



Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE A Level
In Spanish (9SP0) Paper 2

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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*).

Consequential errors are not penalised (e.g. *el gente / español*) The candidate will lose the mark for the first error but not the second because the incorrect adjective ending is consequential on the first gender error.

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

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	In countries such as Mexico and Colombia,	En países tales como México y Colombia,	como Méjico por ejemplo	tal	1
2	soap operas have definitely been	las telenovelas han sido sin duda	los culebrones los novelones las (tele)series indudablemente definitivamente claramente / es claro seguramente tenido	estado	1
3	the most successful type of television programme,	el tipo de programa de televisión más exitoso	el género con más éxito en la televisión más exitoso el más visto		1
4	given the high viewing figures.	debido a su alto número de televidentes.	dado a causa de la gran cantidad de el gran número dadas las cifras de el alto índice de	porque de	1

			(tel)espectadores personas que los ven (<i>any reference to people watching them</i>)		
5	Unemployment, poverty and social exclusion are	El desempleo, la pobreza y la exclusión social son	el paro el aislamiento social	están	1
6	realities from which Mexicans	realidades de (las) que los mexicanos	situaciones de las cuales mejicanos	desde	1
7	would like to escape,	quisieran escapar(se),	les gustaría (<i>requires 'a' before 'los mexicanos'</i>) desearían querrían huir quieren		1
8	and to some extent these programmes	y hasta cierto punto estos programas	de alguna manera de algún modo hasta un punto aquellos / esos	un punto programmes	1
9	allow them to do so.	se lo permiten.	les permiten hacer eso / esto hacerlo que lo hagan les dejan hacerlo les ayudan a hacerlo hacen esto posible	así.	1
10	Before they reached an international audience,	Antes de que alcanzaran un público internacional,	alcanzasen de alcanzar llegaron a una audiencia de/en muchos países	alcanzaron	1
11	their plots reflected	sus argumentos reflejaban	sus historias sus tramas sus tópicos reflejaron solían reflejar		1
12	national identity and issues	la identidad nacional y las problemáticas	los problemas /asuntos / temas (polémicos) / (controvertidos) cuestiones		1
13	affecting society at that time.	que afectaban (a) la sociedad de la época.	contemporánea. afectan en aquel entonces ese / este tiempo en el momento en esa / esta época en la sociedad (<i>without 'afectan'</i>)	afectando	1
14	More recently, TV channels have been trying	Hoy en día los canales de televisión han estado tratando	Recientemente Últimamente A(l) día de hoy las cadenas buscando / intentando de TV / de tele	sido más reciente mas (<i>unless only error</i>)	1

			tratan están probando		
15	not only to entertain, but also to sell	no solo (de) entretener, sino también (de) vender	solamente	pero divertir	1
16	advertising space,	espacio(s) para (la) publicidad,	sitios / lugares (los) anuncios / spots publicitarios de anuncios propaganda para anunciar para publicitar	por	1
17	as they can receive up to	ya que pueden recibir hasta	porque / dado que como / pues puesto / visto que por lo que debido a que recaudar / cobrar / vender / ganar un máximo de casi		1
18	two million dollars per episode.	dos millones (de) dólares por episodio.	capítulo programa	para millón dolores	1
19	As a result, soaps will continue to be	Como resultado, las telenovelas continuarán siendo	Como consecuencia Por (lo) tanto los culebrones van a continuar seguirán siendo	ser / estar	1
20	a fast-growing industry.	una industria de rápido crecimiento.	un negocio un mercado que crece rápido / rápidamente. que está creciendo desarrollo	creciendo (<i>on its own</i>)	1
Total (20)					

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

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

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

General guidance on using levels-based mark schemes

Step 1 Decide on a band

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

Step 2 Decide on a mark

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

Critical and analytical response (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 (A03)

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

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

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

Additional guidance

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

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

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

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

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Accuracy of language (A03)

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.

Question number	Indicative content
2(a)	<p>Bodas de sangre – Federico García Lorca</p> <p>Students may refer to the following in their answers:</p> <p>Lorca's use of colour contributes to the success of the play as a tragedy. Some colours emphasise the themes of destiny and death (yellow), help the reader understand the link between certain characters (pink) and represent ambiguity and conflict.</p> <ul style="list-style-type: none">• The colour yellow emphasises the theme of death, which is central to the tragedy; for example, it is used to describe the Groom and Leonardo when they die: '<i>se quedan los hombres duros con los labios amarillos</i>'. It is also the colour of the Groom's house, where death is present from the beginning until the end of the play.• The colour pink used in Leonardo's house creates a link with the house of the Bride: '<i>... grandes flores rosa</i>', which helps emphasise the link between the Bride and Leonardo which leads them to the tragic end.• The colour green is used to show the contrast between happiness and tragedy. In the first act before the wedding: '<i>el ramo verde</i>' shows the hope

	<p>for a new future. The Beggar, who leads the Groom to his tragic end, is also described with the colour green: <i>'cubierta por tenues paños verdeoscuro'</i>.</p> <ul style="list-style-type: none"> • The use of white and silver emphasises the link between the bride and death: <i>'blanca doncella'</i>, the colour of orange blossom, symbolising purity: <i>'la corona de azahar'</i>, and of jasmine; later on, dead men are referred as: <i>'dos puñados de nieve endurecida'</i>. • It could also be said that, despite colours being present throughout the play, there are other elements such as the imagery or the structure of the play that contribute more towards its success.
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Question number	Indicative content
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>Lorca uses different characters to represent women of the time. There are examples of traditional women who accept their circumstances, and women who struggle to comply with the expectations of society. There are also women who, despite trying to avoid their fate, have suffered because of violence. The duties, attitudes and actions of each of the women portrayed show the importance of honour at the time.</p> <ul style="list-style-type: none"> • Leonardo's wife and mother-in-law are examples of traditional women whose aim is to raise a family. The Wife is tender and caring: <i>'(muy tierna)'</i> and shows respect towards her family: <i>'No me gusta que penséis mal de una buena muchacha'</i>. She complies with the expectations of what an honourable wife should be. • Lorca shows women who struggle to fulfil their role in society through the Bride, who is expected to be happy with: <i>'Un hombre, unos hijos y una pared'</i>, and tries to show her acceptance: <i>'Estoy contenta.'</i> However, eventually she gives in to her true passion, <i>'el brazo del otro me arrastró'</i>. This leads to a tragedy, after which she feels the need to clear her name: <i>'quiero que sepa que yo soy limpia'</i> which shows how important honour was at the time. • Lorca shows how important honour is for women, despite it leading to violence. For example, the Mother lost all three men in her family because of conflicts between two families. She accepts her circumstances: <i>'cuando lo mataron (el Padre) miré a la pared de enfrente'</i>; despite expressing her hate towards knives and violence: <i>'la navaja... Malditas sean todas'</i>, she encourages her son to take action when the Bride runs away with Leonardo: <i>'pero sí, corre'</i>. This emphasises the importance of honour.

Question number	Indicative content
3(a)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>Doctor Brown helps Tita overcome her nervous breakdown and encourages her to search for happiness and love. However, Nacha and Chenchu play a key role in her recovery too.</p> <ul style="list-style-type: none"> • Doctor Brown took care of Tita when Roberto died, and looked after her, using traditional medicine and the knowledge passed down from his Native American ancestors. When she left his house she was fully recovered, physically as well as mentally.

