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Mark Scheme (Pre-Standardisation)

Summer 2019

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In Spanish (8SP0) Paper 2

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MARK SCHEME

SECTION A: TRANSLATION AND GRAMMAR

	Text	Correct Answer	Acceptable Answers	Reject
1	Many viewers believe that	Muchos televidentes creen que		
2	TV soaps reaffirm	las telenovelas reafirman		
3	the racist and sexist prejudices	los prejuicios racistas y sexistas		
4	That are still present	(que están)todavía presentes		
5	in many Latin cultures.	en muchas culturas latinas		
6	Typically, these programmes	Estos programas solían	Típicamente, estos programas. Normalmente	
7	Dealt with	tratar	trataban	
8	Traditional themes	Temas tradicionales		
9	such as	tales como	Tal como	
10	'poor girl meets rich city boy'.	' chica pobre conoce a chico rico de ciudad'.		
11	However, More recent plots	Sin embargo, tramas más recientes		
12	are also about	también tratan (de)		
13	topics like homosexuality	temas como la homosexualidad		
14	and illegal immigration.	y la inmigración ilegal		
15	One of the most popular series	Una de las series más populares		
16	ever	de todos los tiempos		

17	has been ' Queen of the South'	ha sido '(La) reina del Sur'		
18	about a woman who	sobre una mujer que		
19	gets involved	se ve envuelta/ se involucra		
20	in the drug-trafficking business.	en el negocio del narcotráfico		

SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Question number	Indicative content
2(a)	<p data-bbox="310 386 894 422">Bodas de sangre – Federico García Lorca</p> <p data-bbox="310 426 1024 462">Students may refer to the following in their answers:</p> <p data-bbox="310 506 1373 617">From the beginning of the play, the Bride struggles between two contradictory feelings: her illicit passion for Leonardo and her desire to conform to society's expectations.</p> <ul data-bbox="358 663 1463 1293" style="list-style-type: none"><li data-bbox="358 663 1463 779">• Initially, the Bride appears willing to marry the Groom. However, she is unable to hide her unhappiness towards the forthcoming wedding: she bites her hand '<i>con rabia</i>' and angrily throws the orange blossom (<i>azahar</i>) to the floor.<li data-bbox="358 825 1463 940">• In their first tense encounter in the play, the Bride tells Leonardo that she is marrying the groom out of pride, after Leonardo himself has married another woman.<li data-bbox="358 987 1463 1102">• On the other hand, she is painfully aware of her passionate feelings for Leonardo and her inability to control them. '<i>y me arrastra y sé que me ahogo, pero voy detrás</i>'.<li data-bbox="358 1148 1463 1293">• By contrast, when meeting the Groom before the wedding, the Bride pathetically states she longs to be alone with him. Rather than a declaration of love, it is a last and ultimately unsuccessful attempt to try and forget Leonardo. '<i>Y no oír más voz que la tuya</i>'.

Question number	Indicative content
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers.</p> <p>In the rural setting of the play, wealth and social status of its inhabitants are measured by the amount of land they possess.</p> <ul style="list-style-type: none"> • In act I, it is established that the Mother and the Groom are comfortably off, as the Groom has just bought a fertile vineyard. • Possession of fertile land yields instant privilege; it is hinted that thanks to now owning the vineyard, the Groom will be able to marry whoever he pleases. ‘ahora se casará’ • Leonardo is unable to marry the Bride because he doesn’t own any land. In the eyes of the father of the Bride, he is at the bottom of the economic and social hierarchy and not suitable to marry his daughter. • The Father and the Bride are also landowners, but their land is more rugged and sterile. The Father emphasises all the hard work he has put into it to make it more fertile. He sees the wedding as an opportunity for his family to acquire more land. His dream is that his and the Bride’s land become one, in spite of the distance between them.

Question number	Indicative content
3(a)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers.</p> <p>Pedro is, like Tita, a victim of Mama Elena’s cruel, rigid norms. However, it could also be argued that it is Pedro’s weakness of character, his inability to defy social conventions that perpetuates their (his and Tita’s) sorry state of affairs.</p> <ul style="list-style-type: none"> • At the beginning, Pedro decides to accept Mama Elena’s proposal and marry Rosaura instead of Tita. He accepts, thinking that in this way he will be closer to Tita. • His decision illustrates both his immaturity – he is too young to realise the pain he will inflict on both Tita and Rosaura- and his reticence to completely break with social conventions. He does not think, for example, of eloping with Tita. • Unlike Tita, Pedro never questions Mama Elena’s decisions. When Mama Elena sends him, Rosaura and the baby to San Antonio, Texas, he accepts his fate without question.

	<ul style="list-style-type: none"> • Only after Mamá Elena dies, does Pedro dare to have a sexual relationship with Tita. He is too much of a coward, however, to openly declare his love for her.
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Question number	Indicative content
3(b)	<p>Como agua para chocolate - Laura Esquivel</p> <p>Students may refer to the following in their answers.</p> <p>Violence is a constant in the relationship between Mamá Elena and Tita; it is the method employed by Mama Elena to keep Tita in constant fear and under her strict control. Interestingly, although the book is set in the period of the Mexican revolution, the violence from outside comes not from that, but from the assault of some unnamed bandits on the ranch.</p> <ul style="list-style-type: none"> • Tita has to suffer years of physical (and psychological) abuse from Mama Elena, who has no qualms in slapping her, throwing objects at her face, or giving her frequent beatings. • The culmination of this violence is the moment when Mama Elena breaks Tita's nose. It could be argued that Mama Elena's violence against her daughter pushes Tita to the brink of madness. • However, the most extreme act of violence that occurs in the ranch comes from outside, when the bandits attack. They rape Chenchá and hit Mama Elena, leaving her paralysed from the waist down. The author leaves the identity and motivation of the bandits unexplained. • Mama Elena's violent streak is not exclusively directed at Tita. Already dead, she takes revenge on both Tita and Pedro by exploding a petrol lamp and causing Pedro severe, but not life-threatening, burns.

