



# Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In Spanish (9SP0)

Paper 02 Written response to works and translation

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## **General Marking Guidance**

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

### **Section A – Question 1 (translation) into assessed language**

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be

rejected. Marking principles for error tolerance with examples are given directly above the grid.

### Marking principles

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

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

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

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

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

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

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	Christian families were	Las familias cristianas fueron / eran	La familia cristiana fue / era católicas	Cristianas ( <i>other issues with capitalisation would be counted as repeated errors</i> )	1
2	an essential part of Franco's political ideology;	una parte esencial de la (ideología) política de Franco;	vital / clave / primordial / imprescindible del franquismo; la ideología de Franco	ideológica	1
3	motherhood became	la maternidad se convirtió <u>en</u>	ser madre maternalidad se volvió llegó a ser	se puso / hizo era	1
4	the central aspect of female identity,	el aspecto principal de la identidad femenina,	el rasgo / factor / elemento la característica central / vital / clave / primordial la(s) mujer(es)	un aspecto	1
5	which was strongly encouraged	lo cual fue fuertemente fomentado	el cual (lo) que la cual...promovida promovido se fomentó se promovió se animó (lo) que la iglesia católica fomentó / fomentaba	motivado (lo) que la iglesia católica se fomentó ( <i>this will get only 1 mark for box 5, not a mark for box 6</i> )	1

			fuertemente ( <i>this will get 2 marks = boxes 5 and 6</i> )		
6	by the Catholic Church.	por la Iglesia católica.	iglesia Católica		1
7	Many publications promoted	Muchas publicaciones promovieron	fomentaron favorecieron apoyaron promocionaron <i>Accept the imperfect tense</i>	promulgaron libros / periódicos, etc.	1
8	the idea that, in these homes	la idea (de) que en estos hogares	la creencia el concepto esos hogares estas / esas casas estas familias		1
9	peace and order were maintained,	<u>se</u> mantenían la paz y el orden	la paz y el orden eran / fueron mantenidos la paz y el orden se mantenían la armonía el equilibrio se preservaban se mantuvieron ( <i>tolerate</i> )		1
10	thanks to the talents of the mothers	gracias a las habilidades de las madres	debido al gracias al talento a los talentos las destrezas las aptitudes	mujeres a el talento	1
11	who were extremely hard-working.	quienes eran extremadamente trabajadoras.	que trabajaban muy duro. laboriosas. trabajaron extremadamente duro trabajaban mucho / muchísimo muy trabajadoras.	estaban trabajando	1
12	If women planned their daily tasks properly,	Si las mujeres planeaban sus tareas diarias adecuadamente,	planificaban quehaceres actividades cometidos cotidianas deberes diarios si planearan ( <i>it should not be followed by the conditional in box 13</i> ) correctamente de manera correcta / adecuada efectivamente	trabajos / trabajo	1
13	it was possible to organise a	era posible organizar (a) una docena de niños,	fue ( <i>tolerate</i> ) que organizaran hubiera sido doce niños	sería unos doce más o menos doce los niños	1

	dozen children,				
14	without any difficulty and without losing their smile.	sin <u>ninguna</u> dificultad y sin perder la sonrisa.	su sonrisa no sólo sin ninguna dificultad sino también sin perder su sonrisa. sin ningún problema sin dejar de sonreír.	perdiendo cualquiera	1
15	A mother did not have set working hours	Una madre no tenía (ni) horas de trabajo fijas	La madre Las madres ... tenían tuvo ( <i>tolerate</i> ) un horario fijo (de trabajo) las jornadas una jornada laboral(es) concreta determinada(s) establecida(s)	fijada(s) fijo una mujer	1
16	nor employment rights,	ni derechos laborales,	de empleo de trabajo	derechas	1
17	which perhaps has not changed much	lo cual quizás no haya cambiado mucho	(lo) que algo que a lo mejor puede que probablemente es posible que tal vez los que / cuales no hayan ha	hubiera	1
18	since those days.	desde aquellos días.	desde (aquel) entonces. aquella / esa época. esos días.		1
19	Her day almost always would have begun	Su día <u>casi</u> siempre habría comenzado	prácticamente siempre empezado iniciado <i>Accept the imperfect tense</i>	hubiera comenzado	1
20	very early and ended quite late.	<u>muy</u> temprano y terminado bastante tarde.	a primera hora muy pronto acabado finalizado <i>Accept the imperfect tense</i>	terminó	1
<b>Total (20)</b>					