	<ul style="list-style-type: none"> • Doctor Brown offered Tita a more liberal and caring environment where she could 'find herself', which led to her healing. Doctor. Brown also offered Tita love and succeeded in persuading her to communicate again, through the use of a match with which she wrote on the wall. He also taught Tita the theory of the matches within us being lit by a strong emotion. • During her stay at Doctor Brown's house, she frequently met the ghost of Doctor's Brown grandmother, Luz de Amanecer. This ghost reminded her of Nacha, which gave her the strength to recover. If Dr Brown had not taken Tita to live there, she would not have met Luz de Amanecer. • However, it could be said that it was Chench's soup that triggered Tita's recovery as it brought back deep memories to Tita and made her cry as never before: '<i>Tita había recobrado toda su cordura</i>'. Doctor Brown acknowledges that Chench's soup achieved what none of his medicines had: '<i>John bendijo a Chench y a su caldo de colita</i>'.
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Question number	Indicative content
3(b)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>Fire is an element that helps the reader understand the effect of Tita's food, the effect of Pedro on Tita and the gift from doctor Brown to Tita. Fire also explains the ending of the novel, when Tita and Pedro are consumed by passion.</p> <ul style="list-style-type: none"> • When Gertrudis tries the quail in rose petals that Tita cooked, she becomes a channel of Tita and Pedro's love: '<i>empezó a sentir (...) un intenso calor</i>'. This caused her to escape the ranch and find love with a villista: '<i>sentía un fuego intenso</i>'. • After Pedro looks at Tita in the kitchen grinding almonds, he can't help but focus on her breasts, which has a transforming effect on Tita, she felt fire in his eyes and understood that she was never going to be the same: '<i>el fuego altera los elementos</i>'. • During her time recovering at John's house, Tita learned about the relationship between matches, fire and happiness. Just before Esperanza's wedding, John gives Tita a pack of matches which she later uses to reignite her inner fire and find ultimate happiness with Pedro: '<i>los cuerpos ardientes de Pedro y Tita</i>'.

Question number	Indicative content
4(a)	<p>Crónica de una muerte anunciada – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>The journalistic style used by García Márquez is important as it appears to present the facts in an objective way which adds credibility to the story. However, there are other styles which give a more subjective perspective on Santiago's death, and add a tragic element to the story.</p> <ul style="list-style-type: none"> • The historic journalistic style helps to give the reader objective information about Santiago's death, for example the detailed autopsy report, the report from the judge and declarations from some witnesses. This lends credibility to the story. • There are also the features of the style which pertain to the detective novel - a detective novel in which one knows in advance who is the victim and who

	<p>the murderers are, but not who was responsible for Ángela Vicario's losing her virginity.</p> <ul style="list-style-type: none"> • García Márquez uses a literary style to focus the attention of the reader on Santiago Nasar's death. Every element of the story is linked to this event which is foretold in the title. The use of magical realism enriches the text. • The narrative style introduces the perspectives of different characters on Santiago's death and the events that surrounded it. This is important as it adds subjectivity to the story and leaves the reader with questions, for example if Santiago did have a sexual relationship with Ángela. • There are plenty of tragic elements that create expectation and drama. For example: destiny, different social classes, death of a probably innocent person and a violent bloody death.
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Question number	Indicative content
4(b)	<p>Crónica de una muerte anunciada – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>García Márquez uses attitudes towards sexuality, the importance of family honour and the hostility towards Santiago's family to present the social context in the text. Each one of these features affects the destiny of the characters in many ways.</p> <ul style="list-style-type: none"> • The story shows that in the town of Manaure, the attitudes towards sexuality help to draw a picture of a typical Caribbean society in the mid-20th century. In the society at that time, women were expected to refrain from sexual intercourse before marriage and it was acceptable to return the bride to her parents if the groom found out that she was not a virgin. This is what happened to Ángela Vicario and led to her rejection and punishment. • The society at the time gives a high value to honour. This forces the Vicario twins to defend the honour of the family by killing the man who allegedly took Ángela's virginity. The author uses the lawyer's statement to support this: '<i>legítima defensa del honor</i>'. • García Márquez uses Santiago's family to represent how prevalent Arab immigrants were in Caribbean towns, they came to Colombia at the beginning of the twentieth century and settled in many towns: '<i>una comunidad de inmigrantes pacíficos</i>'. However, there were racist attitudes towards the Arabs at the time, so Santiago was considered guilty partly because he was from an Arab family.

Question number	Indicative content
5(a)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Riad Halabí is key to the development of Eva Luna's character as he has a direct influence on her education, discovery of love, self-confidence and identity.</p> <ul style="list-style-type: none"> • Riad ensures that Eva Luna is taught to read, which ignites her love for the written language and has a positive impact on her passion for storytelling, '<i>me trajo novelas románticas</i>'.

	<ul style="list-style-type: none"> • Eva Luna discovers love, both fraternal and sexual, through her relationship with Riad; this makes her happier. • Living with Riad makes Eva Luna feel more self-confident; when she has to leave him, she decides to take more control over her life. • Riad ensures Eva Luna stops being just a name, but rather that she becomes a person with a registered and official identity, '<i>hay que pasarte por el registro civil</i>'. This makes Eva Luna feel more appreciated.
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Question number	Indicative content
5(b)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>The political situation affects the characters to different extents, from learning about the uprisings and not being directly affected, to being tortured and abused. Some characters take an interest in the situation, while others decide to act and become militants.</p> <ul style="list-style-type: none"> • Eva Luna refers to the students' uprisings and the coup which happened while she was a young child and teenager and makes it clear that they never affected her directly. • Rolfe Carlé becomes increasingly interested in the political developments. He starts by reporting on some of the controversial political issues and this results in his being directly involved in political activism. • Huberto joins the guerrilla group after leading a city gang. He develops into a more compassionate person. • Huberto's political opinions force him to keep hidden his relationship with Eva Luna. This has a negative impact on their relationship. • Mimí is imprisoned and suffers all sorts of abuse and torture following some political unrest. She has to deal with her gender issues in prison and, once she is released, she transforms from Melesio into Mimí with the help of La Señora.

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>There are some elements of magic realism allow the reader to understand the character of the colonel. Some of those elements are: the rooster's description and the colonel's health and the references to Macondo. It could also be argued that García Márquez' use of realism is more effective in the depiction of the colonel.</p> <ul style="list-style-type: none"> • The descriptions of the rooster, make it resemble the colonel and help the reader to understand that he is close to death, but full of hope. For example, '<i>creyó que el animal se moriría</i>' or '<i>Cuando (el gallo) vio al coronel emitió un monólogo gutural, casi humano</i>'. • The colonel's health is described likening it to a jungle: '<i>nacían hongos y lirios venenosos en sus tripas</i>'. This helps the reader understand his hunger and poor health. Another example is: '<i>Se sintió flotando en (...) un estanque de gelatina</i>'.

	<ul style="list-style-type: none"> The portrayal of the colonel and how he sees the world, his memories of the past in Macondo and the war in which he fought is presented through magical realism, which helps the reader to understand the way in which the colonel copes with his hopeless life. The use of realism helps the reader understand the kind nature of the colonel, for example when the author shows how despite the precarious situation in which he lives, he puts his wife first: '<i>Ya tomé -mintió el coronel-</i>'
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Question number	Indicative content
6(b)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>Friendship is an important theme in the text and it is perceived in a variety of ways by different characters. For instance, don Sabas puts expediency before his friendship with the colonel, the colonel's wife could be seen as his only true friend and Agustín's friends help the colonel keep alive the memory of his dead son.</p> <ul style="list-style-type: none"> It could be said that don Sabas does not value friendship. Despite the colonel's respect towards don Sabas as he was Agustín's god-father, don Sabas only cares about his own interests and dismisses him when the colonel most needs him: '<i>Pasó varias veces frente al coronel sin mirarlo</i>'. The colonel's wife is his only true friend; she is the person who supports the him, '<i>Compra el maíz</i>', brings him back to reality: '<i>Ya hemos cumplido con esperar</i>', and cares for him despite his pride. Agustín's friends try to support the colonel keeping Agustín's memory alive. For example, they encourage the colonel to keep the rooster so it can fight in January: '<i>Lo importante es que sea usted quien ponga en la gallera el gallo de Agustín</i>'. This shows how important friendship is for them and the colonel does his best to honour that.