4(a)

El coronel no tiene quien le escriba – Gabriel García Márquez

Students may refer to the following in their answers.

The relationship between the colonel and his wife seems to change throughout the novel. Initially, it seems the marriage is solid and that they love and respect each other very much. However, as the story unfolds, the wife becomes more impatient and critical of the colonel's vain hopes of receiving a pension and they argue more frequently.

- As the book begins, the colonel is seen as caring and loving towards his wife. The wife is also affectionate with him. He reserves the last grains of coffee for her and brings her coffee in bed. She reassures him he does not look like a 'papagayo'.
- The cockerel and the colonel's pride are the two main points of disagreement between them. The wife grows increasingly impatient with the colonel's insistence on looking after the cockerel over the couple's needs.
- She also accuses the colonel of being too weak in his dealings with Don Sabas. For example, she knows that the colonel will allow himself to be swindled by Don Sabas when trying to sell the cockerel.
- The colonel's idealism and foolish dreams, which have contrasted with the wife's pragmatism throughout the book, are especially evident in their brief exchange at the end of the novel '*Dime qué comemos*', '*-mierda*'; the colonel's answer to the wife's desperate plea, points here to a further degeneration of their relationship.

Question number	Indicative content
4(b)	<p data-bbox="321 247 1203 281">El coronel no tiene quien le escriba – Gabriel García Márquez</p> <p data-bbox="321 289 1036 323">Students may refer to the following in their answers.</p> <p data-bbox="337 369 1398 520">In the small town where the colonel and his wife live, several people have an enormous influence on the lives of its inhabitants: Don Sabas, the mayor, and Padre Ángel. All of them are seen as corrupt or morally bankrupt by García Márquez.</p> <ul data-bbox="370 569 1463 1276" style="list-style-type: none"> <li data-bbox="370 569 1446 680">• Don Sabas is the richest man in the village. He is obese and has diabetes. He is also greedy and treacherous. He has acquired his wealth through corrupt dealings with the mayor. <li data-bbox="370 688 1409 800">• The extent of his unscrupulous personality is evidenced when he tries to deceive the colonel into selling him the cock for four hundred rather than nine hundred pesos. <li data-bbox="370 808 1463 1037">• The mayor appears only briefly, but Márquez satirises his corruption and lack of scruples by making him appear publicly at a funeral unshaven and in his underwear, thus ridiculing him. He is also neurotic and mistrustful of his citizens, as he is afraid of an insurrection at the smallest sight of trouble. The lawyer is lazy, chaotic and inefficient; he is unable to find the Colonel's papers, showing a complete lack of interest in his plight. <li data-bbox="370 1045 1463 1276">• Padre Ángel has also an authoritarian, rather than Christian, attitude towards his parishioners. He imposes censorship on films and then proceeds to note down the names of those who dare to disobey him. He is unsympathetic to the desperate plight of the colonel and his wife, who is trying to get a loan on their wedding rings, and can only say '<i>es pecado negociar con las cosas sagradas</i>'.

Question number	Indicative content
5(a)	<p data-bbox="300 247 1015 279">La casa de Bernarda Alba – Federico García Lorca</p> <p data-bbox="300 289 1015 321">Students may refer to the following in their answers.</p> <p data-bbox="300 369 1463 520">Lorca makes extensive use of symbols in the play, transferring his poetic sensitivity to the writing of the play, in order to deepen our understanding of characters' inner lives and their relationship to their surroundings. Symbols could be grouped into the following categories:</p> <ul data-bbox="349 569 1455 1115" style="list-style-type: none"> <li data-bbox="349 569 1455 758">• Heat and water symbolism. The constant, oppressive heat, mentioned from the beginning, is associated with unfulfilled sexual desire. <i>'maldito pueblo sin río'</i>. On the other hand, water, traditionally a symbol of life and rebirth, indicates sexual satisfaction and a desire for freedom. Eg: María Josefa wants to escape to <i>'la orilla del mar'</i> <li data-bbox="349 768 1455 915">• Imagery from the natural world. Flowers and countryside are referenced normally in opposition to the black and white world of the house. <i>Trigo, espina y grano</i> are symbols of fertility and life: Paca la Roseta, sexually active, wears a crown of flowers in her head. <li data-bbox="349 926 1455 1115">• Imagery from the animal world. There are many references to the animal world. For example, the horse is associated with Pepe el Romano and symbolises sexual desire and unfettered passion. María Josefa carries a lamb with her, which symbolises her innocence and her desire for a child. Bernarda repeatedly refers to the poor as animals.

