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Mark Scheme (Results)

Summer 2018

Pearson Edexcel Level 3 GCE
In Spanish (9SP0) Paper 02
Written Response to Works and Translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given directly above the grid.

Marking principles

Accents: non-grammatical accent errors are tolerated, for example *jovenes* rather than *jóvenes* unless they cause ambiguity (for example *entro* rather than *entró*).

Spelling: non-grammatical mis-spellings are tolerated, for example *imigracion* rather than *inmigración*, as long as they are not ambiguous or in the wrong language (for example *eimigración* rather than *immigration*).

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Repeated capitalisation errors will not be penalised (for example *Español* instead of *español*).

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

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Although the financial crisis and	Aunque la crisis financiera y	A pesar de que pese a que económica	crisis on its own	1
2	lack of job opportunities	la falta de oportunidades laborales	escasez (oportunidades) de trabajo / empleo puestos de trabajo		1
3	had caused a decline in	habían causado un descenso en	provocado producido generado ocasionado una reducción un bajón una caída un declive una baja / bajada había	tuvo / tuvieron	1
4	the number of foreigners	el número de extranjeros	la cantidad la cifra	extraños	1
5	applying to become Spanish citizens,	que solicitaban volverse ciudadanos españoles,	están solicitando han solicitado aplicaron aplicaban para postulaban convertirse en hacerse ser la ciudadanía española	gerund without ESTAR	1

6	recently this tendency has been changing.	recientemente esta tendencia ha estado cambiando.	últimamente, propensión inclinación ha ido cambiando.	ha sido cambiado	1
7	There has been an increase in Moroccan nationals	Ha habido un aumento en los (ciudadanos) marroquíes	Se ha visto incremento una subida en el número nativos marroquíes marroquíes de Marruecos	nacionales	1
8	requesting permanent residence in Spain,	que solicitan la residencia permanente en España,	que han solicitado que aplican por que piden que postulan que están solicitando residencia española	gerund without ESTAR	1
9	some 20% of all applicants.	un 20 % de todos los solicitantes.	cerca del alrededor de aproximadamente el más o menos casi como aplicantes.	unos It must convey an idea of approximation	1
10	In order to facilitate the integration of immigrants,	Para facilitar la integración de (los) inmigrantes,	con el fin de posibilitar permitir favorecer ayudar a los inmigrantes a integrarse a fin de que + subjunctive	en orden emigrantes immigrants	1
11	Córdoba, whose aim is	Córdoba, cuyo objetivo es	cuya meta intención propósito que tiene como objetivo	de quién plan	1
12	to share its cultural heritage,	compartir su patrimonio cultural,	promover dar a conocer herencia cultural legado cultural tradiciones culturales sus raíces culturales cultura		1
13	is organising festivals, to which	está organizando festivales, a los cuales	organiza festejos celebraciones ferias fiestas adonde	esta donde	1
14	performers from other countries are invited.	se invitan artistas de otros países.	se invita a artistas son invitados están invitados artistas de otros países intérpretes		1

			actores músicos cantantes bailarines actuantes		
15	If other autonomous communities followed this example,	Si otras comunidades autónomas siguieran este ejemplo,	siguiesen autonomías regiones (autónomas) comunidades autónomicas	comunidades on its own	1
16	and planned such multicultural events,	y planearan tales eventos multiculturales,	planeasen prepararan planificara organizaran como esos tan multiculturales	tantos	1
17	people from different backgrounds	(la) gente de orígenes diversos	(las) personas diferentes raíces / procedencias de distintas partes de distintos lugares de diferentes nacionalidades / países	desde fondo trasfondo	1
18	would have an opportunity to interact.	tendría (una / la) oportunidad de interactuar.	tendrían (if personas were used) para mezclarse. relacionarse. socializar. integrarse.	participar comunicarse	1
19	This is could lead to	Esto podría llevar a	conducir a / resultar en significar promover puede que lleve a	este llegar the conditional	1
20	greater understanding and tolerance for all.	(un) mayor entendimiento y tolerancia para todos.	más un mejor conocimiento una mayor comprensión	más grande por todo	1
Total (20)					

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (AO4)

This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

This grid should be applied twice, once for each essay individually.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. Limited ability to form arguments or draw conclusions. Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. Detailed, logical arguments and conclusions are made that consistently link together. Relevant response to the question throughout.

Range of grammatical structures and vocabulary (AO3)

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

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. Limited range of vocabulary resulting in repetitive expression. Limited use of terminology appropriate to literary and cinematic analysis.
5–8	<ul style="list-style-type: none"> Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. Occasional use of terminology appropriate for literary and cinematic analysis.
9–12	<ul style="list-style-type: none"> Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. Some use of terminology appropriate for literary and cinematic analysis.
13–16	<ul style="list-style-type: none"> Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. Frequently varied use of vocabulary, resulting in regular variation of expression. Frequent use of terminology appropriate for literary and cinematic analysis.
17–20	<ul style="list-style-type: none"> Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

Variation of vocabulary and grammatical structures: the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners should judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

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

Terminology for literary and cinematic analysis: vocabulary for critical analysis according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative.'

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (AO3)

This mark grid assesses students' ability to apply grammar and syntax accurately.

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">Limited sequences of accurate language resulting in lapses in coherence.Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">Some accurate sequences of language resulting in some coherent writing.Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">Frequent sequences of accurate language resulting in generally coherent writing.Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none">Accurate language throughout most of the essay, resulting in mostly coherent writing.Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">Accurate language throughout, resulting in consistently coherent writing.Any errors do not hinder clarity of communication.

Additional guidance

Errors: students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that do not hinder clarity:

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that hinder clarity:

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

Errors that prevent meaning being conveyed:

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

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

Indicative content

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

2 Bodas de sangre (Federico García Lorca)

EITHER

- (a) Evalúa la responsabilidad de la Novia en el final trágico de la obra.

OR

- (b) Analiza la importancia del dinero en el destino de los personajes.

(Total for Question 2 = 50 marks)

Question number	Indicative content
2(a)	Bodas de sangre – Federico García Lorca Students may refer to the following in their answers: The Bride plays an important role in the play, being the ultimate reason why Leonardo and the Groom meet their doom.

	<ul style="list-style-type: none"> • It could be said that the Bride is responsible for the tragic ending of the play because she has not stopped having feelings for Leonardo, despite being willing to marry the Groom. • Also, she gives in to Leonardo and his passionate love on the day of the wedding without considering that her new husband may take drastic measures to defend his and her honour. • It could be argued that the Bride is not responsible because she tries to comply with the standards that society has imposed on her; for example, she has ended her relationship with Leonardo and agreed to marry the Groom. • It is Leonardo who continues seeking her out; for example, based on the comments from the neighbours and the Mother-in-law, he is making regular trips to the land of the Bride on his horse. Another example is when he storms off when a girl comes to his house talking about the preparations for the Bride's wedding, which shows that he is not happy with it. • It is destiny which has put Leonardo and the Groom in such circumstances; from the beginning of the play it is implied that the Groom is going to have the same fate as the other men in his family at the hands of the Félix family. • Once Leonardo and the Bride escape on horseback, it is the Mother who instigates the chase.
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>Money, financial stability and ownership of the land are very important in the society at the time and are decisive factors in the destiny of the characters. We can see this very clearly through the characters of Leonardo and the Bride.</p> <ul style="list-style-type: none"> • The Bride's and the Groom's families have arranged their marriage to merge the assets of both families. For example, when the Mother meets the Father and the Bride, they have a very formal meeting to talk about land, money and how suitable their children are for marriage. • Leonardo and the Bride must renounce their love and their desire to have a family together because of Leonardo's lack of financial means. e.g. "<i>dos bueyes y una mala choza son casi nada. Esa es la espina</i>". • Leonardo and his wife have to bring up their child in less favourable conditions. For example, the Groom tells Leonardo's wife that bringing up children in the country is better, but she makes the point that they cannot afford it, which emphasises the less secure financial situation of Leonardo compared to the Groom.

3 *Como agua para chocolate* (Laura Esquivel)

EITHER

(a) Evalúa cómo se asocia la muerte con la libertad en la obra.

OR

(b) Analiza el rol de la mujer con respecto a la Revolución Mexicana en la obra.