Question number	Indicative content
7(a)	<p>El túnel – Ernesto Sabato Students may refer to the following in their answers:</p> <p>The theme of love is presented through different characters, who show various perspectives, varying from obsessive love, fraternal love and passionate love. The characters that best illustrate this are Juan Pablo, Allende and María.</p> <ul style="list-style-type: none"> Juan Pablo develops an obsessive attachment to María. He believes that he loves her but struggles to deal with his feelings: '<i>entre el amor más puro y el odio más desenfrenado</i>'. His love combined with his psychological conflicts feed his obsession: '<i>Mis dudas y mis interrogatorios fueron envolviéndolo todo</i>'. Allende's relationship with María develops into a more fraternal love once they are married. María admires him and loves him as a brother: '<i>lo quiero como a un hermano</i>'. However, they still have intimate relations and after María's death he takes his own life, which could imply that his feelings for María are more than fraternal. María's love can be passionate. She feels that Juan Pablo is the first person she has really loved, and she behaves passionately towards him. However,

	Juan Pablo misinterprets this passion and judges her, thinking that she is pretending: <i>'María es una prostituta'</i> .
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Question number	Indicative content
7(b)	<p>El túnel – Ernesto Sabato Students may refer to the following in their answers:</p> <p>María and Juan Pablo's relationship is dysfunctional, which leads to her death as Juan Pablo thinks she is not being honest. María shows a real interest in Juan Pablo's work and enjoys being with him, while keeping her home life to herself and apparently maintaining a secret relationship with Hunter.</p> <ul style="list-style-type: none"> • At the beginning of their relationship María is sincere about her feelings. She is very interested in Juan Pablo's work and his feelings. She starts showing feelings towards him, admitting that she thinks about him: <i>'Yo también pienso en usted'</i>. • María's family life leads Juan Pablo to think that she lies. For example, she does not use her husband's surname, she has private conversations and once the door is shut people at home know not to interrupt her. María even uses her husband to deliver notes to Juan Pablo. This makes Juan Pablo paranoid about her honesty. • María's sudden and frequent visits to the ranch, which is managed by her cousin Hunter, make Juan Pablo suspect a love affair between María and Hunter. While staying at the ranch, arguments between María and Hunter in the presence of Juan Pablo look to him like jealousy and therefore confirm his suspicions.

Question number	Indicative content
8(a)	<p>Ficciones – Jorge Luis Borges Students may refer to the following in their answers:</p> <p>In the story <i>'El Sur'</i> Borges presents the character of Juan Dahlmann by describing his background, his struggle to understand his accident and the uncertainty about how his life will end.</p> <ul style="list-style-type: none"> • Borges gives a detailed description of Juan Dahlmann's background which allows the reader to build an image of his intellect, for example he mentions his ancestors and the elements that made him feel Argentinian. This also prepares the reader for what is going to happen to him: <i>'En los últimos días de febrero de 1939, algo le aconteció'</i>. • There is no clear description of how he came to be injured, however the presentation of his feelings during his recovery make it clear that Juan struggles to come to terms with his fate: <i>'Dahlmann se echó a llorar'</i>. • The end of the story leaves the reader uncertain about Juan's future: his possible death. To some extent, this is not important, as the fact that Juan is ready and happy to die there and then shows how he has evolved as a character: <i>'ésta es la muerte que hubiera elegido o soñado'</i>.

Question number	Indicative content
8(b)	<p>Ficciones – Jorge Luis Borges</p> <p>Students may refer to the following in their answers:</p> <p>The different narrative styles of 'Ficciones' are very important in the creation of multiple universes, and stories that offer a variety of interpretations, full of links to philosophy and myths.</p> <ul style="list-style-type: none"> • The stories are divided into two sets: 'El jardín de los senderos que se bifurcan' and 'Artificios'. There are 17 stories in all in which Borges 'descubre o (...) inventa otra dimensión de lo real'. The stories are set in real and fictitious places, such as Babilonia and Uqbar and literary references have the same treatment. • As the stories are told through the eyes of different characters using first person narrative, the readers are never quite sure if the stories are true or just dreams. This idea of multiple interpretations is common throughout the book. For example, in 'El Sur', it is not quite clear if the journey to El Sur indeed happens or if it is just a dream of the main character while struggling with a very serious injury. • The plethora of cross references in <i>Ficciones</i> make the reading of it a very rich experience. For example, the stories 'Examen a la obra de Herbert Quain', 'Pierre Menard, autor del Quijote' or 'El jardín de los senderos que se bifurcan' offer a critique of other artists' work.

Question number	Indicative content
9(a)	<p>La casa de Bernarda Alba – Federico García Lorca</p> <p>Students may refer to the following in their answers:</p> <p>Fear is a strong feeling that affects characters differently, leading them to behave in certain ways and, in some cases, to make dramatic choices. Bernarda fears what people may think of her, Adela fears a life without the love of Pepe el Romano, Bernarda's daughters fear her authority. On the other hand, La Poncia, who is the closest character to Bernarda, does not fear her, but instead despises her.</p> <ul style="list-style-type: none"> • Being respected and keeping up appearances is crucial for Bernarda; therefore, she fears that people may see any kind of weakness in her or her family. This leads her to hide her own mother, María Josefa, because of her apparent dementia. • It could be said that Adela's reaction to Pepe el Romano's apparent death is to commit suicide as she fears a life without him. However, it could be argued that her actions are a rebellion against her mother and society. • Bernarda's daughters respect Bernarda out of fear, and this makes them unhappy living under her control. They are aware that they would have a better life if they were men, but as women they are condemned to suffer. They would also like to be defiant, for example, Angustias is hoping to escape from her mother's grip by getting married, and Martirio is jealous of Adela's strength and courage. • La Poncia's attitude to life does not suggest fear. She despises Bernarda and finds the way she controls her daughters unnatural. María Josefa is a similar example; she is not afraid to come out and speak her mind.

Question number	Indicative content
9(b)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>García Lorca uses the dramatic structure to challenge the theatrical standards of his time by adding poetic elements to the dialogue; he also uses a circular structure, and uses detailed stage directions to create a photographic portrait of the scenes.</p> <ul style="list-style-type: none"> • Lorca uses poetic elements, such as songs or specific choices of words, in the dialogues to make the play less realistic and more dramatic. He combines poetry and music in his narrative to achieve this. • The play starts and ends in a similar way with the death of a member of Bernarda’s family and the command word: ‘<i>Silencio!</i>’. This circular structure makes the reader feel that the whole drama has not moved the family: they are in a very similar position to where they started. This suggests that, despite the hunger for freedom, repression wins and there is no way to escape it but death. • The circular structure of the play can also be seen in the way in which each act repeats the same structure: it begins with calm, followed by conflict and ends with violence or an outburst. • The stage settings are described in great detail and are intended to be followed exactly. Lorca wants to make sure that the play portrays the reality of a typical Spanish town and chooses carefully the details that would convey that so the reader can picture the scenes as intended.