Question number	Indicative content
5(b)	<p data-bbox="321 283 1096 319">La casa de Bernarda Alba – Federico García Lorca</p> <p data-bbox="321 325 1101 361">Students may refer to the following in their answers.</p> <p data-bbox="321 415 1421 493">María Josefa, Bernarda’s mother, is a prisoner in Bernarda’s house and as such, her role is to mirror the situation the sisters find themselves in.</p> <ul data-bbox="370 541 1469 1360" style="list-style-type: none"> <li data-bbox="370 541 1469 751">• Bernarda keeps her mother under lock and key in her bedroom upstairs because her madness makes Bernarda afraid of the neighbours’ gossip. She manages to escape at the end of Act I but she is locked up again and kept under surveillance by La Poncia, who is also keeping a close watch over Adela and her sisters <li data-bbox="370 758 1469 968">• Despite her apparent madness, María Josefa is the one character in the play able to assess the situation in the house with insight. She expresses what no one else dares to say and sometimes is even capable of predicting future events, like an oracle <i>‘ninguna de vosotras se va a casar’</i>. <li data-bbox="370 974 1469 1100">• Ironically, the sisters are unaware of the parallelism between their plight and Maria Josefa’s; they laugh when La Poncia says how she has put on her ring and earrings and has said she wants to get married. <li data-bbox="370 1106 1469 1360">• She longs for what the sisters, especially Adela, also long for: freedom and <i>‘casarse con un hermoso varón a la orilla del mar.’</i> Maria Josefa is constantly associated with the sea, a pointer of sexual vitality and freedom, just as Adela’s sexual frustration is associated with thirst. Her entrance carrying a sheep in her arms in Act III could be read as a symbol of her innocence.

Question number	Indicative content
6(a)	<p data-bbox="321 285 690 317">Nada – Carmen Laforet</p> <p data-bbox="321 327 1101 359">Students may refer to the following in their answers.</p> <p data-bbox="321 415 1469 621">Initially, Andrea regards Ena with a mixture of admiration and fear. After their first encounter at university, their friendship develops quickly and they become good friends. Ena seems to have a hidden agenda, though, and may be using Andrea as a way of being able to see Jaime and, afterwards, meeting Andrea’s uncle, Román.</p> <ul data-bbox="370 674 1469 1612" style="list-style-type: none"> <li data-bbox="370 674 1469 884">• Ena comes from a wealthy and caring family. She is also pretty and popular at University; she is all that Andrea is not: rich and happy. Andrea feels attracted to her from the beginning. Andrea is also deeply embarrassed about her sordid life in Aribau -in contrast to what she perceives as Ena’s perfect life- and tries to hide it from her. <li data-bbox="370 894 1469 1104">• Ena may be using Andrea as a way of being able to go out with Jaime. However, their bond deepens after a sort of <i>ménage à trois</i> is established between them. Andrea explains that the outings with the couple constitute the happiest moments of her life. It could be argued that here Ena and Jaime are Andrea’s surrogate parents. <li data-bbox="370 1115 1469 1398">• Ena has a dark side which Andrea senses from their first encounter. <i>‘Su malicia y su inteligencia eran proverbiales’</i>. To Andrea’s dismay, she starts a relationship with her uncle Román. It seems at this point that Ena had been using Andrea as a means of reaching Román. She wants to take revenge on him for what he did to her mother in the past. Once Ena enters into the world of Aribau, she distances herself from Andrea. <li data-bbox="370 1409 1469 1612">• However, in the end, after she has taken revenge on Román, Ena proves a good friend to Andrea after all. She will insist Andrea moves with her and her family to Madrid, offering her a position in her father’s office. She thus becomes the key instrument in Andrea’s escape from Aribau.

Question number	Indicative content
6(b)	<p data-bbox="321 283 690 317">Nada – Carmen Laforet</p> <p data-bbox="321 325 1101 359">Students may refer to the following in their answers.</p> <p data-bbox="321 415 1463 533">Andrea’s transformation from an innocent girl to a young adult is inextricably linked to her efforts to break free from the limits the inhabitants of the house of Aribau- and society at large- try to impose on her.</p> <ul data-bbox="370 590 1463 1308" style="list-style-type: none"> <li data-bbox="370 590 1463 793">• In the book’s opening, as she leaves the station that has brought her to Barcelona, Andrea is filled with excitement and hope for the future. She will be bitterly disappointed once she enters the world of Aribau. In there, young Andrea witnesses a world of deprivation, hunger, domestic abuse, madness, sadism and suicide. <li data-bbox="370 804 1463 1008">• Her reaction is to distance herself from it as much as she can- she frequently takes lonely walks at night in order to preserve her individuality and tries not to interact with anyone in the house. In spite of her efforts, she cannot avoid being sucked into the dramatic events in the house. <li data-bbox="370 1018 1463 1184">• Andrea’s fight for freedom finds its most telling adversary in the figure of her oppressive and authoritarian Aunt Angustias. Andrea takes an instant dislike to her aunt and her attempts to control her. <i>‘Me di cuenta de que podía soportarlo todo. Todo menos su autoridad sobre mí’</i> <li data-bbox="370 1194 1463 1308">• It is a more mature Andrea that narrates the story – 2 years later- showing a clear insight into the events lived and having a much better understanding of her own self.