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

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

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

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

## **General guidance on using levels-based mark schemes**

### **Step 1 Decide on a band**

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

### **Step 2 Decide on a mark**

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

## **Critical and analytical response (AO4)**

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

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

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

<b>Marks</b>	<b>Description</b>
<b>0</b>	No rewardable material.
<b>1-4</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
<b>5-8</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</li> <li>• Response relates to the work but often loses focus on the question.</li> </ul>
<b>9-12</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</li> <li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li> </ul>
<b>13-16</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>
<b>17-20</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>

### **Range of grammatical structures and vocabulary (AO3)**

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

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

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

### Additional guidance

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

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

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they

can say, they may not be able to express themselves for all purposes, for example to develop arguments.

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

**Complex language** is considered to include the following:

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

**Straightforward** language is considered to be:

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

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

### 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><b>Bodas de sangre – Federico García Lorca</b> Students need to evaluate whether the Novia or the Mujer is the greatest victim in the play. They may refer to the following in their answers:</p> <p>It could be said that the Novia is the greatest victim because:</p> <ul style="list-style-type: none"> <li>• She cannot resist her passionate love for Leonardo to start a family with the Novio as she wished.</li> <li>• She loses both her husband and her lover and is left full of shame: “<i>se mataron los dos hombres del amor.</i>”</li> </ul> <p>It could be said that the Mujer is the greatest victim because:</p> <ul style="list-style-type: none"> <li>• Her marriage to Leonardo is always haunted by his previous relationship with the Novia.</li> <li>• She becomes a widow with a child and whilst pregnant, which, given their lack of financial wealth, will bring many challenges to her and her family: “<i>No tenemos dinero.</i>”</li> </ul>
2(b)	<b>Bodas de sangre – Federico García Lorca</b>

	<p>Students need to analyse the importance of honour in the Spanish society at the time in the play. They may refer to the following in their answers:</p> <p>Honour was a value held very highly by Spanish society at the time. This can be seen through the importance of marriage, purity and love.</p> <ul style="list-style-type: none"> <li>• Marriage was arranged between families, which joined the families together. However, when the Novia runs off, the Madre considers her to have brought dishonour to them which dissolves their union: <i>"Aquí hay dos bandos.(...) Mi familia y la tuya."</i></li> <li>• Purity before marriage was highly regarded and the Novia recognises this by mentioning how a woman is honourable by displaying her wedding bedsheets after the wedding night: <i>"que las gentes me vean con las sábanas de boda al aire"</i>.</li> <li>• Purity was not only important for women, but also for men to demonstrate how honourable they were: <i>"No ha conocido mujer. La honra más limpia que una sábana puesta al sol."</i></li> <li>• The Madre values honour more than the safety of her own son, by sending him to defend his honour against Leonardo. She even questions her own love towards him, as she feels that she has failed to honour his death by not attacking the Novia: <i>"¿Será que yo no quería a mi hijo? Pero, ¿y su honra? ¿Dónde está su honra?"</i></li> </ul>
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Question number	Indicative content
<b>3(a)</b>	<p><b>Como agua para chocolate - Laura Esquivel</b></p> <p>Students should evaluate who suffered most due to Pedro's decisions: Rosaura or Tita. They may refer to the following in their answers:</p> <p>It could be said that Rosaura suffered most due to Pedro's decisions because:</p> <ul style="list-style-type: none"> <li>• Rosaura did not find love in her marriage with Pedro, and instead was a witness to his devoted love for Tita: <i>"en cuanto lo vio entrar con el ramo en las manos y dárselo a Tita en vez de a ella, abandonó la sala presa de un ataque de llanto."</i></li> <li>• After many years of trying to save her marriage, Rosaura realises that Pedro chooses Tita over her to look after him when he has an accident: <i>"Rosaura comprendió que ella no tenía nada que hacer ahí, se metió en su recámara y se cerró con llave. De ahí no salió en una semana."</i></li> <li>•</li> </ul> <p>It could also be said that Tita suffered most due to Pedro's decisions because:</p> <ul style="list-style-type: none"> <li>• Tita could not understand Pedro's decision and the sadness stayed with her for a long time: <i>"Tita sintió como si el invierno le hubiera entrado al cuerpo de golpe y porrazo"</i>.</li> <li>• Not only did Tita have to pretend she was fine with Rosaura marrying Pedro, but she had to be in charge of all the wedding food. This was very traumatic for her: <i>"Tita estaba a punto de un colapso nervioso"</i>.</li> </ul>
<b>3(b)</b>	<p><b>Como agua para chocolate - Laura Esquivel</b></p>