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>Allende uses different strategies to present the social context in the text. She uses real characters, describes political events and depicts different social classes.</p> <ul style="list-style-type: none"> • The author uses real characters to emphasise the links to Chilean society in the text. Some of these characters are the poet, Pablo Neruda and Pedro Tercero García who represents Víctor Jara, a singer-songwriter assassinated during Pinochet’s dictatorship. Also, the candidate and president make reference to Salvador Allende who died during the coup. • The Chilean upper class is represented by the traditionalists and capitalists: Severo del Valle y Esteban Trueba. The bourgeois society is represented by Uncle Marcos, Nivea, Clara and Blanca. • The lower class is represented by the revolutionaries: Miguel, Pedro Tercero García; the most vulnerable, either idealists or victims of the social system: Amanda and Esteban García. There are also some characters who represent more humble people (the peasants and the servants) and nonconformists (Pedro García and Pedro Segundo García). • In the second part of the story there is evidence of a political change, the victory of the left with Allende, the coup, followed by the death of the elected president. This is a true reflection of what was happening in Chile at the time.

Question number	Indicative content
10(b)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p> <p>The contrast between the themes of authority and freedom is presented through the society, the family and individual characters.</p> <ul style="list-style-type: none"> • The political situation shows the conflict between state authority dominated by a corrupt political system, and the struggle for freedom represented by the characters who come up against the laws enforced by this system. • Authoritarianism in the family is represented by Esteban Trueba, however every relationship depicted in the text highlights the conflict between the use of authority by some family members and the pursuit of freedom by others. For example, Nicolás and Jaime Trueba are constantly rejecting their father's authority and searching for their own path: Nicolás ends up being disinherited and Jaime decides to change his family name. • The characters' inner conflict between the need to follow authority and the desire for freedom is the main motivation in the story. For example, the priest José Dulce María accepts the authority and status of the Church, but also publicly acknowledges the need for a socialist revolution, which he believes is following the example Jesus set.

Question number	Indicative content
11(a)	<p>Modelos de mujer – Almudena Grandes Students may refer to the following in their answers:</p> <p>Almudena Grandes presents the theme of death in these stories by showing the different ways in which the main characters manage to triumph over it.</p> <ul style="list-style-type: none"> • In '<i>Los ojos rotos</i>' Miguela, a young lady with Downs syndrome, falls in love with a ghost. This changes her life and brings happiness and beauty to her life in a way that only a few can notice: '<i>(...) ella le podía tocar</i>'. • In '<i>Malena una vida hervida</i>', Malena wishes death upon the shop attendant who gave her a look of pity and told her that they didn't have any clothes for her size. • In '<i>Bárbara contra la muerte</i>', Bárbara thinks she is going to die when she is at the convent: '<i>me resigné a morir (...) y quise morirme ya</i>', however, after her destiny changes, thanks to mother Ana, she manages to celebrate her life by going fishing with her grandfather.

Question number	Indicative content
11(b)	<p>Modelos de mujer – Almudena Grandes Students may refer to the following in their answers:</p> <p>In '<i>La Buena hija</i>' the main character, Berta, evolves from being an unhappy carer for her demanding mother to a guilt-free woman. The key moments of this process are the times when she reflects on the time she has wasted, on her weak relationship with her mother, on her relationship with Piedad and the time when she writes the letter to her siblings.</p>

	<ul style="list-style-type: none"> • Berta starts describing how unhappy she feels about her role as a carer for her mother, who ignores Berta's own needs and treats her almost as a slave: <i>'había perdido (...) años enteros a su lado'</i>. • Once Berta reaches breaking point, given her mother's demands, she starts questioning her role and that takes her to her childhood and the weak relationship with her mother: <i>'(...)hace treinta años, decidí cambiar de madre'</i>. • Berta reflects on how important Piedad was for her when she was a child, and that makes her realise who her real mother is: <i>'al gritar ¡casa!, yo siempre pensaba en Piedad'</i>. This motivates Berta to change her life. • Berta makes the decision to stop caring for her mother, in fact, she decides to stop being her daughter. She makes the necessary arrangements and informs her siblings of her decision. This is her final moment of liberation: <i>'motivos familiares (...) me impiden seguir haciéndome cargo de su señora madre'</i>.
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Question number	Indicative content
12(a)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Symbols such as the flat, Andrea's evening walks and hunger help the reader to understand the themes of decadence, loneliness and need for love.</p> <ul style="list-style-type: none"> • The flat is presented as a dirty, messy place, full of cobwebs and furniture piled up. This represents the decadence of the family which is a big shock to Andrea when she arrives: <i>'Quise pensar que me había equivocado de piso'</i>. • Andrea enjoys taking walks along the streets of Barcelona, especially in the evening. These walks symbolise loneliness. It was in this loneliness that Andrea could reflect on everything that was happening to her: <i>'Entonces supe lo que deseaba (...)'</i>. • Andrea is hungry at different points in the text and describes the feeling in detail: <i>'(...) no había nada comestible'</i>. This hunger represents her need for love for Andrea stops feeling hungry when she is at Ena's house with Ena's family, where she feels loved and accepted. • Gloria too refers to her hunger: <i>'Yo pasaba hambre.'</i>; this shows Gloria's struggle to feel loved by Juan's family.

Question number	Indicative content
12(b)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Carmen Laforet presents a variety of female characters which help the reader to understand the complexity of their nature and how they are affected by different factors.</p> <ul style="list-style-type: none"> • Andrea is the narrator and main character. Her physical description is not detailed, apart from a few comments about her thin appearance and lack of coquetry, for example she describes herself as miserably thin: <i>'miserablemente flaca'</i>. This lack of detail helps the reader focus on her

	<p>personality, a shy young girl, whose search for independence and freedom makes her develop a stronger personality.</p> <ul style="list-style-type: none"> • The grandmother is presented as a caring loving person who is also thin: '<i>sonrisa de bondad</i>', '<i>Estaba muy delgada</i>'. This shows a resemblance between her and Andrea, which could be the reason why Andrea has a better relationship with her grandmother than with the rest of the family. • Gloria's physique is presented in a contrasting way, for example she is usually described as dishevelled: '<i>desgreñada y sucia como de costumbre</i>'; however, when Andrea finds her posing naked for a portrait that Juan is painting, she appears beautiful: '<i>aparecía increíblemente bella</i>'. This emphasises the changeable and unstable personality of Gloria. • Angustias appears to be a woman who combines certain beauty with the appearance of a warrior: '<i>cierta belleza en su cara</i>' and '<i>daba a su dura fisionomía un aire guerrero</i>'. This highlights the strong character that Angustias develops due to the hardships of the war. • Ena is shown as a beautiful and sensual woman, '<i>agradable y sensual cara</i>'. Due to her self-confidence and outgoing spirit, she becomes a role model for Andrea, however, she is a complex character in search for revenge due to her family history.
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Question number	Indicative content
13(a)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Ana María Matute uses plenty of natural and physical elements in Primera Memoria to exemplify her social protest; some of these are the sunlight, the air and flowers.</p> <ul style="list-style-type: none"> • The description of the church and doña Práxedes home shows Matia's attitude towards the conservative right-wing elements in society. They are described as dirty and with clear references to death. There is an implication that even the air, sunlight and flowers were different there: '<i>(...) me resultaban ajenos hasta el aire, la luz del sol y las flores</i>'. • The sunshine is associated with the desire for social justice. It always shines on Manuel's house, and Matia uses it to describe her feelings when protesting against injustice: '<i>(me sentía) como si todo el sol se me hubiera metido dentro</i>'. The lack of sunshine is used to reflect the unrest brought about by the war: '<i>El cielo parecía tapado por una nube grande</i>'. This represents the Civil War as the children experienced it. • The description of the sun also seems to bring an element of judgment on certain sectors of society, such as the Taronjí brothers who dominate the island: '<i>me pareció siniestro el sol</i>'. This is also the case with the church: '<i>detrás el sol feroz y maligno</i>'. This shows disapproval of their right-wing attitudes during the Civil War. • The wind is used to represent the guilt of some characters and the uprising of the revolutionaries against social injustice, for example when Mosén Mayol talks about the victory of the troops: '<i>¡Se levanta el viento otra vez! Me lo temía</i>'. • Flowers are used to represent the death of revolutionary men and the repression of the lower classes; for example, when José's body is found, the