Question number	Indicative content
7(a)	<p data-bbox="321 285 922 317">Primera memoria – Ana María Matute</p> <p data-bbox="321 327 1101 359">Students may refer to the following in their answers.</p> <p data-bbox="321 415 1458 579">Matia starts a tentative friendship with Manuel out of sympathy and a desire to rebel against her grandmother. However, by the end, Manuel will be betrayed by Borja, who falsely accuses him of theft, as much as by Matia, who fails to point to the real culprit.</p> <ul data-bbox="370 632 1469 1346" style="list-style-type: none"> <li data-bbox="370 632 1469 842">• The sight of Manuel’s father’s dead body on the beach produces in Matia a deep and lasting impression. She senses that Manuel and his family represent everything Borja and her grandmother hate. She feels Manuel is as lonely as she is. She strikes up a conversation. Manuel is cautious but open. <li data-bbox="370 877 1469 1087">• Borja betrays Manuel out of spite. He has the social prejudices of his parents and he treats Manuel with disdain. However, his betrayal is motivated by jealousy, after he sees Matia and Manuel, but not himself, being acknowledged by Son Jorge. He claims Manuel has stolen the money he himself has taken from his grandmother. <li data-bbox="370 1098 1469 1262">• Matia ultimately betrays Manuel by conforming to her grandmother’s wishes and not denouncing Borja as the real thief. The novel leaves the question of her ultimate motive, whether it be fear or surrender, unanswered. <li data-bbox="370 1272 1469 1346">• As a consequence of Borja’s false accusation, Manuel is sent to a juvenile detention centre, his life ruined.

Question number	Indicative content
7(b)	<p>Primera memoria – Ana María Matute</p> <p>Students may refer to the following in their answers.</p> <p>The novel is set in 1936. Although the war itself does not reach the island and no battles are fought in it, its influence is pervasive in both the adults' and the children's world.</p> <ul style="list-style-type: none"> • Matia explains how the '<i>invisible war</i>' has isolated the island from the events in mainland Spain. No boats or ships have been seen since the beginning of the hostilities. The war has turned the island into a claustrophobic, confined space. • The war is a distant, horrifying event that creates tension and anguish for the inhabitants of the island and Matia. Antonia, the housekeeper, keeps telling stories of atrocities committed by the Republican side. • Echoes of the violence of the internecine war do appear on the island. Jose Taronjí, Manuel's father, is murdered by the authorities for his Republican ideals. He appears dead on the beach, after being thrown off a cliff. In addition, his family will suffer the disdain and hatred of the rest of the islanders. There is a passing mention too of people being rounded up and shot. • The children of the island replicate the war in the mainland with violent, vicious games of warfare. Their alignments mirror the opposing sides of the conflict. On the one hand, the children from wealthy or well to do families, led by Borja, and on the other, the children of working class families from the island. Matia distances herself from these games '<i>presentía en ellos algo oscuro, que me estremecía</i>'.

Question number	Indicative content
8(a)	<p data-bbox="321 283 1182 321">Réquiem por un campesino español – Ramón J. Sender</p> <p data-bbox="321 325 1101 363">Students may refer to the following in their answers.</p> <p data-bbox="321 415 1385 579">Sender is very critical of the role of the church of the time. Through the negative portrayal of the priest Mosén Millán, he presents an institution allied with the rich landowners and the military, bent on controlling the members of his congregation and ultimately unwilling to protect them.</p> <ul data-bbox="370 632 1458 1272" style="list-style-type: none"> <li data-bbox="370 632 1409 842">• The omniscient narrator describes how Mosen Millán recites his prayers in Latin mechanically whilst thinking of something else. His daily prayers have left a stain on the church wall where he lays his head, a powerful image of the stagnation of the church and its unwillingness to deal with social problems. <li data-bbox="370 846 1438 1056">• This is made explicit in the episode of the visit to the caves, which shows the priest eager to leave, unmoved by the sight of human suffering. When questioned by Paco as to why no one is doing anything to help them, Mosén Millán’s answer- <i>it is God’s will</i>- betrays his complacency and unwillingness to question the <i>status quo</i>. <li data-bbox="370 1060 1458 1140">• Millán betrays Paco to the Fascists by revealing his hiding place, out of cowardice, after being threatened at gunpoint by the Fascists. <li data-bbox="370 1144 1438 1272">• Filled with guilt, he organises a Requiem Mass seeking reconciliation, but only the rich landowners show up. The people feel betrayed by Millán and the Church and are unable to forgive and forget.

Question number	Indicative content
8(b)	<p data-bbox="337 281 1201 321">Réquiem por un campesino español – Ramón J. Sender</p> <p data-bbox="337 323 1118 363">Students may refer to the following in their answers.</p> <p data-bbox="337 411 1443 535">The narrative is focused on Mosen Millán and his guilty conscience but the voice of the village is also heard through the use of the ballad and in their decision not to attend the requiem mass for Paco.</p> <ul data-bbox="386 583 1468 1312" style="list-style-type: none"> <li data-bbox="386 583 1468 926">• The ballad is intermittently recited by the altar boy as he and Mosén Millán wait for the people of the village to attend the Requiem Mass. The ballad consists of an account of the events from the point of view of the people. Paco becomes in the poem a martyr, a Christ-like figure who has died a victim of the oppression . It is significant, for example, that the ballad uses the word centurion, making a connection between the Falange and the soldiers of the Roman Empire. <li data-bbox="386 953 1468 1119">• La Jerónima and the women of the Carasol admire Paco’s attempts to improve the living conditions in the village. They frequently compliment his initiative and bravery when dealing with the landowners of the village. <li data-bbox="386 1146 1468 1312">• Only the landowners, Don Gumersindo, Don Valeriano and Señor Cástulo, who are responsible for the death of Paco, appear at the funeral. The absence of the villagers is a silent but firm protest and denunciation of Millan’s betrayal.