(Total for Question 3 = 50 marks)

Question	Indicative content
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number	
3(a)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>Death is present in <i>Como agua para chocolate</i> from the beginning until the end: Tita's father's death at the start, and Tita and Pedro's death at the end. Even though it causes grief and sorrow for the characters, it also leads to expressions of freedom, especially for Tita.</p> <ul style="list-style-type: none"> • Nacha's death at Rosaura's wedding gives her the freedom to reunite with her former lover. It also allows Tita to become the person in charge of the kitchen, which gives her the freedom to experiment with food and express herself through it. • Roberto's death is devastating for Tita and gives her enough strength to blame Mamá Elena and rebel herself. This eventually leads to Tita freeing herself from Mamá Elena's overpowering control. • Rosaura's death means that Esperanza is free to marry whomever she wants as she will no longer have to care for her mother in her old age, breaking with the De la Garza tradition. It also means that Tita and Pedro are finally free to profess their love to each other and, at Esperanza's wedding, Pedro proposes to Tita. • Mamá Elena's death is not as liberating for Tita as expected, as her ghost continues to haunt her. It is only when Tita shouts at the ghost and frees herself from her fear of being pregnant that she finally rids herself of Mamá Elena for good. • Tita and Pedro's death at the end frees them to be together without any societal pressure.
3(b)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>The Mexican revolution, which provides the setting for the story, affects the way in which women were expected to behave and deal with life.</p> <ul style="list-style-type: none"> • During the revolution, many women found themselves head of their household following the death of their husband. Mamá Elena has to take on the role of household "patriarch" when her husband dies, taking charge of the ranch and bringing up three daughters. She rejects the priest's suggestion of having a man in the house for protection, as she feels capable of looking after the family. Indeed, she demonstrates her strength in this regard when the revolutionaries first arrive. • The Mexican revolution saw women being given a chance to fight in a battle as they were recruited into the Zapatista guerrillas. For example, Gertrudis becomes an army general after leaving the De la Garza home. • Tita has a strong link with the <i>mestizo</i> culture via Nacha, her surrogate mother. Because of this she embodies the struggles of the indigenous peoples to maintain their status and not be treated as inferior. For example, she suffers the tyranny of the authorities (Mamá Elena) and fights in a quiet way until she eventually gains her freedom.

4 Crónica de una muerte anunciada (Gabriel García Márquez)

EITHER

- (a) Evalúa cómo las características personales de Santiago Nasar le llevan a su muerte.

OR

- (b) Analiza cómo se presenta el tema del machismo en la obra.

(Total for Question 4 = 50 marks)

Question number	Indicative content
4(a)	<p>Crónica de una muerte anunciada – Gabriel García Márquez</p> <p>Students may refer to the following in their answers:</p> <p>Santiago Nasar is a key character as he becomes the victim of a crime, blamed for something he did not do; however, his innocence is not definitely stated in the text. His character has an impact on people around him, whose feelings towards him lead them to either judge him or fail to prevent his tragic end.</p> <ul style="list-style-type: none">• Santiago is described as a happy man who likes to enjoy life, “era alegre y pacífico, y de corazón fácil”. Many women feel attracted to him because of his good looks, which causes disquiet among some of the people in the town. For example, Victoria Guzmán (Divina Flor’s mother) feels resentful towards him as he is involved with her daughter; she decides not to warn him about the danger ahead, which could have saved his life.• Santiago comes from an Arab family and this causes mistrust among the people in the town. He and his family are wealthy, which adds to the jealousy that some characters feel towards him. This leads to a lack of empathy for him when he is facing death.• Santiago’s death comes as a total surprise to him, “murió sin entender su muerte”. This crime and the way in which people failed to protect him, despite knowing that it was going to happen, show how prejudiced society was against ‘foreigners’, e.g. Arabs, and to what extent honour killings were condoned.
4(b)	<p>Crónica de una muerte anunciada – Gabriel García Márquez</p> <p>Students may refer to the following in their answers:</p> <p>García Márquez uses stereotypes to present <i>machismo</i> in the society of the time. The stereotypes are very strong, and the values that the people of the town uphold perpetuate these beliefs.</p> <ul style="list-style-type: none">• Clear stereotypes defining what women and men are brought up to do are presented as a way of life that is accepted by society. For example, women are educated to become wives and perform household tasks: “Los hermanos fueron criados para ser hombres. Ellas habían sido educadas para casarse”.• Women are expected to remain virgins until they get married and, when this is not the case, they bring shame to their family and are severely punished. For example, Ángela appears to have had intimate relationships before marriage, which causes a tremendous outrage among her family; her mother, for instance, beats her for two hours when she is brought back by the groom.• Men are allowed to have a more relaxed approach to sexuality and Santiago Nasar is an example of how womanising tendencies are seen as a skill. For example, Divina Flor feels that she was destined for Santiago’s bed and, despite the lack of commitment from Santiago, she accepted him.

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5 **Eva Luna (Isabel Allende)**

EITHER

- (a) Analiza cómo Allende presenta la situación de la mujer en la sociedad de la época en la obra.

OR

- (b) Examina cómo la muerte de su padre afectó la evolución del personaje de Rolf Carlé.

(Total for Question 5 = 50 marks)

Question number	Indicative content
5(a)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Women are portrayed in the text as inferior to men, given the attitudes of the society at the time. They are also searching for their sexual identity.</p> <ul style="list-style-type: none"> • Eva Luna is born into a social circle where women are destined to perform household chores and serve men. Women live repressed lives with little hope of real independence. When Eva leaves Riad's house, she realises that she has lived her life "<i>a las órdenes de otros, hambrienta de afecto sin más futuro que el día de la mañana y sin más fortunas que [sus] historias</i>". • Women in higher social circles are also presented as not equal to men. For example, in Rolf Carlé's family there are two women who are close to him, his mother and his sister. The first one is abused by Rolf's father and forced into prostitution, the second one, Katharina, has learning difficulties and this prevents her from leading a normal life. • Mimi is an example of how transsexual women are abused by the police and how difficult it is to fit in and find their place in such a traditional society. • Eva Luna is an example of how women explore their sexuality. She finds true love after experiencing sex with different partners, despite living in a Catholic society. "<i>Riad Halabí era sabio y tierno y esa noche me dio tanto placer que habrían de pasar muchos años y varios hombres por mi vida antes que volviera a sentirme tan plena.</i>"
5(b)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Rolf Carlé's character evolves through the text, the death of his father being a pivotal moment, taking him from being the younger son of an abusive father to becoming a strong supporter in a democratic fight.</p> <ul style="list-style-type: none"> • Rolf is brought up in a dysfunctional family, witnessing examples of abuse and unfair treatment towards himself and his mother. He also has to endure extreme situations. For example, he has to help to bury the dead from a Nazi concentration camp. This environment makes him aware of violence at different levels, which will, in time, influence his decision to support the democratic fight. • Once his father dies, apparently by suicide, but in reality, killed by his students, Rolf's mother realises that he is suffering from anxiety due to the events surrounding that death and his brother's leaving the house. This leads

	<p>to his mother sending him to live with his family in South America, where he becomes a new individual.</p> <ul style="list-style-type: none"> The death of his father has a significant effect on Rolf's life as an adult; he stops being afraid, as he was when he was a child, and eventually becomes a supporter of democracy. Rolf becomes a famous reporter, travelling around the world covering important events. It is in this context that he meets Eva Luna and becomes more involved in the democratic fight. For example, he supports Eva Luna and Humberto and helps them to plan the liberation of some imprisoned rebels.
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6 *El coronel no tiene quien le escriba* (Gabriel García Márquez)

EITHER

- (a) Evalúa hasta qué punto la relación entre el coronel y don Sabas es positiva o negativa.

OR

- (b) Analiza la presentación del tema de la esperanza en la obra.

(Total for Question 6 = 50 marks)

Question number	Indicative content
6(a)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>The Colonel feels close to don Sabas, who seems to show some respect towards him.</p> <ul style="list-style-type: none"> It could be said that the relationship is positive because don Sabas is the godfather of Agustín, the Colonel's son. This connection shows that don Sabas was caring towards that family and gives him an emotional responsibility towards them. Don Sabas seems to care about the health of the Colonel. For example, he suggests on various occasions that the Colonel should see a doctor as he looks ill: "<i>Hágase ver del médico, compadre -dijo don Sabas-. Usted está un poco fúnebre desde el día del entierro.</i>" Don Sabas is worried that the Colonel is wasting time keeping the cockerel. For example, he encourages him to sell it and get good money for it while he can: "<i>Por un lado se quita de encima ese dolor de cabeza y por el otro se mete novecientos pesos en el bolsillo.</i>" It could also be said that their relationship is negative because don Sabas only cares for his own financial well-being; therefore, any interest he shows in the Colonel is false. For example, despite having suggested 900 pesos to begin with, he offers only 400 pesos for the cockerel. However, he only gives the Colonel 60 pesos while they are looking for a buyer. Therefore, don Sabas deceives the Colonel into thinking that he can get more money for the cockerel than he can. Don Sabas shows little respect for the Colonel by constantly keeping him waiting. After waiting for two hours at don Sabas' office, the Colonel is totally ignored by don Sabas: "<i>Pasó varias veces frente al coronel sin mirarlo. Sólo lo descubrió cuando salieron los peones.</i>"
6(b)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p>

	<p>Hope for a better future is what keeps the Colonel positive despite all the hardships he has to endure. This is presented through symbols such as the cockerel and the letter. Also, the use of contrast helps to emphasise the theme of hope.</p> <ul style="list-style-type: none"> • The cockerel was owned by Agustín, the Colonel's son. The Colonel is hoping to win some money once the bird can fight in January. Agustín's friends encourage the Colonel to keep it as they all have hope in it. It is the only real distraction they have from their current uncertain situation. • The Colonel's routine trip to the post office every Friday becomes a ritual ceremony between himself and the postman, which shows how certain the Colonel is of the arrival of his pension. For example, during one of his trips the Colonel says, when referring to the letter about his pension: "<i>Tenía que llegar hoy con seguridad</i>". • There is a contrast between the Colonel's optimism and his wife's more pessimistic attitude. For example, the Colonel continues to hope as the only way forward: "<i>El que espera lo mucho, espera lo poco</i>". However, his wife can list all the unfulfilled promises that the government has made to the Colonel showing her despair: "<i>También tenías derecho a que te dieran un puesto (...). Ahora todo el mundo tiene su vida asegurada y tú estás muerto de hambre, completamente solo</i>".
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7 *El túnel* (Ernesto Sabato)

EITHER

(a) Analiza la relevancia del título de la obra.