	flowers on the beach are described as shouting in the middle of the silence: ' <i>gritando en medio del silencio</i> '.
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Question number	Indicative content
13(b)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Ana María Matute uses the characters of Matia and Borja to represent post-war Spanish society. This society is characterised by moral decadence, the desire for peace and the challenge to traditional values.</p> <ul style="list-style-type: none"> • Borja, despite being young, represents some of the issues many adults struggle with at a time of moral decadence. He is described as a hypocritical and perverse child who is a thief but never admits to it. For example, when he steals money and accuses Manuel, a child from a poorer background. • Matia, as many other young people at the time, is constantly searching for peace, trying to escape from a world where she sees evil. She finds peace within herself, in a fantasy world fed by her imagination which separates her from a chaotic reality in which death is frequent. She describes herself as lost on the island: '<i>(...) en la isla estábamos como perdidos</i>'. • Matia is presented as a young woman who is willing to challenge the ideologies of the aunt and the grandmother. For example, she wants to break the stereotypical model of womanhood and beauty. She represents those who stand up to repression and prejudice

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>Paco suffers a tragic end to his life at the hands of the Fascists. It could be said that Mosén Millán could have avoided the tragedy by following Christian principles and by not giving him away to the officials. Although, it could also be argued that due to Paco's nature and the unfair society in which he was living, his death was inevitable.</p> <ul style="list-style-type: none"> • Mosén Millán, as a Catholic priest, could have stood up for the most vulnerable, which might have meant that Paco might not have turned to violence putting his own life at risk. • If Mosén Millán had not interfered and given away Paco's whereabouts, the officials would not have been able to find him and execute him as they did. • Paco becomes a clear target for those in power as he represents the struggle against injustice and the power of the landowners and the Church; he stands for all those who were on the Republican side during the Civil War. • The social situation in Spain at the time of his death was such that rebels were oppressed and the rich became richer. Paco would have struggled to survive in that society due to his ideals.

Question number	Indicative content
14(b)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>The service that Mosén Millán offers for the soul of Paco el del Molino provides an opportunity for reflection on Paco’s life and his death. The service is delayed due to the lack of attendees, but during its preparation it is possible to see some symbols such as the song, the absence of parishioners, Paco’s foal and Mosén Millán’s eyes.</p> <ul style="list-style-type: none"> • The ballad sung by the altar boy represents Paco’s life as seen through the eyes of the community. The author of the ballad is unknown, but the song is well-known by the townspeople. Mosén Millán dreads hearing the part which will link him to Paco’s death: <i>‘quería evitar (...) la parte en la que se hablaba de él’</i>. • The lack of support from parishioners at Paco’s requiem mass symbolises their rejection of the church and their respect towards Paco. They have made him into their own hero by creating the ballad, and not attending the service is their way of accusing Mosén Millán and the rich people of Paco’s death. • The appearance of Paco’s horse in the church represents Paco: <i>‘Nadie acude a la misa, salvo el potro’</i>. It also highlights the way in which Paco was not really accepted by the rich people: <i>‘(Mosén Millán) les pidió que sacaran el animal del templo’</i>. • Mosén Millán avoids looking up, appearing totally engrossed in his prayers. His refusal to open his eyes represents his passive nature and compliance and how blind he is to the suffering of the townspeople and Paco.

Question number	Indicative content
15(a)	<p>Diarios de motocicleta – Walter Salles Students may refer to the following in their answers:</p> <p>The title of the film is relevant as it allows the viewer to understand some key elements that make the story more real. The story is based on a book of the same title written by Ernesto Che Guevara and it makes reference to the diaries he kept during his journey across South America. This adds relevance to the story as it unveils the background to Che becoming the revolutionary legend.</p> <ul style="list-style-type: none"> • By using the format of a diary the film invites the viewer to take part in the journey. For example, each new place is introduced with the date and location. The presentation is chronological which gives the viewer a feeling of real time. • In showing Ernesto writing his diary, the director shows Ernesto’s thoughts at key points. For example, when he is writing a letter to his mother explaining his speech at his birthday party, the viewer can understand how deep and meaningful his words are. • The motorbike, <i>La poderosa</i>, is a key symbol of the evolution of both main characters, Ernesto and Alberto. At the outset it represents hope and adventure; as the story unfolds it becomes a burden. Once Ernesto and Alberto reach Los Ángeles, Chile, they need to abandon it. They start the journey full of hope and plans and end it troubled and uncertain about the future.

Question number	Indicative content
15(b)	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers:</p> <p>Ernesto comes across a few women during his journey who affect him in different ways. The main female characters are Chichina, the mechanic's wife, an elderly woman and Silvia, both seriously ill.</p> <ul style="list-style-type: none"> • Chichina, his girlfriend, links Ernesto to a bourgeois society in which he does not feel welcome. However, he has feelings for her and hopes they might have a future together. • Ernesto feels physically attracted to the mechanic's wife he meets in Temuco. His attempt to approach her at the party leads to the two main characters having to flee the country. • In Los Angeles, Moncho asks Ernesto in Chile to see an old woman who is very ill; the meeting makes him feel useless and to some extent hopeless in front of the inevitability of death. • At the leprosy hospital Silvia feels a connection with Ernesto, which gives her hope. She does not want to allow the doctors to operate on her, but after talking to Ernesto, she agrees to it. This makes Ernesto feel that he can make a difference to people's lives.

Question number	Indicative content
16(a)	<p>El laberinto del fauno – Guillermo del Toro</p> <p>Students may refer to the following in their answers:</p> <p>The doctor's actions highlight how little regard Vidal has for Carmen's life; he challenges Vidal's attitude towards obedience. Through his interactions with the doctor, Vidal is shown to be ruthless, selfish and chauvinistic.</p> <ul style="list-style-type: none"> • Through the comments made by the doctor, the viewer can understand how Vidal does not mind putting Carmen's life at risk. The doctor says Carmen should not have travelled in her condition, to which Vidal answers: <i>'Un hijo debe nacer dondequiera que esté su padre'</i>. • By killing the doctor, Vidal destroys any chance of saving Carmen's life. He has previously told the doctor to save the baby's life over Carmen's if necessary: <i>'salva al niño'</i>. • The doctor questions why Vidal thinks Carmen is having a baby boy: <i>'¿Por qué está tan seguro, capitán?'</i> Vidal's response reveals his chauvinistic attitude towards women is. • The doctor's comments emphasise issues with blind obedience and how not everybody would follow Vidal's orders, even at the cost of their own lives: <i>'Es que obedecer por obedecer así, sin pensarlo, eso solo lo hacen gentes como usted, capitán'</i>. • Ironically, it is the medicine provided by the doctor that ultimately proves that Vidal is not invincible.