TOTAL FOR SECTION B = 40 MARKS SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Question number	Indicative content
9(a)	<p>Diarios de motocicleta – Walter Salles Students may refer to the following in their answers.</p> <p>By the time they reach the leper colony, Ernesto and Alberto have already been witnesses to many cases of social injustice and poverty throughout the continent. However, it is after a rewarding and prolonged contact with the ill and outcasts on the island that Ernesto’s political consciousness awakens and he decides to take action.</p> <ul style="list-style-type: none"> • When arriving at the hospital, Ernesto and Alberto are shocked that the ill live on an island in the river, cut off from the nurses and doctors, who sleep in facilities across the river, on the mainland. • They also resent the Church’s authority and refuse to follow the norms set by the nuns on the island. Upon first arrival, they directly defy their orders by refusing to wear gloves when treating the ill. • Ernesto forms strong bonds with some of the sick on the island, especially with Teresa, a girl who feels despondent and has lost the desire to keep on living. Ernesto, himself a sufferer of crippling asthma attacks, understands their plight, and encourages the girl to keep fighting the disease. The lepers respond in kind to his compassion and his generosity of spirit. For example, after the nun has refused to serve them food for not attending mass, many islanders hide and offer them their food. • During his birthday party- organised by the doctors and nuns on the mainland- Ernesto, who feels the sick should be there with them, decides to take action. He physically and symbolically joins the sick and the disposed by swimming towards the island. When he reaches the other side, the lepers welcome him with jubilation. His political awakening is now complete.

Question number	Indicative content
9(b)	<p data-bbox="342 352 935 386">Diarios de motocicleta – Walter Salles</p> <p data-bbox="342 396 1117 430">Students may refer to the following in their answers.</p> <p data-bbox="342 485 1442 646">There are many humorous moments in the film, most a result of Alberto and Ernesto’s contrasting personalities. Most of the funny moments are because of Alberto’s boisterousness and lust for life, which are contrasted, with great comic effect, to Ernesto’s shyness and sternness.</p> <ul data-bbox="391 701 1466 1730" style="list-style-type: none"> <li data-bbox="391 701 1466 1037">• The motorbike, its sorry state and the repeated falls from it, is a constant source of humour in the first part of the film, starting right at the beginning of their journey in the streets of Buenos Aires, when Ernesto and Alberto come close to crashing head on into an oncoming bus – just after Ernesto has promised to Alberto’s family he would drive carefully. As the journey progresses, and its different parts start to malfunction, the motorbike’s name- ‘la Poderosa’- becomes more and more ironic. <li data-bbox="391 1092 1466 1344">• Alberto’s womanising and attempts to get free food and accommodation through cajolery and sweet talk provide much of the humour of the film. For example, at every party, Alberto, breaking with established convention, dances with a woman he is not supposed to dance with: a servant in Chichina’s parent’s house, a nun in Ernesto’s birthday party. <li data-bbox="391 1398 1466 1560">• The film repeatedly makes fun of Ernesto’s clumsiness when dancing, thus signalling his shyness and inexperience in romantic relationships. Examples include the dance with his girlfriend Chichina and with the mechanic’s wife. <li data-bbox="391 1614 1466 1730">• He never really learns how to dance: by the end of the film, during his birthday party he starts dancing a mambo following instead tango steps, to the hilarity of the nuns, who cannot control their laughter.

Question number	Indicative content
10(a)	<p data-bbox="321 415 990 451">El laberinto del fauno - Guillermo del Toro</p> <p data-bbox="321 457 1101 493">Students may refer to the following in their answers.</p> <p data-bbox="321 546 1437 667">Carmen, unlike Mercedes and Ofelia who rebel against Capitán Vidal, is submissive. Her role highlights the repression women often suffered at the hands of men under Franco's regime.</p> <ul data-bbox="370 720 1461 1360" style="list-style-type: none"> <li data-bbox="370 720 1461 930">• Carmen, the widow of a tailor, marries the captain out of her wish to find economic stability for her daughter. She asks Ofelia to be nice with the captain, who, she claims, has saved them from ruin. It is, therefore, implied her marriage to the captain is born not out of love, but of necessity. <li data-bbox="370 982 1461 1104">• Her submissiveness to the captain's wishes is established from their first encounter, when the captain forces her to use the wheelchair, in spite of Carmen's initial claim that she is perfectly all right to walk. <li data-bbox="370 1157 1461 1234">• Carmen's attempts to romanticise her first encounter with the captain are cut short by Vidal, who deems them as women's foolish tales. <li data-bbox="370 1287 1461 1360">• Carmen's role is seen by Vidal exclusively as a breeder; he doesn't care about her fate as long as the son is delivered safely.