OR

(b) Analiza las razones psicológicas que llevan a Juan Pablo a matar a María.

(Total for Question 7 = 50 marks)

Question number	Indicative content
7(a)	<p>El túnel – Ernesto Sabato</p> <p>Students may refer to the following in their answers:</p> <p>The title of this work has a direct link with the characters, especially the way Juan Pablo perceives life and those around him.</p> <ul style="list-style-type: none"> • The tunnel represents the self-imposed isolation in which Juan Pablo lives emotionally as well as physically. • He has tunnel vision and he cannot see anything but the object of his obsession; he has a very single-minded way of interpreting the way people behave around him and once he has focused his attention on something, he becomes obsessed. For example, when he is observing María for the first time while she is looking at his painting. • The tunnel also shows how Juan Pablo feels about María at some points. For example, when he is reflecting on having killed her, he mentions that he feels as if there had been a wall between them that did not allow Juan Pablo to approach her: "<i>yo, que veía como a través de un muro de vidrio, sin poder tocarte, tu rostro mudo y ansioso</i>". • Juan Pablo thinks that he is María's soulmate and his obsession makes him believe that they have been living parallel lives. For example, before Juan Pablo kills María, he reflects on how they have been living their lives in parallel

	tunnels: "Y era como si los dos hubiéramos estado viviendo en (...) túneles paralelos, sin saber que íbamos el uno al lado del otro".
7(b)	<p>El túnel – Ernesto Sabato Students may refer to the following in their answers:</p> <p>We learn from the beginning of the book that Juan Pablo has killed María Iribarne and that he is incarcerated as a consequence. The first-person narration gives the reader insight into Juan Pablo's psyche; this makes it possible to understand the psychological reasons that led them to this.</p> <ul style="list-style-type: none"> • Juan Pablo becomes emotionally attached to María, and, to some extent, responsible for her. When he gets to know her, he sees her as a vulnerable person who needs to be looked after. This gives him a sense of purpose: "<i>una frágil criatura en medio de un mundo cruel lleno de fealdad y miseria</i>". When his perception changes, he feels confused and finds her death as the only possible solution. • Juan Pablo's attention to detail shows how obsessed he becomes with her soon after meeting her. For example, when he calls her the day after he meets her, he describes what he has been thinking: "<i>Yo he pensado en cada uno de sus rasgos, en su perfil cuando miraba el árbol, en su pelo castaño...</i>". This obsession leads to a lack of self-control and eventually María's death. • Juan Pablo becomes desperately jealous when he finds out that María is married and that she is probably seeing someone else, Hunter. He's disappointed and feels the need to seek justice for him, María's husband and anyone else who has been, supposedly, betrayed by her. • Juan Pablo's perception of María is affected when he starts seeing prostitutes and comparing them to María: "<i>María y la prostituta han tenido una expresión semejante; la prostituta simulaba placer; María, pues, simulaba placer; María es una prostituta.</i>". This judgement causes him to stop seeing her with affection, but instead gives him a clear reason to despise her, which leads to her death.

8 Ficciones (Jorge Luis Borges)

EITHER

- (a) Analiza el tema del caos y el orden en los cuentos.

OR

- (b) Evalúa el uso de las técnicas estilísticas en los cuentos.

(Total for Question 8 = 50 marks)

Question number	Indicative content
8(a)	<p>Ficciones – Jorge Luis Borges Students may refer to the following in their answers:</p> <p><i>Ficciones</i> is a collection of short stories that develops the themes of chaos and order to show how society deals with them.</p> <ul style="list-style-type: none"> • According to Borges, humans feel a need to handle things in a way that allows them to feel in control. For example, this can be seen in the story <i>La muerte y la brújula</i>. Lönnrot, one of the detectives, is meticulous in the way he approaches the investigation: "<i>Trevirauns leyó con resignación ese argumento y mandó la carta a la casa de Lönnrot - indiscutible merecedor de tales locuras</i>".

	<ul style="list-style-type: none"> The theme of chaos can be exemplified in <i>Tema del traidor y del héroe</i>, where the main character is presented not only as the hero, but also as the victim and the traitor. Borges wants to show that the patterns of being good or bad do not apply to the nature of people who show a more chaotic disposition. In <i>La lotería de Babilonia</i> there is an unknown system underlying the operation of the lottery; however, the participants accept the need to take part in it without question. The contrast between chaos and order is obvious in <i>La biblioteca de Babel</i>. The physical structure is very logical and organised but, given its size, some people find the whole concept of having all the books, in every language, in one place, chaotic: "<i>Cuando se proclamó que la Biblioteca abarcaba todos los libros, la primera impresión fue de extravagante felicidad. (...) La certidumbre de que (...) esos libros preciosos eran inaccesibles, pareció casi intolerante</i>".
8(b)	<p>Ficciones – Jorge Luis Borges Students may refer to the following in their answers:</p> <p>Ficciones is an excellent example of how stylistic techniques can be used to add complexity to a story and to encourage different levels of interpretation.</p> <ul style="list-style-type: none"> The use of symbols establishes connections between reality and fantasy. For example, the references to mirrors can be understood as a way of showing how books reflect the reality of our society. For example, Borges explains that he was inspired by a mirror to create the city of Uqbar: "<i>Debo a la conjunción de un espejo y de una enciclopedia el descubrimiento de Uqbar</i>". The use of mathematical puzzles and logic games shows the author's interest in logic and analysis. For example, talking about the characteristics of Tlon, Borges focuses on their interpretation of geometry: "<i>La geometría de Tlon comprende dos disciplinas algo distintas: la visual y la táctil</i>." Borges reflects on the use of language in the stories, showing a higher level of analysis, and this can be interpreted as an intended conversation between the author and the reader. For example, he talks about his use of adjectives: "<i>Acabo de escribir infinita. No he interpolado ese adjetivo por una costumbre retórica; digo que no es ilógico pensar que el mundo es infinito</i>."

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

EITHER

- (a) Examina de qué manera los personajes luchan por su libertad en la obra.

OR

- (b) Analiza el simbolismo usado para representar el tema de la represión en la obra.

(Total for Question 9 = 50 marks)

Question number	Indicative content
9(a)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>In <i>La casa de Bernarda Alba</i>, the characters live their lives in a prison-like house. They are all searching for freedom. Some examples are Bernarda's mother, Angustias and Adela.</p>

	<ul style="list-style-type: none"> • María Josefa, Bernarda's mother, wants to get married by the sea because she does not want to stay in the house and see how the sisters die without marrying anyone: "<i>Me escapé porque me quiero casar, porque quiero casarme con un varón hermoso de la orilla del mar</i>". • Angustias is lucky enough to be engaged to Pepe el Romano and will soon leave Bernarda's house: "<i>Afortunadamente pronto voy a salir de este infierno.</i>" She expresses her desire for freedom in a subtle way. For example, she wears make-up on the day of the funeral. • Adela defiantly takes control of her feelings and sexuality and states that she is free to give her heart and body to whoever she wishes. She decides to ignore the relationship between Pepe el Romano and Angustias and becomes close to Pepe. She stays up late to talk with him, after he has visited Angustias. • Adela is constantly showing her desire for freedom in her preference for colour. For example, she wears a green dress, and she gives her mother a colourful fan; this contrasts with the usual black in which people dress.
9(b)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>The theme of repression is presented in the play through different symbols and symbolic acts, such as the house, the eight-year period of mourning and the cane.</p> <ul style="list-style-type: none"> • The house is described as a prison with thick walls, bars at the windows and, above all, no access to the outside world unless authorised by Bernarda. The lack of freedom creates a claustrophobic atmosphere in the house, which is fed by the bitterness and hatred that exists between the sisters. María Josefa refers to the ideal house: "<i>Yo quiero casas, pero casas abiertas, y las vecinas acostadas en sus camas con sus niños chiquitos, y los hombres fuera, sentados en sus sillas</i>". • The way in which Bernarda enforces the eight-year period of mourning is a symbol of her desire to repress the freedom of her family. For example, Adela says: "<i>Pienso que este luto me ha cogido en la peor época de mi vida para pasarlo</i>". Bernarda reiterates the mourning period after Adela's death, showing that the repression will continue: "<i>iNos hundiremos todas en un mar de luto!</i>". • Bernarda's cane symbolises her power and sovereignty. For example, Bernarda uses the cane to emphasise an order or to hit people around her. Adela breaks it as if to represent her breaking from tyranny and repression: "<i>Esto hago yo con la vara de la dominadora</i>".

