebe demasiado alcohol y pierde su trabajo, esto significa que Raimunda tiene que trabajar más. También, su marido, Paco, intenta abusar a su hija Paula y cuando Paula ~~muere~~ ~~mata~~ mata a Paco, Raimunda tiene que esconder el cuerpo. Pero el efecto más negativo en la película es la ~~revelación~~ revelación que Paula es ~~su~~ la hija de Paula y su hermana. Cuando Raimunda era joven, su padre abusaba a ella y como consecuencia, Raimunda era ~~se~~ embarazada con el bebé de su padre.

Paula está sufriendo en la misma manera ~~su~~ que su

madre pero ella mata a Pasa con un cuchillo. ~~ella~~
Comparado a los otros mujeres en la película, Paula era
bastante fortunado pero ella ~~era~~ tiene que vivir ~~sin~~ sin padre
y las memorias de su padre son muy negativas.

En total, los hombres tienen muchos efectos negativos en las
mujeres en la película y todas las mujeres son muy
fuertes y ~~ellas~~ sobreviven como sobrevivir y vivir sus vidas
después de todos los eventos ~~traumáticos~~ ^{traumáticos.}



This essay starts with an appropriate introduction in which the candidate briefly identifies the three main female characters and their negative relationships with men.

In the first paragraph, the candidate focuses on Irene and her husband. The abuse perpetrated by Irene's husband on their daughter and Irene's subsequent feelings of guilt for not having noticed it are mentioned as the two main negative effects her husband has on Irene's life. It is then explained how Irene has been in hiding for three years, although it is not mentioned why.

The second paragraph deals with Raimunda. It is argued that Raimunda is the female character that suffers the most because of the actions of the male characters. It is mentioned how she has become the main provider in her home after her husband has lost his job and how she suffered abuse as a child.

The third paragraph focuses on Paula and how she ends up killing Paco to defend herself. It is argued that Paula is the lucky one of the three, as she won't have to live under any man's rule.

The essay concludes by stating that men have had many negative effects on women. However, women are strong and have learnt how to survive them and live their lives.

In this essay, it is clear that the candidate has studied the film in detail. However, there is the occasional inconsistency and some of the arguments could be developed more. For example, in the first paragraph, Irene's feelings of guilt are only mentioned in passing and left largely unexplored. It is never mentioned, for example, how the abuse has created a strain in the relationship between mother and daughter. The third paragraph argues, somewhat unconvincingly, that Paula is better off without men's negative rules – it is never explained what those rules are or even Paula's feeling of distress at having killed her stepdad. Nevertheless, this response is predominantly relevant to the question, with some good points being made. The candidate has shown a critical response throughout, using mainly proper evidence and justification.

As for the use of language, there are frequent sequences of mainly correct language that result in generally coherent writing. There is some variation of grammatical structures (imperfect, preterite and perfect tenses are used) but not many examples of complex language, and some problems when attempting more complex vocabulary – 'gracias a' instead of 'por culpa de'. There is a lack of accents throughout and frequent gender agreement mistakes. Regarding the marking criteria, this essay was awarded the following marks for each of the two criteria:

Critical Response: 13/20
Accuracy and Range: 12/20

Paper Summary

Based on the performance of candidates in this series, candidates are offered the following advice:

- Avoid periphrasis and stick as closely to the text as possible.
- Check essential accents, e.g. *sí*, *más*.
- Check verb endings and grammatical agreements thoroughly.
- One spelling mistake is accepted as long as the word rendered is not English. Candidates and teachers should therefore be especially alert to the spelling of cognates.
- Check when the subjunctive mood should and shouldn't be used.
- Revise the rules of capitalisation.

Grade Boundaries

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