Question number	Indicative content
16(b)	<p>El laberinto del fauno – Guillermo del Toro Students may refer to the following in their answers:</p> <p>The director presents the theme of paternity through different characters: Vidal, Vidal's father and Ofelia's father. They come from different backgrounds and are introduced in the film by the use of a variety of symbols and scenarios.</p> <ul style="list-style-type: none"> • A husband and a father are seen as protective figures. Ofelia's father came from a humble background, and when he died Carmen felt the need to look for a new husband for her own and Ofelia's protection. She explains that to Ofelia: <i>'Tú no sabes lo difícil que es estar sola'</i>. • Fatherhood is seen as a way of continuing the family line. For example, Vidal wants to have a son, not out of love towards Carmen, but because he wants an heir who is born in a new Spain: <i>'...quiero que mi hijo nazca en una España limpia y nueva'</i>. • Following a father's wish could be an honourable path. Vidal's father died, and Vidal has his pocket watch to remind him of his legacy. However, when questioned about that at the dinner table, he becomes apprehensive. • Vidal's final defeat is to know that Mercedes will bring up his only child among Republicans, and without telling the child about his true origins: <i>'Ni siquiera sabrá tu nombre'</i>.

Question number	Indicative content
17(a)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>The <i>'Plaza de Mayo'</i> grandmothers are a key element in the film as they help us to understand the tragedy of abducted children in Argentina. They help Alicia come to terms with the truth about her daughter and they contribute to the presentation of the real personality of Roberto, Alicia's husband.</p> <ul style="list-style-type: none"> • When Alicia fails to find the information she is looking for, it is the grandmothers who help her to investigate her daughter's background (albeit secretly). This is what really begins the process of her coming to terms with the truth. • It is the grandmothers who realise that Alicia probably already has an adopted child and therefore they force upon her the decision to find the birth family of the child. For example, they find the probable grandmother and tell her where to find Alicia. • Through discussion with the grandmother, Alicia comes to terms with the situation and wants to do right by her daughter, rather than be selfish and continue as if nothing had happened. This is in stark contrast to Roberto's attitude. • Through Roberto's reaction to the grandmother the viewer sees a very different side to him, an angry, violent side that was only hinted at prior to the scene where Alicia brings the grandmother home.

Question number	Indicative content
17(b)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>Roberto is a complex character who lives a comfortable life with his wife and adopted daughter. His professional status allows him to make some decisions that directly affect his family. It could be argued that he does this to protect them, but it could also be said that he knew the negative impact those decisions could have on them, and that did not stop him from acting the way he did.</p> <ul style="list-style-type: none"> • Roberto has a high-income job, which he enjoys. He puts up with the pressures of this job in order to maintain the family’s standard of living. It is clear that he enjoys family life; for example, he enjoys cooking a roast for his family and colleagues at home. • Roberto has arranged the adoption without disclosing all the details to his wife. It could be argued that he wants to protect her from being childless and from knowing the cruel reality of the origins of the adopted children. • Roberto obviously has influence or interaction with politics of some sort and this affords him privileges, but also appears to be causing him (and others) a lot of stress later in the film as people start to disappear. For example, when Alicia visits him at his office, the atmosphere is very tense, but Roberto tries to keep her away from these issues. • He ignores Alicia’s attempts to find information about their daughter or the circumstances that led to her adoption. It can be argued that he is ignoring it to protect them from the truth, but it can equally be viewed as him simply not wanting to own up to the terrible actions in which he was complicit. • Roberto suggests to Alicia that their daughter could have had a bad life had she not been adopted by them. This shows that he cares for the future of their daughter and wants to protect her; however, he shows no remorse for the pain this situation caused to her real mother.

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>Moncho’s family are caught up in the middle of a national conflict leading to civil war. Each member of the family represents a section of society and shows the different effects of conflict on different social groups. His mother represents the religious people, the father represents the Republicans and Moncho and his brother represent the young people and their conflict of interests.</p> <ul style="list-style-type: none"> • Rosa, Moncho’s mother, represents the silent Spain. She is not very vocal about her political views but has strong religious values. These values are contrary to her husband’s Republican ideology, but they manage to respect each other and live in harmony. • Ramón represents the Republican sector of the society. Ramón cannot be open about his beliefs, but once he is with the right people he shows how passionate he is, for example when he gives don Gregorio a suit as a token of solidarity and gratitude for his Republican teachings: <i>‘Ellos (los maestros) son las luces de la República’</i>. Ramón decides to betray his ideals at the end to protect himself and his family from persecution.

	<ul style="list-style-type: none"> • Moncho represents the younger generation brought up in the midst of the conflict, learning about new ideals as well as how to keep safe and survive. This is exemplified at the end of the film, when Moncho follows Rosa's instructions to shout insults towards the Republicans, including don Gregorio; Moncho does this but in his own way, managing to show appreciation and gratitude by using the words his teacher taught him: '<i>Rojo</i>', '<i>Ateo</i>', '<i>Tironorrinco</i>', '<i>Espiritrompa</i>'.
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Question number	Indicative content
18(b)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>Loyalty is portrayed through the character of don Gregorio at different stages in the film: in his lessons he shows his Republican ideals, he rejects favours from people from different political affiliations and he puts his life at risk to stand by his values.</p> <ul style="list-style-type: none"> • Don Gregorio is loyal to his Republican ideals and lives by them. He wants to ensure his students are given an education based on freedom. This can be seen when don Gregorio has a conversation with the priest in Latin: '<i>La libertad estimula el espíritu de los hombres fuertes</i>'. • Don Avelino, the father of one of don Gregorio's students, is a landowner who is against the Republican ideology and offers don Gregorio a present to help his son. However, don Gregorio rejects this favour as he will not compromise his values. • When the police come to the town arresting the Republicans to execute them, don Gregorio stands by his values, even if that means putting his own life at risk. He does not hide from the police nor deny his Republican affiliation.

Question number	Indicative content
19(a)	<p>La misma luna – Patricia Riggen Students may refer to the following in their answers:</p> <p>Family is very important for characters such as Carlitos and his mother; however, other characters such as Carlitos' aunt and uncle and his father put their own interests before others in their family.</p> <ul style="list-style-type: none"> • Family is very important for Carlitos, who wants to be reunited with his mother, even though he struggles to understand why she left him behind. This can be seen when Enrique talks to Carlitos about people living in the US: '<i>para ella tú eres esa razón</i>'. • Rosario is working hard to give Carlitos a better life, even though that means their being apart. It is clear through the film how important family is for her. People like Paco can appreciate her sacrifice: '<i>Hay que ser bien valiente para hacer lo que estás haciendo</i>'. • For Carlitos' uncle and aunt family is important as long as they can benefit from it. They are more interested in the money Carlitos receives, and despite pretending to do so, they don't care about his wellbeing: '<i>Tu mamá no tiene para qué regresar</i>'.

	<ul style="list-style-type: none"> • Carlitos' father abandons him on two occasions showing how little he cares about having a family. Although he is aware of how important he is for both Carlitos and Rosario, this does not stop him from letting them down. • Enrique becomes a father figure for Carlitos providing fatherly advice and protection. He puts his own freedom at risk because he understands the importance of family and wants Carlitos to be reunited with his mother.
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Question number	Indicative content
19(b)	<p>La misma luna – Patricia Riggen Students may refer to the following in their answers:</p> <p>Despite his youth, Carlitos has a mature personality, which has a significant impact on the other characters he meets on his journey, especially the people smugglers 'coyotes', Enrique, Carlitos' father and Carlitos' co-workers.</p> <ul style="list-style-type: none"> • By convincing the <i>coyotes</i> to help him to cross the border, Carlitos puts them in a difficult situation. They are interested in the money, but do not usually take children the age of Carlitos; however, given his determination and urgency they accept. • Carlitos is fundamental in the development of Enrique's character. Carlitos' determination to reach his goals inspires Enrique who sacrifices his own freedom to help Carlitos. • Carlitos brings happiness to the people he works with, thanks to his charming and cheeky personality. This can be seen when he is working at the restaurant with Enrique. • Carlitos' maturity brings both pride and shame to his father when Carlitos manages to find him and treats him to a drink.