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

EITHER

(a) Analiza cómo varía el concepto del amor de acuerdo con los personajes.

OR

(b) Examina el efecto en el lector del uso del realismo mágico en la obra.

(Total for Question 10 = 50 marks)

Question number	Indicative content
10(a)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p>

	<p>The theme of love is presented through different characters throughout the story showing a range of perspectives, such as passionate love, familial love, love for one's country, and sexual love.</p> <ul style="list-style-type: none"> • The best example of passionate love is the relationship between Blanca and Pedro Tercero. Their love is forbidden; it starts when they are children and continues for the rest of their lives; it goes against the social standards of the time; it has tragic elements, but it is one of the few relationships in the story that ends happily. • Clara and Esteban fail to relate to their children and this creates a distance between them. Jaime and Nicolás, their children, despite being very different, share a feeling of orphanhood. • Esteban Trueba loves his country and the land. He supports private property and a clear differentiation between social classes. He believes in individual ideals and the right of everyone to better himself, disregarding other people. • Sexual love can be represented by Esteban Trueba and his continual extra-marital relationships, which develop from regularly raping his young servants to a steady relationship with Tránsito Soto, a prostitute. Another example is the profound sexual attraction between Blanca and Pedro Tercero, which shows a strong connection between them. Finally, Jean de Satigny shows how aberrant and distorted sexual love can be, which leads to his losing his wife.
10(b)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p> <p>There are three elements that show the influence of magic realism in the text: magic, fantasy and miracles. They help the reader to understand the feelings of the characters, how they interact with each other and to explain events that are difficult to believe.</p> <ul style="list-style-type: none"> • The reader can see that there are magical elements, such as premonitions and curses, that affect the lives of the characters. For example, Clara has special powers and predicts what is going to happen, such as when she predicts a big earthquake. • The reader can understand how different characters interact with each other, even the dead. Women are associated with magic, using curses and the power of clairvoyance, while men are not part of this world – they stay focused on politics. • As the story unfolds, magic is less important, and the reader is presented with elements taken directly from the situation in Chile at the time. These elements involved murder, torture, rape and other horrific realities that were difficult to believe real. • The reader becomes familiar with miracles that occur in everyday life, such as being able to play the piano without touching it, or moving objects with the power of the mind. These events are mostly caused by Clara and her special powers.

11 Modelos de mujer (Almudena Grandes)

EITHER

(a) Analiza cómo se presenta la obsesión por la comida en *Malena, una vida hervida*.

OR

(b) Examina hasta qué punto la relación entre madre e hija afecta a las protagonistas en los cuentos.

(Total for Question 11 = 50 marks)

Question number	Indicative content
11(a)	<p>Modelos de mujer – Almudena Grandes</p> <p>Students may refer to the following in their answers:</p> <p>From an early age, Malena feels the pressure to conform to the usual standards of beauty; she follows a strict diet in order to gain the love of the man of her dreams and finally she develops a different relationship with food that involves all her senses.</p> <ul style="list-style-type: none">When Malena is a teenager she is very aware of the shape of her body and how it is going to define her. For example, she is described as a cow, which shows the negative image she has of herself, "<i>una auténtica vaca</i>".Once she realises that Andrés won't look at her because of her appearance, she decides to go on a diet, which makes her very aware of food and what she is giving up to achieve the love of Andrés. For example, the doctor prescribes a very strict diet and a change of mentality and lifestyle: "<i>Te voy a poner un régimen muy duro (...) Pero tienes que cambiar de mentalidad, y de manera de vivir</i>".Malena starts transferring her love of food to other aspects of her life. For example, she assigns people different flavours: "<i>Su madre sabía a tarta de limón con merengue tostado por encima, su padre a callos recién hechos y un poco picantes...</i>".Malena discovers she can use all her senses to enjoy food and this takes her obsession with food to a new level. For example, she finds pleasure in touching food in different ways: "<i>(...) sumergirse completamente desnuda en una bañera alfombrada de espaguetis tibios</i>".
11(b)	<p>Modelos de mujer – Almudena Grandes</p> <p>Students may refer to the following in their answers:</p> <p>The main characters in the stories are affected in different ways by their mother-daughter relationship. It encourages Malena to change her attitude towards food to achieve a better body; it changes the life of Marianne, whose mother decides to take extreme measures to keep her in line; Berta rediscovers the meaning of the word "mother" after a life lived emotionally distant from her biological mother.</p> <ul style="list-style-type: none">Malena's mother feels strongly about Malena's appearance and this leads her to start a diet that will change her view of food forever: "<i>su madre (...) se había echado a llorar al contemplarla desnuda. (...) (y) volvió a la carga (...) pone a régimen, hija, todavía estás a tiempo</i>".Marianne is an exemplary daughter, but when she decides to break from her mother's controlling relationship, things change a lot and she ends up back in that environment under the worst circumstances. Her mother feels the responsibility to take back control, even if it puts Marianne's health at risk: "<i>Y que no haría una madre por su única hija (...)</i>".

	<ul style="list-style-type: none"> Berta realises that all her life she has had an empty relationship with her mother and that it was Piedad who offered her unconditional love when she was a child. She decides to stop feeling guilty about her responsibilities towards her biological mother: "<i>Aquella mujer era la madre de todos ellos que apenas se acordaban de llamar por teléfono los domingos y yo, la única que se comportaba como una buena hija</i>".
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12 *Nada* (Carmen Laforet)

EITHER

- (a) Evalúa el efecto que tiene el personaje de Ena en la evolución de Andrea.

OR

- (b) Analiza la influencia que tiene el contexto social en la familia de Andrea.

(Total for Question 12 = 50 marks)

Question number	Indicative content
12(a)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Ena is a key character in the story who has a great effect on Andrea's development. She represents friendship, family and opportunities.</p> <ul style="list-style-type: none"> Ena's friendship with Andrea is very strong. Ena is a role model for Andrea: "<i>Ella constituía algo así como un centro atractivo en nuestras conversaciones (...) Su malicia y su inteligencia eran proverbiales</i>". Ena offers to pay for Andrea's expenses such as coffees and days out. When Andrea finds a way to thank her by giving her a present, Ena makes her feel even better: "<i>Ena se quedó conmovida y tan contenta (...) Me hizo sentirme todo lo que no era: rica y feliz</i>". Ena's family becomes very close to Andrea as she spends a lot of time at their home, studying with Ena, "<i>la familia empezaba a considerarme como cosa suya</i>". For example, they offer her company, love and food and an escape from her real family life. This makes Andrea resent her life with her family, which makes her distance from them. During the time Ena and Andrea are apart, Andrea has the opportunity to discover herself and face her reality regarding her financial situation and her family. This encourages Andrea to change her life when she is given the chance. At the end of the story, Ena presents Andrea with a great opportunity for the future. For example, working at Ena's father's office means that she can escape from her family home and become independent.
12(b)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Andrea's family is caught in a difficult period in post-war Barcelona. This affects their relationships and development as individuals.</p> <ul style="list-style-type: none"> Román and Juan have a very difficult relationship, which is affected by their political tendencies. For example, Román was a spy and tried to convince Juan to work for the nationalists: "<i>Román estaba instando a Juan para que se pasara a los nacionales</i>".

- Gloria grows up in the middle of the conflict and being with Juan makes her happy, until she has to move to Barcelona with his family, where she feels rejected: "*Entonces, en la guerra, siempre estábamos fuera de nuestras casas. Cogíamos los colchones, los trastos, y huímos. Había quien lloraba. ¡A mí me parecía tan divertido!*".
- Angustias' fears, as a result of the war, make her feel anxious about her responsibility for Andrea. For example, Angustias is happy that Andrea went to a Catholic school during the war, but is concerned about how she can cope with living in Barcelona: "(...) en toda España no hay una ciudad que se parezca más al infierno que Barcelona".
- Angustias has a past relationship that started during the war and that has shaped her character: "*Había hambre, tanta suciedad como ahora y un hombre escondido porque le buscaban para matarle: el jefe de Angustias, don Jerónimo*".