Question number	Indicative content
10(b)	<p data-bbox="337 283 1008 317">El laberinto del fauno – Guillermo del Toro</p> <p data-bbox="337 325 1118 359">Students may refer to the following in their answers.</p> <p data-bbox="337 415 1466 575">The film is set in the context of Francoist Spain. Vidal, a ruthless and extreme leader, clearly represents Franco’s ideology. Through him, the film links fascism to patriarchy, the law of the father, blind obedience, violence and destruction.</p> <ul data-bbox="386 632 1466 1430" style="list-style-type: none"> <li data-bbox="386 632 1466 877">• Vidal is strongly influenced by his father’s extreme nationalist views. He was a General who died heroically in battle and therefore nobly in the eyes of Vidal. At the moment of his death, we are told he smashed his watch on a rock so that his son would know the exact moment of his death <i>‘para que su hijo sepa cómo muere un valiente’</i>. Vidal carries this watch with him and checks it at all times. <li data-bbox="386 890 1466 1050">• Vidal’s relentless pursuit of the <i>Maquis</i>, his determination to exterminate them all, together with his domineering treatment of his new family, reveal an urge to control by any means necessary, which can be associated with fascism. <li data-bbox="386 1062 1466 1268">• His methods to achieve this can be so extreme as to reveal the mind of a sociopath. This is especially evident in the scene where he kills the poacher’s son by smashing his face with the base of a bottle. In this scene, we are reminded of the brutality of the regime during and after the war years. <li data-bbox="386 1281 1466 1430">• Vidal is obsessed with cleanliness. We see him frequently polishing his boots, shaving, keeping a spotless uniform. His obsession with cleanliness can be also associated with fascist authoritarianism and need for order and control.

Question number	Indicative content
11(a)	<p data-bbox="305 285 1024 321">La lengua de las mariposas – José Luis Cuerda</p> <p data-bbox="305 348 1081 384">Students may refer to the following in their answers.</p> <p data-bbox="305 415 1463 537">Most women in the film are presented as deeply conservative, housebound and highly influenced by the sermons of the village priest against Republicans. Not a single female character openly supports the Republic.</p> <ul data-bbox="350 569 1463 1419" style="list-style-type: none"> <li data-bbox="350 569 1463 814">• Moncho’s mother is never convinced by her husband’s Republican ideas, which she considers quite dangerous. She is pious, conservative and above all, she is worried about her husband’s safety and her family. When the uprising happens, she forces him to betray his ideals and his comrades, exhorting him to insult them publicly when they are being taken away, to save himself and his family. <li data-bbox="350 846 1463 1182">• In opposition to the rest of the women in the village, Carmiña, the illicit daughter of Ramón, is a sexually liberated woman who enjoys a purely sexual relationship with O Lis. Significantly, she lives isolated, on the outskirts of the village and is looked down upon by the rest of the women. Her dog, who fiercely stands by her side when she and O Lis attempt to have sexual relations, becomes a symbol of her animal instincts, unrestrained by social convention, but also of the way men feel threatened and emasculated by her. <li data-bbox="350 1213 1463 1419">• At the opposite end of the scale we find the Chinese woman, who, rescued by Boal from the wolves as a baby, is now his wife and virtually a slave. The Chinese girl, who is considerably younger than Boal, seems to fall in love with Moncho’s brother, although such is the close grip with which Boal controls her, that we never hear her voice

Question number	Indicative content
11(b)	<p data-bbox="321 285 1040 321">La lengua de las mariposas – José Luis Cuerda</p> <p data-bbox="321 359 331 380">.</p> <p data-bbox="321 415 1101 451">Students may refer to the following in their answers.</p> <p data-bbox="321 478 1422 640">Ramón, Moncho’s father, is the village tailor and a proud Republican. He is however, a somewhat ambiguous character who keeps secrets from his children and ends up betraying his friends to the Fascists at the end of the film.</p> <ul data-bbox="370 674 1468 1423" style="list-style-type: none"> <li data-bbox="370 674 1468 877">• Ramón proclaims his allegiance to the Republic publicly. He puts up a Republican flag at home and proudly tells Don Gregorio he supports Azaña. He regards Don Gregorio as a natural ally in the struggle for enlightenment and thanks him for his efforts by making him a suit as a present. <li data-bbox="370 911 1468 1073">• He is, nevertheless, quite an ambiguous and weak character. He appears to be the father in a traditional household and therefore he hides from his children the fact that he is also the father of Carmiña, whom he has disowned. <li data-bbox="370 1106 1468 1268">• On the eve of the uprising, and in spite of his strong convictions, he cowers indoors, allowing his wife to burn the Republican flag and any other Republican memorabilia in the house and ignoring his comrades’ call for support. <li data-bbox="370 1302 1468 1423">• Out of cowardice, frustration and self-hate he publicly insults his comrades as they are being taken away. He has been saved from being arrested but he is now a broken man.

Question number	Indicative content
12(a)	<p data-bbox="337 281 841 317">La misma luna – Patricia Rigger</p> <p data-bbox="337 346 1117 382">Students may refer to the following in their answers.</p> <p data-bbox="337 411 1430 533">The American citizens portrayed in the film for the most part take advantage of the situation of the Mexicans as illegal immigrants, although there are a few who treat them fairly.</p> <ul data-bbox="386 562 1458 1396" style="list-style-type: none"> <li data-bbox="386 562 1458 814">• Amongst the people ruthlessly exploiting the Mexican characters trying to cross the border we find the owners of the tomato plantation, who hire the Mexicans for a pitiful daily salary, and without any health and safety precautions. The worst example of exploitation is the young drug addict, who attempts to sell Carlitos to a local thug. <li data-bbox="386 844 1458 966">• Martha and David are <i>chicanos</i>, and perhaps for this reason they are willing to smuggle people across. They do it out of necessity, to be able to pay for David's studies. <li data-bbox="386 995 1458 1247">• Within the US, Mrs Mackenzie is bossy and exploitative. When they have a small disagreement, she summarily dismisses Rosario without paying her for the last few days, knowing she cannot report her or defend herself 'you're illegal, aren't you? Rosario's friend calls her Cruella de Vil. By contrast, Mr and Mrs Snyders, Rosario's second employers, are far more sympathetic characters. <li data-bbox="386 1276 1458 1396">• Significantly, the Americans who treat Carlitos with more consideration are Native Americans, who own a restaurant, and give Carlitos and Enrique a job on the spot.