Question number	Indicative content
20(a)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>Music is essential to show how some characters express their positive attitude and determination to rebel against the system. Music is also used by the government to enforce oppression.</p> <ul style="list-style-type: none"> • Music and musicians are very important as they bring some optimism to the violent atmosphere. Members of the youth revolutionary group gather to see the band performing, sharing feelings of gratitude and hope, just before bombs explode near the café. • The 13 Roses frequently sing and even dance while they are in prison. This is important to highlight their spirit, and to emphasise the positive impact they have on the other prisoners. • The government uses a chant to enforce their authority and, when people do not join in, they suffer abuse from officials, for example the old couple who were beaten for not knowing all the lyrics. This emphasises how oppressive the government was. • The 13 Roses can rebel against the system through music. They choose to sing the anthem in the prison as a way of protesting against the conditions

	<p>in which children are living there. Music is essential for the girls to lift their spirits when they are put into isolation.</p> <ul style="list-style-type: none"> • The soundtrack is important as it evokes positive feelings despite the dark circumstances; for example, when the girls are driving in the truck through the Parque del Retiro, the music highlights the mixed feelings of fear, amazement and hope.
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Question number	Indicative content
20(b)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>Captain Fontanela represents the theme of fear when he abuses his power over other officials, using unsettling and inhumane ways of questioning suspects and using torture to turn people against their friends and family.</p> <ul style="list-style-type: none"> • Captain Fontanela causes fear as he is willing to use as much power as he deems necessary. He appears to make a deal with the father of one of the 13 Roses, who is a government official, and then implies he is under no obligation to comply. The father fears for his daughter’s life. • During Blanca’s interview with Captain Fontanela, he disappears into another room, which is unsettling and frightening. She feels his presence even though she cannot see him. • Captain Fontanela causes fear by humiliating people; for example, Julia is asked by him to undress during the interrogation. This frightens her and makes her feel vulnerable; she is stripped not only of her clothes but also her rights. • Captain Fontanela uses people’s fear of physical pain to encourage them to cooperate. For example, he calls in a boxer, not wanting to get his own hands dirty. • Captain Fontanela frequently uses torture, and the fear of this causes Teo to turn against his friends and results in the capture of the 13 Roses.

Question number	Indicative content
21(a)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>Silvana is a key character who influences the development of the other two main characters, Gonzalo and Pedro.</p> <ul style="list-style-type: none"> • After meeting Silvana, the two boys start to understand adult responsibilities. Despite being nearly the same age, Silvana acts much more like an adult. She doesn’t go to school, and so she works to support her father, and her behaviour and personality are fiery and more aggressive than one would expect from a child. • Silvana exposes the boys to the political conflict. They sell protest flags to political supporters from both sides – just trying to earn a little money. This raises their awareness of the political unrest, though the image of the three of them, shouting and having fun emphasises their innocence.

	<ul style="list-style-type: none"> • Silvana is unkind to Gonzalo at first, but eventually befriends him and exchanges a kiss with him. Silvana’s kisses represent the boys’ first steps towards sexual awareness. • Gonzalo is awakened to precarious nature of life by witnessing Silvana’s murder by a soldier. This shocks him, leading him to realise the value of his own life. • Silvana’s death eventually causes the rift in the boys' friendship, emphasising how they can never be close friends as they are just too different (at least in the context of the society at the time).
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Question number	Indicative content
21(b)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>Andrés Wood uses realism to highlight the differences between social classes, the struggles of various characters and the effect of the political conflict on the society.</p> <ul style="list-style-type: none"> • The director uses real neighbourhoods to exemplify the way in which different social classes lived in Chile at the time when the film is set. For example, Machuca lives in poverty in a marginalised neighbourhood, while Gonzalo lives in a bourgeois and wealthy neighbourhood. • The language used by people from different social classes is very realistic. For example, Machuca’s family uses more vulgar language: ‘<i>Milicos culiados</i>’ or ‘<i>Huevón</i>’ whilst Gonzalo’s family uses more cultivated language reflecting their status and opportunities: ‘<i>Vas a viajar más seguido</i>’. • The main characters portray the real class struggle in Chilean society at the time. For example, Gonzalo represents wealthy families, while Machuca is brought up surrounded by lower class people feeling resentful towards the upper class. • The depiction of the political conflict in Chile is taken straight from real life. For example, the military is shown abusing their power, using violence to subdue people in poorer areas, even killing them, as happens to Silvana.

Question number	Indicative content
22(a)	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>Ramón’s decision to die has a significant effect on the whole of his family. Ramón helps Javi to strengthen his relationship with Joaquín, Javi’s grandfather; Manuela and José would be better off if they did not have to look after Ramón. Ramón’s decision saddens his father and, to some extent, causes distress to Manuela and José.</p> <ul style="list-style-type: none"> • It could be argued that Ramón’s decision has a positive effect on Javi as Ramón sets up projects for Javi and Joaquín to work on together. Ramón is aware that they will need each other once he is gone. • Ramón knows that Manuela and José won’t have to look after him for ever. Despite not showing resentment, they have had to give up their own dreams to settle in the countryside and care for him.

	<ul style="list-style-type: none"> • Ramón's father does not understand his urge to die: '<i>Peor que se te muera un hijo es que se te quiera morir</i>'. This shows that Ramón's decision has a negative effect on him. • Manuela shows understanding of Ramón's decision and respects it; however, other people interpret this attitude as lack of interest in Ramón's life. For example, the priest suggests that Ramón wants to die because his family does not love him enough; this shocks and saddens Manuela.
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Question number	Indicative content
22(b)	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>The director uses the sea to highlight the development of key characters in the film. It is in the sea that Ramón has his accident and becomes quadriplegic; during his life he dreams of the sea as a way of escaping reality; it is in a dream at the beach that he expresses his love for Julia. The sea also represents José's big dream.</p> <ul style="list-style-type: none"> • Ramón knows that the sea gave him a dream life, but also took it from him. He travelled around the world as a sailor and had great experiences, of which he only has memories and photos. • Depending on his mood, Ramón can dream of flying and travelling to the sea again. '<i>doy un paseo hasta el mar</i>'. This shows how he has developed from a bedridden invalid to someone who can fly and go anywhere, even if only in his dreams. • Ramón starts to have feelings for Julia and it is in a dream at the beach that he expresses his love: '<i>Y vine volando</i>'. This shows how the sea gives him the confidence to become a fully functioning person who can fall in love. • The sea is also José's big dream, which has to be forgotten after Ramón's accident. He was a sailor too but decides to stay and become a farmer so that his family can care for Ramón.

Question number	Indicative content
23(a)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>The director presents some of the values of the indigenous people, such as friendship, justice, respect and humility, through the characters, their relationships and some of their decisions.</p> <ul style="list-style-type: none"> • The value of friendship is represented by the relationship between Daniel and Costa. Daniel is honest with Costa from the beginning, making him feel uncomfortable by showing him that he can speak English and knows Costa's true intentions. From that moment of honesty their friendship grows. • The value of justice is exemplified by the community who defend their right of access to clean water. They put their lives at risk in order to defend this right. • The value of respect for life is represented by the native mothers who refuse to act the scene in which babies were drowned as they do not believe this could have ever happened.