13 Primera memoria (Ana María Matute)

EITHER

- (a) Evalúa el efecto de la Guerra Civil en las relaciones familiares en la obra.

OR

- (b) Analiza las técnicas narrativas utilizadas en la obra y su efecto en el lector.

(Total for Question 13 = 50 marks)

Question number	Indicative content
13(a)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Matia and Borja have to live in an atmosphere of conflict due to the Civil War. The relationships with their families are affected to some extent due to this.</p> <ul style="list-style-type: none"> • We can say that the Civil War affected their relationships with their families because, due to his involvement in the war, Matia's father leaves her to be looked after by a maid who is much older than her. This gives Matia a poor sense of belonging and family: "<i>Viví, pues, rodeada de montañas y bosques salvajes, de gentes ignorantes y sombrías, lejos de todo amor y protección</i>". • Because of the Civil War Matia is left with her grandmother, from whom she feels distant. For example, Matia does not care about her expressions of love or about her punishments: "<i>soporté su trato helado, (...) y alguna caricia indiferente, como indiferentes fueron también sus castigos</i>". • We can also say that the Civil War is not the only thing that affects family relationships. For example, Borja always pretends to be respectful towards his grandmother, not because of the political situation, but for personal reasons. For example, according to Matia, he knows how to pretend in front of her, hiding his true intentions: inheritance, money and land: "<i>Fingía inocencia (...) delante de la abuela, cuando, en verdad (...) era un impío</i>".
13(b)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Ana María Matute uses different narrative techniques to evoke different reactions from the reader. Some of these techniques are the use of flashbacks, two narrative</p>

	<p>voices and parenthesis.</p> <ul style="list-style-type: none"> The use of flashbacks allows the narrator to tell us about past experiences and feelings to help the reader to understand the character better: "<i>Procuré llevar el pequeño carro de mis recuerdos hacia las varas de oro, en el huerto, o a las ramas de tonos verdes, (...) porque aquel día fue la abuela a buscarme (...), para llevarme con ella a la isla</i>". The use of two narrative voices from the same narrator give the reader an overview of the story from two different perspectives. For example, the narrations from Matia when she is young show her feelings during the war, when she did not really understand what was happening; while the comments from the older Matia show her later reflections. "<i>Eché a andar muy segura de mí. Y aunque no le olía, sabía que venía detrás, que vendría siempre. (Y cuánto me dolió después...)</i>". The author frequently uses parenthesis to explain or reflect on a previous comment. For example, Matia gives a more detailed observation: "<i>Se le caía el bastón y la caja de rape (todo su pechero manchado)</i>".
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14 *Réquiem por un campesino español* (Ramón J. Sender)

EITHER

- (a) Evalúa el efecto de la religión en la vida de Paco.

OR

- (b) Examina cómo el autor identifica a Paco con la figura de Jesucristo.

(Total for Question 14 = 50 marks)

Question number	Indicative content
14(a)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>Religion is an element that is present from the beginning until the end of Paco's life. It affects his childhood, his experience as an altar boy and his friendship with Mosén Millán.</p> <ul style="list-style-type: none"> As a child, Paco experienced religion as a tradition instead of a belief. For example Paco's family was not very devoted, but fulfilled their duties as members of the church: "<i>Lo hacían más por tradición que por devoción - pensaba Mosén Millán-, pero lo hacían</i>". During his years as an altar boy, Paco learns about the reality of life for people less fortunate than him. When he visits the caves, Mosén Millán acknowledges his compassion: "<i>Mosén Millán dijo al chico que su compasión era virtuosa y que tenía buen corazón</i>". However, he discourages him from questioning it: "<i>«Cuando Dios permite la pobreza y el dolor -dijo- es por algo.»</i>". This is the beginning of Paco's disillusionment with religion, and particularly with Mosén Millán and the Catholic church. Mosén Millán is Paco's closest friend, but as Paco grows up he distances himself from religious practices. During Paco's wedding Mosén Millán reminds him of the importance of religion throughout his life as he is worried Paco and his new wife are not great believers: "<i>Le recordó a Paco que lo había bautizado... Sabiendo que los dos novios eran tibios en materia de religión</i>". At the end Paco cannot believe that Mosén Millán, whom he trusted, lied to

	<p>him that the Nationalists would not kill him, but would give him a fair trial. The priest had deceived him and the Nationalists lined him up and shot him. Paco's trust in Mosén as a friend and representative of the church led to his death.</p>
14(b)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>Ramón Sender presents the character of Paco as a martyr. There are certain similarities with the life of Jesus, such as his humble family background, his compassion towards the most vulnerable and his tragic end.</p> <ul style="list-style-type: none"> • Paco's family comes from a humble background and complies with the rules the church has imposed regarding almsgiving. They support Paco during his time as an altar boy. However, after Paco has visited the caves, his father is concerned about how traumatic it was. Jesus also came from a very humble background, he was taught to live according to traditions and respecting religious beliefs. • Paco feels moved by discovering the way of life some people have to endure due to poverty, and the way the rest of the society seems to forget about them, and to some extent accepts this situation, without challenging the status quo. He becomes a leader and fights for the rights of the most vulnerable, giving them hope. This recalls the times when Jesus started evangelising and denouncing unfair treatment of one's fellow men. • Once Paco becomes a more public figure, he is persecuted for his ideals and eventually executed without a fair trial. He trusts the representative of the church, Mosén Millán, who encourages him to trust in God. This tragic end is very similar to the end of Jesus Christ who is betrayed by one of his apostles and is crucified to save others. This can also be seen as a warning to people not to question those in power, as they may face a fatal end as well.

15 *Diarios de motocicleta* (Walter Salles)

EITHER

- (a) Analiza cómo evoluciona el personaje de Ernesto con respecto al tema de la revolución.

OR

- (b) Explica la importancia de los elementos cómicos en la película.

(Total for Question 15 = 50 marks)

Question number	Indicative content
15(a)	<p>Diarios de motocicleta – Walter Salles Students may refer to the following in their answers:</p> <p>Ernesto's desire for revolution develops during the film as he faces different challenges, such as being with Chichina's family, and meeting indigenous people whose lives are negatively affected by people in power; his desire to change the status quo gradually evolves.</p> <ul style="list-style-type: none"> • When Ernesto spends some time with Chichina's family, who are quite aristocratic, he experiences a reality he does not want to be part of. For example, they set store by money and appearances and have a dismissive attitude towards those of a different social class, such as Ernesto and Alberto.

	<ul style="list-style-type: none"> Meeting indigenous people who have been affected by those in power makes him understand that a society in which people from different social backgrounds and with differing ideologies can cohabit peacefully, is an impossibility. For example, at Cuzco he learns about the injustices that some people have to endure. He comments on the fact that a revolution without guns would be crazy. When Ernesto meets the Communist couple who are suffering persecution, his thinking about social justice is deeply affected. He gives them Chichina's money, which shows he wants to help the most vulnerable people. On his birthday, Ernesto wants to show his true beliefs and ideals and challenge the status quo. Not only does he give a speech calling for a more united Latin America, but he also decides to swim across the river to be with the people who are ill, despite knowing this could upset the nuns, doctors and people living on the other side and could also put his own health at risk. This highlights his desire for a different and more equal society.
15(b)	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers:</p> <p>There are comic elements in the film that help the audience to understand each of the characters more profoundly, bringing out the differences between them. They also make the film more of a "road-movie" and lighten the tone.</p> <ul style="list-style-type: none"> There is some resemblance with the picaresque genre, in which the adventures of a roguish hero are described through a series of humorous stories. This style allows the viewer to understand the role of each character better. For example, the relationship between Ernesto and Alberto is depicted very similarly to the relationship between Don Quijote and Sancho Panza, as the first one keeps on living his ideals, while the second has a more pragmatic approach to life. Alberto is the character who embodies the comic elements of the film, and these create some balance with the cruel realities they are unveiling through their journey. For example, he wants to dance, find love and enjoy life while Ernesto is more and more concerned with the realities of society he is encountering along their trip. The motorbike, "la Poderosa", is anything but that. It could also be compared to Rocinante in Cervantes' novel. It leads to some comical scenes from the point of view of the audience, because it puts the characters' friendship to the test. The focus on "la Poderosa" is entertaining and effective as it enables the viewer to empathise with the characters, whilst also enjoying the South American landscapes. As the film develops, there are fewer comic elements, and it becomes more serious and less light-hearted as Ernesto develops his feelings of social injustice and the need to change Latin American society. This emphasises how the ideology of Ernesto evolves, becoming the revolutionary Che Guevara.

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

EITHER

- (a) Analiza la importancia del hermano de Ofelia en el desarrollo de la película.