Question number	Indicative content
12(b)	<p data-bbox="321 281 824 321">La misma luna – Patricia Riggen</p> <p data-bbox="321 348 1455 470">Rosario has been living in the US for four years. In her life in the US, Rosario enjoys a better standard of living, has good friends and is able to provide for her family but misses Carlitos terribly.</p> <ul data-bbox="370 499 1455 1150" style="list-style-type: none"> <li data-bbox="370 499 1455 621">• Rosario has settled well in the US. She keeps two jobs, she is studying to take the Citizenship test and earns enough to send money to Carlitos in Mexico. <li data-bbox="370 651 1455 772">• However, she is also exploited and treated harshly by her employers. For example, Mrs Mackenzie fires her on the spot for not being available 24 hours a day. <li data-bbox="370 802 1455 1008">• Rosario meets Paco, a security guard with US citizenship, who falls in love with her and asks her to marry him. Rosario hesitates; on the one hand, marrying Paco will solve her status and will allow her to bring Carlitos over. On the other hand, she does not want a marriage of convenience. <li data-bbox="370 1037 1455 1150">• Eventually, Rosario realises that she feels too unhappy without her son and decides to abandon her new life and go back to Mexico, to reunite with Carlitos.

Question number	Indicative content
13(a)	<p data-bbox="337 281 902 317">Mar adentro – Alejandro Amenábar</p> <p data-bbox="337 348 1468 512">Julia is a young lawyer suffering from a degenerative disease who decides to help Ramón with his case in favour of the legalisation of euthanasia. Inspired by Ramón’s bravery, Julia agrees that they should help each other to end their lives, but eventually backs out.</p> <ul data-bbox="386 541 1468 1226" style="list-style-type: none"> <li data-bbox="386 541 1468 793">• Julia’s frail body is highlighted in the film’s opening scene, when she is standing with her crutches at the pier. Julia is trying to come to terms with the prospects of her own degenerative disease and is therefore also considering ending her life. It is because of this that she decides to help Ramón with his case without charging him: <i>'para mí esto es muy importante, no solo por la parte profesional'</i>. <li data-bbox="386 823 1468 1033">• Their friendship deepens as Julia gets to know Ramón intimately through their interviews and Ramon’s writings, which she encourages him to publish. They fall in love, in spite of Julia’s being happily married. Ramón gives Julia the courage and determination she was lacking to consider ending her own life. They agree on a suicide pact. <li data-bbox="386 1062 1468 1226">• Ultimately, we see that Julia has not had the courage to go ahead with the plan. We see her in the last moments of the film, consumed by her illness, unable to recognise anyone. The film thus clearly contrasts Ramón and Julia’s final decisions.

Question number	Indicative content
13(b)	<p data-bbox="337 281 902 317">Mar adentro – Alejandro Amenábar</p> <p data-bbox="337 346 1443 470">Throughout the film, Ramón explains his motives for wanting to die to several characters. Ramón is a highly intelligent and articulate person and, perhaps more importantly, unwavering in his desire to end his own life.</p> <ul data-bbox="386 499 1463 1335" style="list-style-type: none"> <li data-bbox="386 499 1463 751">• Before the accident, Ramón was a sailor who had already travelled around the world as a ship’s mechanic by the age of 20. The sea is linked in the film to his adventurous and free life before the accident. He tells Julia he prefers his room not to have a view of the sea. Too painful to remember, Ramón prefers not to think of the past and regards his current life as scraps of the freedom he has lost. <li data-bbox="386 781 1360 905">• In his first interview with Julia, Ramón explains the motives for wanting to take his own life. He tells her that for him, life in his condition has no dignity. <i>‘La vida así en este estado no es digna’</i>. <li data-bbox="386 934 1406 1010">• He also argues that death should not be treated so seriously, it is part of life and it eventually catches up with us all. <li data-bbox="386 1039 1455 1335">• In the scenes where his sister in law is looking after him, puffing up his pillow, changing his bag, Ramón’s face shows his embarrassment and unease at having to be looked after. Additionally, the family live off a small farm and the earnings are scarce. In a heated argument with his older brother José, Ramón argues that if José dies, he won’t be able to support the family with his meagre pension. Even worse, the family will still have to, somehow, support him.

Question number	Indicative content
14(a)	<p data-bbox="321 281 816 317">También la lluvia - Icíar Bollaín</p> <p data-bbox="321 348 1101 384">Students may refer to the following in their answers.</p> <p data-bbox="321 415 1461 577">The complex narrative of the film, which deals with three different plots, has a unifying theme: the continued exploitation of the indigenous people by the white and rich population, who have been in power since the Spanish conquest.</p> <ul data-bbox="370 609 1461 1354" style="list-style-type: none"> <li data-bbox="370 609 1461 770">• Costa decides to shoot the film in Bolivia, one of the poorest countries in South America, to reduce costs. He holds an open cast call looking for extras, impoverished natives that wait patiently in line just to earn two dollars a day. <li data-bbox="370 802 1461 963">• He subsequently exploits workers in the construction of sets, underpaying them and failing to keep a minimum standard of safety. This is particularly evident when the crew are building huge wooden crosses without using any protective helmets or harnesses. <li data-bbox="370 995 1461 1199">• The film within the film narrates the arrival of Columbus, his violent exploitation of the natives and the subsequent indigenous revolt, which fails. The shooting includes horrific scenes of violence perpetrated against the natives such as the crucifixion of the rebellion's leader. <li data-bbox="370 1230 1461 1354">• The exploitation continues to the present day as the authorities back the water company's decision to privatise the water supply, with price increases of 300 per cent. <i>'roban, venden todo...también la lluvia'</i>.