	<ul style="list-style-type: none"> • The value of humility is represented by Teresa, Daniel’s wife, who begs for help to save her daughter from the police. • The values of the indigenous people, particularly those of Daniel, are in marked contrast to the values of not only the Spanish conquistadors exploiting the natives in the film, but also to the modern-day film-makers who are keen to get the shooting of the film finished, despite the problems surrounding them of a community being deprived of their right to water.
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Question number	Indicative content
23(b)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>The director uses fire and water symbolically in contrasting situations in the film. They help the viewer to understand the themes of power, cleansing and death.</p> <ul style="list-style-type: none"> • The theme of power is represented by the government, private companies and ‘Los conquistadores’ who control both water and fire to subdue the most vulnerable. An example is the way in which the American company is privatising the water in Cochabamba causing the citizens to rebel. The use of fire against the population was also a common threat by ‘Los conquistadores’. • The theme of cleansing is presented by the native indigenous people who see water as a carrier of life and new beginnings as expressed by Daniel when giving a present to Costa. ‘Los conquistadores’ used fire to cleanse the souls of those who sinned by refusing to convert. This can be seen in the scene when Daniel is taken by the police. • The theme of death through fire is explored in the way in which both rebellious people and unrepentant people were attacked. There is an example of death by water, when some native mothers are asked to act out the way babies were drowned in the past to save them from slavery.

Question number	Indicative content
24(a)	<p>Todo sobre mi madre – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>The film shows a post-Franco Spain dealing with challenging issues such as attitudes towards AIDS sufferers, sexual awakening as individuals and as a community, and, to some extent, the <i>Movida madrileña</i> through Esteban’s interest in writing.</p> <ul style="list-style-type: none"> • At the end of the 20th century AIDS was an illness feared by many; there was misinformation, lack of awareness and of responsibility, which led to conflicts in many families. This is shown through Rosa, who worked with AIDS sufferers, and, despite knowing the risks, she has a sexual relationship with Lola, becoming infected and pregnant as well. Rosa’s family have little contact with the new born baby for fear of infection. • Following the repression under Franco, Spanish people started to be more open and inquisitive about their own sexuality. Examples of this in the film are Lola, a transvestite who used to be called Esteban and who is now infected with HIV. Agrado wants to become a woman and does everything (s)he can to live as the other gender.

	<ul style="list-style-type: none"> • 'La movida' is the cultural and intellectual movement which arose following the death of Franco. We see examples of this cultural awakening in Esteban's interest in becoming a writer.
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Question number	Indicative content
24(b)	<p>Todo sobre mi madre – Pedro Almodóvar</p> <p>Students may refer to the following in their answers:</p> <p>Almodóvar uses different stylistic techniques to help the viewer understand the feelings and emotions the characters experience and to establish relationships between them.</p> <ul style="list-style-type: none"> • The use of primary colours, above all red and blue is very significant; red is used primarily and regularly for life, and for the women. Red also, represents transformation as all the characters who undergo change wear red at some point. Blue, however, represents death, or approaching death. For example, Rosa wears a blue coat, there is a blue backdrop in the theatre shortly before Esteban dies. • The camera technique of panning along walls, floors or curtains that introduces many scenes suggests that the characters are caught in the net of everyday life with obvious boundaries and no way out. The camera movement could also represent the transitions in their lives. • Almodóvar shows a preference for a wide angle shot. In the prologue, both Manuela and her son are always in shot, whether watching TV or watching Huma on stage. There are also several shots where many of the film's central characters fit on screen at once, showing how important unity and solidarity are for the characters. • Almodóvar interrupts the time sequence, choosing to show the reaction to an event first instead of the event itself e.g. he splits up the scene in which Esteban is run over showing the reaction of people - the reaction tells us everything. This is an unusual choice of technique.

Question number	Indicative content
25(a)	<p>Voces inocentes – Luis Mandoki</p> <p>Students may refer to the following in their answers:</p> <p>The characters in the film live in hope of a better future for themselves, their families or their country. This has a significant effect on the characters and leads to family separation, risking the lives of children and loss of innocence.</p> <ul style="list-style-type: none"> • Chava's father migrates illegally to the USA in the hope of a better future. This decision has a detrimental effect on his family as Kella, his wife, is left with the responsibility of caring and providing for their three young children in the midst of a civil war. • Kella initially decides to stay in the town to keep her job, with the hope of providing for her family, but this leaves her children vulnerable to attacks in her absence. Later, she gives up her job to move the family to a place she hopes will be safer. • Uncle Beto's hope for a better future leads him to fight in an open war against the government, recruiting young children, hoping to save them

	<p>from being enlisted in the government troops. Ironically, in some cases, this leads them to their own death denying them hope for the future.</p> <ul style="list-style-type: none"> • It could also be said that it is Uncle Beto who saves Chava from dying at the hands of the army, when his guerrilla band shoot the soldier who is about to execute Chava. This gives the children hope that it is possible to be saved from the conflict.
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Question number	Indicative content
25(b)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>Innocence is a key theme and the director uses symbols such as the song 'Razones', the sewing machine and Chava's refusal to use a gun to portray it in the film.</p> <ul style="list-style-type: none"> • The banned song 'Razones', is the voice of the guerrilla movement. It is played at key points to highlight the abuse at the hands of the military, for example, when the soldiers come and take off two women and attack the priest and after the attack at Chava's girlfriend's house. • The innocent voices of the children playing in the playground are juxtaposed with the violence when the military takes over the school. The children are the innocent voices of the title who are caught up in a violent conflict. • The very serious need to hide from the military who are recruiting 12-year olds to fight, becomes an innocent game of stargazing from the rooftops. • Chava and Cristina María's innocent love starts at school and ends abruptly when he cannot find out where she is following a raid on her house. He is heartbroken and starts to lose his innocence. • Kella, Chava's mother, visits Mamá Toya who gives her some money so she can buy a gun and defend Chava and her siblings in case of emergency. Kella's decision to buy a sewing machine instead shows how she wants to remain innocent of causing any more violence in her already troubled society.

Question number	Indicative content
26(a)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>At the beginning we see Raimunda dealing with her husband's death, which helps her develop into a woman in control of her own life. Raimunda develops the strength to protect her daughter and gradually becomes more open about her own feelings.</p> <ul style="list-style-type: none"> • Following Paco's death, Raimunda feels more independent and takes control of her life making choices to change the course of her destiny. For instance, she gets herself a new job at the restaurant by tricking the owner and disposes of Paco's body, bringing closure to their relationship. • The circumstances of Paco's death help Raimunda develop the strength to protect her daughter in the way she wished her mother had looked after her. For example, she takes responsibility for Paco's death by telling Paula: '<i>Recuerda que fui yo quien lo mató</i>'.

	<ul style="list-style-type: none"> Paula is shocked about killing Paco, whom she thinks is her own father. This makes Raimunda open up and confess to Paula that Pac is not her biological father. This feeling of openness has a great effect on Raimunda, as it significantly strengthens her relationship with her daughter.
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Question number	Indicative content
26(b)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>The stylistic techniques play a key role in the presentation and development of the theme of femininity, for example the use of the colour red and the use of the camera. However, it could also be said that it is the characterisation of women and the lack of strong male characters that emphasise this theme.</p> <ul style="list-style-type: none"> There are always red elements in the lives of women. For example, their clothing, furniture and decoration. There is also a strong link with blood and women: Raimunda explains how those are '<i>cosas de mujeres</i>' when questioned about it. The use of the camera is key in highlighting femininity, especially by focusing on certain physical features of Raimunda: her figure, her breasts and angles and shots which make her look very attractive and strong compared to other characters. The song features a strong female singer, which emphasises Raimunda's development as a successful adult woman, strong yet feminine. It could also be said that it is the lack of strong male characters and the emphasis on their poor choices which is fundamental to reinforcing the theme of femininity. Men are portrayed as lazy and unfaithful, and as sexual predators through the characters of Paco and Raimunda's father. The theme of femininity is presented by very strong female characters who exemplify values that women have, and which men lack, according to the film; for example, faithfulness, resilience, solidarity and love.