OR

- (b) Analiza los símbolos utilizados en la escena del sapo debajo del árbol.

(Total for Question 16 = 50 marks)

Question number	Indicative content
16(a)	<p>El laberinto del fauno – Guillermo del Toro</p> <p>Students may refer to the following in their answers:</p> <p>Ofelia's baby brother is significant in the film, not only for Ofelia, but also for Carmen, the Captain and Mercedes.</p> <ul style="list-style-type: none"> • Ofelia is concerned that the baby can hurt her mother, so she talks to him. For example, Carmen asks her to tell him a story as he is unsettled and is moving a lot. Once her mother dies, Ofelia wants to protect him from the evil Captain, but soon she realises that she must protect him from the Faun as well, when she refuses to give her baby brother's blood, thus disobeying the Faun. • Carmen has to travel in an advanced state of her pregnancy as Vidal wants his son to be born near him. Carmen's health deteriorates and she eventually dies, leaving Ofelia and her little brother at the mercy of Vidal. • Vidal sees the baby as the way to secure his legacy. For example, he is certain that he is going to have a son and gives the doctor clear instructions about saving the baby rather than his wife, if necessary. • Despite Vidal's wishes, his son represents Vidal's defeat. For example, when Vidal is about to die, Mercedes takes responsibility for the baby and makes it very clear to Vidal that he will grow up without knowing anything about his father.
16(b)	<p>El laberinto del fauno – Guillermo del Toro</p> <p>Students may refer to the following in their answers:</p> <p>The scene in the old fig tree where Ofelia must complete one of her tasks is full of symbolism. For example, there are references to Carmen and her pregnancy, Captain Vidal and the situation of Spain at the time:</p> <ul style="list-style-type: none"> • The reference to Carmen and her pregnancy: the shape of the tree from the outside resembles a womb; it was once home for forest creatures, in the same way that Carmen was Ofelia's protector in the past. We learn that the toad inside it is slowly killing the tree; this refers to what Vidal's son is doing to her, as the birth eventually causes her death. • Captain Vidal and his bloodline are represented by the giant toad. Vidal's obsession with male progeny puts Carmen's health at risk. Just as the toad is consuming the life within the tree, so Vidal's offspring is using up what little life she has left – she is being used as a tool and Vidal disposes of her once his objective has been achieved. • The tree could represent the state of Spain under the fascist regime. For example, the greed of the toad using up all the resources from the tree and killing it in the process shows what was happening to the peasants and common people of Spain as a result of the Franco regime. • Also, the toad represents the contrast between the rich and the ruling classes, which have all the wealth and resources, and the poor and the peasants, represented by the tree, who have nothing and are being consumed.

17 *La historia oficial* (Luis Puenzo)

EITHER

- (a) Analiza cómo perciben la adopción diferentes personajes en la película.

OR

- (b) Explica la importancia de la profesión de Alicia en la evolución de su personaje.

(Total for Question 17 = 50 marks)

Question number	Indicative content
17(a)	<p>La historia oficial – Luis Puenzo</p> <p>Students may refer to the following in their answers:</p> <p>Alicia and Roberto are a married upper-class couple who have an adopted daughter. During the film, Alicia starts suspecting that Gaby, their daughter, may be the daughter of people imprisoned by the government, whose children were taken away illegally. There is a range of awareness of this issue, ranging from ignorance to complicity.</p> <ul style="list-style-type: none">• Like many upper-class people, Alicia is unaware of all the suffering and injustice that many people have been going through in the country. It is only when Ana comes back from exile that she starts to learn about it.• Ana and Alicia's colleague at school tells Alicia some horrific stories. This opens her eyes and makes her question her, and her husband's, responsibility and involvement with such inhuman treatment of families.• There is an organisation searching for missing children. Through it Alicia finds a person who may have a link to Gaby's real parents. This shows that, despite not everybody being aware, there have been people fighting illegal adoptions and supporting those families affected.• Alicia's husband is defensive because of his involvement; he is not interested in acknowledging the dark story behind the adoption of his daughter. This illustrates the way in which many people reacted to the issue, ignoring it or refusing to deal with it.
17(b)	<p>La historia oficial – Luis Puenzo</p> <p>Students may refer to the following in their answers:</p> <p>Alicia is a history teacher who is oblivious to what the working class and people who disagree with the dictatorship are going through. Her position allows her to meet students and colleagues who are determined to challenge the military dictatorship, which, in conjunction with other events, causes her to change.</p> <ul style="list-style-type: none">• Alicia, as an upper-class history teacher, has a respected status in society and, to a certain degree, she is content with the way the government handles things, as this has assured her and her family a comfortable and happy life.• One of Alicia's students challenges the content of some of the textbooks arguing that they have been written by murderers. Alicia reports the student, as she considers his behaviour unacceptable; however, eventually she starts to question how transparent the actions of the government have been and, given her knowledge of history, her perception of society starts to change.• Benítez, a literature teacher, initially clashes with Alicia, but eventually becomes friends with her as she learns more about the reality of her country.

	He supports the student who challenges Alicia and helps her understand his point of view. Alicia would not have had contact with people with these left-wing ideas had she not been working in that school and met Benítez.
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18 *La lengua de las mariposas* (José Luis Cuerda)

EITHER

- (a) Evalúa hasta qué punto el valor de la amistad es importante para los personajes de la película.

OR

- (b) Analiza cómo se presenta la traición en la película.

(Total for Question 18 = 50 marks)

Question number	Indicative content
18(a)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>The value of friendship is represented in the film by different characters and relationships, such as Moncho and don Gregorio, Moncho's classmates and Moncho's family.</p> <ul style="list-style-type: none"> Moncho and don Gregorio develop a very close relationship. For example, don Gregorio lends Moncho some of his personal books as he wants to encourage him to be educated. Obviously, the love of nature that they have in common is essential to their friendship, and subsequently their love of learning. This is very important for Moncho's education and personal development. Moncho is not very close to his classmates as he has been out of education for medical reasons. On the first day of school, he runs away, but when he returns the following day he is warmly welcomed by the other students and eventually becomes best friends with Roque. Andrés, Moncho's brother, is loyal to his ideals and friends, as he joins the town band and travels around for concerts. This friendship is important as it gives them security. There is a respectful and friendly relationship between Ramón, Moncho's father, and don Gregorio. For example, they have subtle conversations about the republican ideology. This friendship means that they can share their political views freely. The final scene shows how Civil War destroys these friendships, as people care for their own lives more than they care for their friends.
18(b)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>The theme of betrayal is presented in the film through different characters, elements and particularly in the last scene.</p> <ul style="list-style-type: none"> In the last scene, Ramón, Moncho's father, is standing next to the conservative supporters, which emphasises his betrayal, as he chooses to hide his true ideology. For example, Moncho's father and don Gregorio had had conversations about Republican ideology, which Ramón has now betrayed to save his skin and that of his family.

	<ul style="list-style-type: none"> When the republicans are arrested, everybody in the town is affected in one way or another; however they hide their ideology and join the nationalists. For example, some of the people who were arrested were the Mayor, the inn-keeper, Roque's father and the singer of the band. The suit that don Gregorio is wearing when he is arrested was given to him as a present by the tailor, who shares his Republican ideology; this is an example of how don Gregorio has no problem in showing his identity and pride, despite other people betraying him. The words that Moncho shouts at don Gregorio during his arrest are an example of the betrayal that don Gregorio is suffering. Words such as "ateo, rojo", show a repetition of previous generations' prejudices, while other words, such as "tilonorrinco, espiritrompa" prove that the new generations are prepared to throw back at the republic everything it has done for them. However, it can also be seen as a way of showing appreciation for his teaching.
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19 *La misma luna* (Patricia Rigen)

EITHER

- (a) Evalúa hasta qué punto es importante el dinero para los personajes de la película.

OR

- (b) Analiza los símbolos usados por el director para representar la esperanza.