Question number	Indicative content
14(b)	<p data-bbox="321 285 813 317">También la lluvia - Icíar Bollaín</p> <p data-bbox="321 348 1101 380">Students may refer to the following in their answers.</p> <p data-bbox="321 411 1463 621">Sebastián is a young, maverick Spanish director who arrives in Boliva with his film crew, eager to start shooting the story he has been preparing for years. Apparently sympathetic towards the indigenous plight, we realise that deep inside his only interest lies in finishing the film. He shows a complete lack of humanity and compassion regarding the water crisis and Daniel's troubles.</p> <ul data-bbox="370 653 1463 1566" style="list-style-type: none"> <li data-bbox="370 653 1463 947">• Sebastian has spent years writing and preparing the film, a heartfelt denunciation of Columbus' cruel treatment of the natives after he first arrives in the New World. This is clearly for him a very personal and important project. For example, he has learnt by heart the denunciations of Bartolomé de las Casas against the abuses perpetrated by Columbus and recites them out loud passionately together with the actor who plays Bartolomé. <li data-bbox="370 978 1463 1230">• In spite of being enthusiastic about the project, when arguing with Costa about what is best for the film, Sebastián is willing to make compromises that can damage its credibility. For example, he agrees to shoot the film in Bolivia, with Indians from the Andes who speak Quechua, a different language from the one spoken by the Taíno Indians of the Caribbean that Columbus actually met. <li data-bbox="370 1262 1463 1419">• He always puts the interests of the film first. After his initial protests, he accepts the fact that Costa is underpaying the extras and putting the film crew at risk with the poor health and safety conditions of the shooting. <li data-bbox="370 1451 1463 1566">• When Daniel is arrested and beaten by the police, Sebastián only worries that, without his main actor, he will be unable to finish the film.

Question number	Indicative content
15(a)	<p data-bbox="337 281 751 317">Volver – Pedro Almodóvar</p> <p data-bbox="337 346 1443 558">Almodóvar mixes different genres in this film to tell his story about female solidarity against domestic abuse perpetrated by men. The film mainly follows the conventions of melodrama, but he successfully manages to combine this with plenty of humorous moments and with moments of suspense.</p> <ul data-bbox="386 585 1463 1465" style="list-style-type: none"> <li data-bbox="386 585 1463 795">• Melodrama is characterised by a plot with frequent moments of heightened emotion. There are plenty of such moments in the film: Raimunda not being able to contain her tears when she discovers Irene is not dead, Irene and Raimunda’s scene of reconciliation, Irene looking after Angustias. <li data-bbox="386 823 1463 1033">• Music is often used in melodrama to enhance the emotional plot; in the film this is true of Alberto Iglesias’ dramatic score, and is especially effective in the sequence when Raimunda sings the song <i>Volver</i> for the film crew while her mother, hidden in Sole’s car boot, listens in tears. <li data-bbox="386 1060 1463 1186">• Almodóvar includes many humorous moments to counterbalance the more dramatic moments such as Irene pretending to be a Russian immigrant or Sole’s attempts to hide Irene from Raimunda. <li data-bbox="386 1213 1463 1465">• Almodóvar does not show Paco’s attempted rape or Paula’s killing of Paco but the scenes of the aftermath of his death follow the conventions of a thriller; (Raimunda cleans up the evidence of the murder and drags the body out to the restaurant). The music here becomes tense and the plot becomes intriguing as we wonder if Raimunda and Irene are going to be caught.

Question number	Indicative content
15(b)	<p data-bbox="337 281 751 317">Volver – Pedro Almodóvar</p> <p data-bbox="337 346 1118 382">Students may refer to the following in their answers.</p> <p data-bbox="337 411 1463 533">Initially, Paula appears to have a troubled relationship with her mother. Her personality, and their relationship, will drastically change after having accidentally killed her stepfather.</p> <ul data-bbox="386 562 1463 1398" style="list-style-type: none"> <li data-bbox="386 562 1463 772">• Paula has frequent fights with Raimunda about her studies and the use of her mobile phone, in which she shows that she has a strong, though respectful, character. She stands her ground against Raimunda’s reproaches and is not afraid to openly criticise her mother’s judgement when she thinks Raimunda is being unfair. <li data-bbox="386 802 1463 1012">• Paula’s self-confidence and assertiveness is severely shaken after having stabbed Paco. Nevertheless, it is significant that Paula, unlike Raimunda, has successfully staved off the attempted rape at the hands of her (step)father, thus breaking the cycle of abuse in the family. <li data-bbox="386 1041 1463 1163">• Paula and Raimunda’s relationship radically changes after Paco’s accidental murder. Paula somehow reverts to childhood, letting her mother take care of the situation: <i>‘recuerda que fue yo quien lo mató’</i>. <li data-bbox="386 1192 1463 1398">• The traumatic experience fills Paula with guilt and remorse and she is not satisfied until she learns Paco is not her real father and that Raimunda has buried him with due respect. At the same time, she feels growing admiration and respect for the way her mother is taking control.

TOTAL FOR SECTION C = 40 MARKS