(Total for Question 19 = 50 marks)

Question number	Indicative content
19(a)	<p>La misma luna – Patricia Rigen Students may refer to the following in their answers:</p> <p>Money is a driving force in <i>La misma luna</i>; however, it affects each character in a different way.</p> <ul style="list-style-type: none"> Money is very important for Rosario, who was persuaded to leave Mexico and work in the United States by the possibility of earning better money there to bring up her child. However, she has the terrible dilemma of leaving her young son behind and later in the film she almost decides to go back to live with him in Mexico. It could be argued that Carlitos is more interested in being reunited with his mother and does not care about keeping the money to himself, but instead uses it to reach his goal. Carlitos is not interested in saving money or using it for other things such as toys or clothes. Nevertheless, he is proud of the sports shoes that his mother has sent him from the USA and compares them with the poor old shoes his school friend is wearing. He is pleased that his mother is able to send him money. When Carlitos's grandmother dies, his relatives are willing to take care of him in order to have access to the money his mother sends him. They are more interested in financial profit than the wellbeing of Carlitos. For them, money is more valuable than family. The <i>Coyotes</i> that help Carlitos are presented as very amateur and nervous. They share an objective: to earn some money to pay their university fees,

	<p>even if that means risking the lives of children. To them, money represents a better future for them and is worth everything.</p>
19(b)	<p>La misma luna – Patricia Rigen Students may refer to the following in their answers:</p> <p>The theme of hope in the film is presented using different symbols such as Carlitos's shoes, the moon, the telephone booth and crossings.</p> <ul style="list-style-type: none"> • Carlitos's new shoes symbolise his hope of a new life in the United States with his mother. He wears them proudly. • The moon is referred to by Rosario as a way of linking her and Carlitos. It does not matter how far apart they are from each other, the moon will always be there for both. For example, when Carlitos is staying at the restaurant and he is reflecting on his relationship with his mother, he sees the reflection of the moon and this, along with his friend Enrique, reassures him that his mother loves him and that he should remain hopeful. • Finding the telephone booth is the ultimate goal that Carlitos needs to achieve before joining his mother. He has complete faith that he will find it, and also that she will be there on Sunday morning to call him. Despite wanting to go back to Mexico to look for Carlitos, Rosario decides to go to the telephone booth hoping that Carlitos may be there waiting for her. • Carlitos knows that he needs to cross the border to see his mother again, and invests all his money and efforts hoping to achieve that. Once Carlitos finds Rosario, they are separated by a pedestrian crossing. Carlitos has to wait to cross, as it is dangerous due to the number of vehicles on the road, but it symbolises that, despite the dangers, there is always hope.

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

EITHER

- (a) Analiza cómo sirven los recursos estilísticos para entender mejor la situación en Madrid.

OR

- (b) Explica la importancia de la prisión en la evolución de los personajes.

(Total for Question 20 = 50 marks)

Question number	Indicative content
20(a)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>The film takes place in Madrid during the post-civil war period in 1939. The different stylistic techniques used to illustrate the situation at the time are: the use of authentic material, the choice of locations and the soundtrack.</p> <ul style="list-style-type: none"> • Whilst not a documentary as such, the use of authentic material adds credibility to the film, i.e. the name of the prison, the names of some of the girls, etc. Thanks to elements like the use of letters or the TV footage the viewer can understand that the general mood was low due to the financial difficulties following the civil war and the uncertainty about how far the regime would go. • The locations: given the wealth of photographic evidence from Madrid at the

	<p>time, the director is able to recreate the locations highly accurately. The use of black and white, rather than colour, is an attempt to emulate the memories people have of Madrid (i.e. through the photographic record). It also emphasises the lack of colour resulting from widespread damage and destruction in the city.</p> <ul style="list-style-type: none"> The soundtrack is considered one of the most valuable elements of the film given the effect it has on the viewer, helping to understand to what extent the characters feel happy, surprised, disappointed or fearful as the story develops. This reflects the conflictive situation the people of Madrid had to live in. For example, when the women are being driven in the truck through the Parque del Retiro, the music was written specifically for the film.
20(b)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>The women's prison is the place where the 13 roses find themselves shortly before their deaths. At the start, they are positive; they continue to stand up for the more vulnerable; finally, they realise they are going to die because of their ideals.</p> <ul style="list-style-type: none"> When they arrive at the prison, the roses stand out as they are so young. They are open about their ideology and positive about their situation. They bring an element of joy to the dark atmosphere of the prison. They complain and start a protest to improve conditions for the children in prison with their mothers, which shows how their ideology brings them together and gives them hope to believe they can do something to change the current reality. Their uncertainty about their situation starts to increase, but they do not let their individual fears prevent them from being true to their ideals. The crimes for which they are condemned to death are committed while they are in prison. This emphasises how arbitrary the judgement is. The girls do not foresee their tragic end as they still have some confidence in the government and in the system. They receive the death penalty, to be carried out within 48 hours. It is only at this point that the girls realise how far their ideals have taken them. They have become stronger together and take the opportunity to write to their families, leaving evidence of their feelings and emotions at the time.

21 Machuca (Andrés Wood)

EITHER

(a) Analiza cómo le afecta a Gonzalo su relación con otros personajes.

OR

(b) Evalúa la importancia de los lugares presentados en la película.

(Total for Question 21 = 50 marks)

Question number	Indicative content
21(a)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>Gonzalo is the central character of the film and his interactions with other characters shape his experiences and personality. This can be seen in his relationships with his</p>

	<p>classmates, his family and his best friends.</p> <ul style="list-style-type: none"> At school Gonzalo is bullied by other students in his class which makes him unhappy as this is the only type of social interaction he has with his classmates. Gonzalo's family is privileged, but dysfunctional. They offer him material possessions that other children, such as Machuca, would appreciate; however, the lack of love, communication and good role models within the family affect Gonzalo perhaps more than poverty would have done. Gonzalo feels a connection with Machuca and thereby finds a friend who will help him to discover himself and the world around him. Machuca is more streetwise than Gonzalo, and knows how to look after himself. For example, when students in the school try to intimidate him and Gonzalo, he responds quickly and they leave him alone. Gonzalo falls in love with Silvana and this has a great effect on his development. Being a teenager and discovering love make him question many things. The death of Silvana causes him suffering and he becomes distanced from society in general.
21(b)	<p>Machuca – Andrés Wood</p> <p>Students may refer to the following in their answers:</p> <p>The film presents a contrast between a bourgeois society and a deprived working-class environment, which find common ground in school and through education and friendship.</p> <ul style="list-style-type: none"> Gonzalo Infante lives in an upper-class house in a wealthy neighbourhood, which exemplifies the conditions in which many supporters of capitalism live, disregarding the conditions which other members of society endure. Pedro Machuca belongs to a lower class and lives in a shanty town. The area is extremely deprived, the houses are built of unstable materials, they are very small, and the roads are not finished since the neighbourhood is illegal. It is near a polluted river which could potentially cause disease amongst the residents. Between Gonzalo's home and the shanty town lies a waste ground which both divides and connects the two areas. This is important as it represents the common ground between the characters. Saint Patrick's school is a Catholic school for the upper classes which opens its doors to lower class students as a social experiment. This is a supervised environment in which both social classes have to interact and where it is possible to appreciate how the military government oppresses the socialist ideals.

22 *Mar adentro* (Alejandro Amenábar)

EITHER

- (a) Evalúa quién es el personaje más importante para Ramón: Rosa o Julia.

OR

- (b) Analiza cómo se presentan los diferentes contextos sociales y culturales en la película.

(Total for Question 22 = 50 marks)

Question number	Indicative content
22(a)	<p>Mar adentro – Alejandro Amenábar</p> <p>Students may refer to the following in their answers:</p> <p>Julia and Rosa are both important people in Ramón's life. They both show strong feelings towards Ramón and affect his life and death in different ways.</p> <ul style="list-style-type: none"> It could be said that Julia is more important because she wants to support his legal battle. To that end, she enquires about different aspects of his life and this leads to a more intimate friendship. Julia and Ramón share the frustration of being restricted by a physical illness and eventually decide to fulfil their desire to die together. This gives Ramón hope, which turns to disappointment when she reneges on her promise. During Julia's research, she comes across Ramón's poetry, which she organises and has published. This work is essential in helping the viewer and the general public to understand Ramón's feelings and thoughts. It could be said that Rosa is more important because she shares some musical tastes with Ramón, and they become friends by being quite open with each other about their thoughts and feelings. Rosa fights her way into the family to be close to Ramón and to support him with his wishes. Rosa is the person who makes it possible for Ramón to end his life, taking him to a place where he will enjoy his final moments.
22(b)	<p>Mar adentro – Alejandro Amenábar</p> <p>Students may refer to the following in their answers:</p> <p>The fact that Ramón's friends and relatives come from different cultural and social backgrounds enriches the story. These backgrounds are illustrated by contrasting characters, e.g. Rosa, Gené, Julia, José and father Francisco.</p> <ul style="list-style-type: none"> Gené and Julia are professionals whose background has allowed them to access a wider range of intellectual and cultural experiences. They respect Ramón and his family, keeping their distance when necessary. Father Francisco is a well-educated priest who has become a social and spiritual example for people with disabilities. His religious background leads him to make a judgement about Ramón's family and prevents him from connecting with Ramón in any way. José is Ramón's brother. He has given up his dreams of being a sailor to become a farmer in order to support his family, who need to look after Ramón permanently. He uses <i>gallego</i> often to talk to his family and has not had many experiences outside the family home. This could explain, in part, his limited understanding of Ramón's situation. Rosa is a single mother who struggles financially and who has endured difficult and abusive relationships. Her cultural and social background is seen in the language she uses, including her strong accent, the way she behaves around her children and the way she talks about her job and various difficulties she has.

23 También la lluvia (Icíar Bollaín)

EITHER

(a) Analiza cómo la directora, Bollaín, presenta el tema de la religión en la película.

OR

(b) Evalúa hasta qué punto Sebastián quiere mejorar su relación con la gente indígena.

(Total for Question 23 = 50 marks)

Question number	Indicative content
23(a)	<p>También la lluvia – Icíar Bollaín</p> <p>Students may refer to the following in their answers:</p> <p>The theme of religion is presented through different symbols and characters in the film, for example the cross, the church, Bartolomé de las Casas and people being burned at the stake.</p> <ul style="list-style-type: none">• The cross appears in the sky, being transported by a helicopter, while people are queueing to audition for the film. It is a visual metaphor for the imposition of Catholicism over indigenous people's beliefs by the <i>conquistadores</i>. It can also be seen as a symbol of hope: the hopeful extras are initially told that they won't be seen, but eventually the director of the film agrees they have the right to be seen.• The ruins of the church in the mountains show the constant presence and influence of religion in the daily life of the peasants and indigenous people.• Bartolomé de las Casas represents the concern of some elements in the Church for the wellbeing of the indigenous people who were being treated in a barbaric way by the <i>conquistadores</i>.• The use of fire as punishment shows elements of cruelty in Catholicism at the time of the Inquisition. The scene where people are burned at the stake shows how the church used fire to force people to convert to Christianity; it was seen as a way of purifying unrepentant souls and it spread fear and respect throughout the community.
23(b)	<p>También la lluvia – Icíar Bollaín</p> <p>Students may refer to the following in their answers:</p> <p>Sebastián, the director of the film, shows an understanding of the indigenous people. However, to what extent he is interested in improving his relationship with them is debatable.</p> <ul style="list-style-type: none">• One might say that Sebastián does want to improve the relationship because he shows some respect and good intentions towards the community at the time of the auditions. He is interested in having real indigenous people and wants to be fair to them, giving each one the opportunity to audition.• Sebastián is concerned about the way the community is suffering due to the way the local government is dealing with water. He expresses his concerns to the mayor.• It is possible to say that he is not truly interested in improving the relationship because he becomes more and more obsessed with the film and wanting to achieve his personal goals; he does not take any major action to protect the actors involved in the protests, unless it benefits him and his film.

	<ul style="list-style-type: none"> • Sebastián chooses to remain with his crew, when there is a clear opportunity to stand up for the rights of the indigenous people and save the lives of some of them.
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24 *Todo sobre mi madre* (Pedro Almodóvar)

EITHER

- (a) Analiza cómo se presenta el tema de la maternidad en la película.

OR

- (b) Evalúa la representación de los hombres en la película.

(Total for Question 24 = 50 marks)

Question number	Indicative content
24(a)	<p><i>Todo sobre mi madre – Pedro Almodóvar</i></p> <p>Students may refer to the following in their answers:</p> <p>Motherhood is a key theme in the film and is best seen through the experiences of Manuela, Sister Rosa and Rosa (Sister Rosa's mother).</p> <ul style="list-style-type: none"> • Manuela fully embraces motherhood and her relationship with her son Esteban shows that. For example, she does not want to tell him about his father as she wants to protect him from a very difficult truth. • Sister Rosa is pregnant and dies soon after giving birth. She finds comfort in Manuela as a daughter and mother-to-be. Sister Rosa becomes a link between Manuela and Lola (previously Esteban), by "giving her back" a son to take the place of his and her dead son; thereby, Manuela becomes a mother again. • Rosa, Sister Rosa's mother, provides an example of a mother/daughter relationship which is not close. Rosa senior does not support Sister Rosa's decisions and criticises her harshly. She is very strict and fails to make a loving connection with her daughter.
24(b)	<p><i>Todo sobre mi madre – Pedro Almodóvar</i></p> <p>Students may refer to the following in their answers:</p> <p>There are few male characters in the film in contrast to many strong female characters. These characters – Esteban, Agrado, Lola and Rosa's father – represent non-traditional concepts of masculinity.</p> <ul style="list-style-type: none"> • Esteban, who has a close relationship with his mother, dies at the beginning of the film. He is intrigued by his origins, which triggers Manuela's search. Some scenes are presented as if they were filmed from his point of view, for example, when his father sees his picture for the first time. • Agrado is a man who does everything in his power to become a woman. (S)he states that a person should be true to their ideals of what they want to be or look like, as that makes them closer to being genuine. • Lola is presented as a weak character who, in his pursuit to be himself, fails to be a father to his children. However, we see an emotional side once he acknowledges the existence of his children, both called Esteban, his former name. • Sister Rosa's father is shown as a distant figure to her. He fails to recognise his daughter due to his dementia. There is a comparison between him and the

	family dog who <u>does</u> recognise Sister Rosa. He is dominated by the mother.
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25 *Voces inocentes* (Luis Mandoki)

EITHER

- (a) Analiza la influencia de su familia en el desarrollo de Chava.

OR

- (b) Analiza cómo muestra el director los efectos de la guerra en la niñez.

(Total for Question 25 = 50 marks)

Question number	Indicative content
25(a)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>Chava's family has a great influence on him. He has the example of different characters who will influence his personality and destiny in different ways: his irresponsible father, hardworking mother and grandmother and his revolutionary uncle.</p> <ul style="list-style-type: none"> • Chava's father decides to abandon his family and move to the USA for a better future and to escape the war. This means that Chava has to become the main male figure in the family; he is now responsible for his two younger siblings. • Chava's mother and grandmother are hardworking women who do everything in their power to protect Chava and his siblings. When Chava's mother sells her sewing machine in order to send him to the USA, Chava knows that later he will need to come back for his little brother before he is recruited by the army or the guerrillas. • Chava's uncle introduces Chava to his left-wing ideology and tries to take him to fight against the government. Chava looks up to him. He joins the guerrillas after the attack on the school, but eventually he decides to escape. • These experiences help Chava to realise the injustice of the conflict and how it is affecting children particularly.
25(b)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>The director explores how children were affected by the violent conflict to which they were exposed in El Salvador. Some children were recruited to join the army or the guerrillas, some were sexually abused, and some were either injured or killed during attacks from both sides.</p> <ul style="list-style-type: none"> • At the age of 12, boys were recruited by the army to fight the left-wing guerrillas. They were taken from their homes and schools and the only way to avoid this was to flee the country or to be recruited by the guerrillas to fight the government. • Girls are sexually abused by men in the army and the community feels impotent as there is nothing they can do to avoid it, unless they are willing to be punished by the army. For example, the priest tries to denounce this, but is dismissed by the government. • Some children suffered the horrors of the war by seeing their family or homes being destroyed by either the army or the rebels. Even the school is not a safe place as it is used by the army as a key fighting point despite the presence of

	civilians.
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26 *Volver* (Pedro Almodóvar)

EITHER

- (a) Examina cómo mentir es uno de los temas principales de la película.

OR

- (b) Analiza las relaciones entre madre e hija que se presentan en la película.

(Total for Question 26 = 50 marks)

Question number	Indicative content
26(a)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Lying is part of the lives of the characters in the film and affects the way they deal with everyday issues as well as life changing situations.</p> <ul style="list-style-type: none"> • Raimunda lies about her employment and tricks the owner of the restaurant into thinking that she is looking after it, while she is actually using it to make some extra money. • Raimunda lies about the whereabouts of Paco to hide the fact that her daughter has killed him for trying to abuse her. She does this very naturally and people are happy to think that he has just left her. Also, Raimunda has never told her daughter Paula that she was abused by her father and that Paula is effectively her sister as well as her daughter. • Irene lies about her own death in order to hide from her crime. She chooses to become a ghost and renounces her freedom. This allows her to care for her sister, make peace with her daughters and look after Agustina in her final days. It is not until the end of the film that Irene reveals the truth about her husband having an affair with Agustina's mother and the fact that she set fire to the house to kill them.
26(b)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>One of the main issues in the film is mother and daughter relationships. There are similarities and differences in the relationships, but each is marked by traumatic events.</p> <ul style="list-style-type: none"> • Irene and Raimunda are emotionally separated by the secret abuse by Raimunda's father. Once Irene finds out, she reconciles with Raimunda. Raimunda had assumed Irene always knew and did nothing to protect her. This made Raimunda resentful towards Irene. • Raimunda and Paula become very close following Paco's attempt to rape Paula. Raimunda shows Paula that she would do anything to protect her, possibly as an intentional contrast with what she thinks her own mother did. • Agustina's mother suddenly disappears, and Agustina feels that she has been abandoned by her. It is not until she is older that she tries to unravel the truth. • Irene, who is the reason for Agustina's mother's disappearance, decides to look after her during her last days as a way of repenting for what she has

	done to her. This can be seen as her adopting a maternal role towards Agustina.
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