	<p>Students need to analyse how Esquivel uses fire to highlight the theme of freedom in the text. They may refer to the following in their answers:</p> <p>Fire is present throughout the story and can be associated with freedom of expression, Gertrudis' freedom, and finally Tita's freedom.</p> <ul style="list-style-type: none"> <li>• When Tita cooks the <i>codornices en pétalos de rosas</i> those who eat them experience a feeling of fire inside them, which enables Tita and Pedro to express their feelings of love and passion.</li> <li>• Through the stylistic device of magical realism, Tita understands that the fire she felt from Pedro's gaze changes her biology and she is then able to breastfeed her nephew: "<i>el contacto con el fuego altera los elementos</i>". This gives Tita the freedom to express love towards Roberto and Pedro without other people knowing about it.</li> <li>• Thanks to the fire caused by Gertrudis' extraordinary passion, she can escape the ranch and find love: "<i>un hombre le apagara el fuego abrasador que nacía en sus entrañas.</i>"</li> <li>• Tita knows that the only way to find her way back to Pedro is through the fire from matches: "<i>provocar un fuego tal que pudiera alumbrar ese camino de regreso a su origen y a Pedro</i>". This is the way in which, thanks to magical realism, she finds her ultimate freedom.</li> </ul>
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Question number	Indicative content
<b>4(a)</b>	<p><b>Crónica de una muerte anunciada – Gabriel García Márquez</b></p> <p>Students need to evaluate to what extent the Colombian society at the time accepted gender inequality in the text. They may refer to the following in their answers:</p> <p>There are instances in which Colombian society reacts to gender inequality in the text. Some examples are the Vicario family, Victoria Guzmán and Prudencia Cortés.</p> <ul style="list-style-type: none"> <li>• The Vicario family is impressed by Bayardo San Román and does not hesitate to accept his offer to marry Ángela given his status: "<i>no tenía derecho a despreciar aquel premio del destino</i>". They pay little attention to Ángela's concerns about him. This shows how much influence men have on women's future in that society.</li> <li>• Ángela is horrified by the fact that she barely knows Bayardo San Román, and finds little support from her own mother when she mentions the lack of love: "<i>También el amor se aprende.</i>" She even feels like she is worth less than him, which highlights the place of women in society at the time: «<i>Me parecía demasiado hombre para mí</i>».</li> <li>• Victoria Guzmán resents the sexual abuse she has been subjected to and fights to keep her daughter, Divina Flor, safe from Santiago Nasar: "<i>Suéltala, blanco -le ordenó en serio-. De esa agua no beberás mientras yo esté viva.</i>"</li> <li>• Prudencia Cortés shows how even women support machismo and will value a man less if they do not follow a traditional chauvinist code of conduct: «<i>nunca me hubiera casado con él si no cumplía como hombre</i>».</li> </ul>

<b>4(b)</b>	<p><b>Crónica de una muerte anunciada – Gabriel García Márquez</b></p> <p>Students need to analyse how blood is a symbol linked with the main themes of the story. They may refer to the following in their answers:</p> <p>Blood is an important symbol in the story and is linked to the themes of destiny, honour, innocence and religion.</p> <ul style="list-style-type: none"> <li>• Victoria Guzman has a knife covered in blood when preparing some rabbits, later she reflects on the horror on Santiago’s face: <i>"No seas bárbara -le dijo él-. Imagínate que fuera un ser humano."</i> She thinks of it as a revelation of Santiago’s destiny.</li> <li>• When the Vicario brothers appear in front of Father Amador to confess their crime, they are covered in fresh blood and the priest remembers it as an act of dignity and honour: <i>"Ante Dios y ante los hombres -dijo Pablo Vicario-. Fue un asunto de honor."</i></li> <li>• The judge that is dealing with the investigation of Santiago’s death writes comments on the report, with ink that resembles blood. He even draws a heart crossed by an arrow as he maintains that Santiago is an innocent man: <i>"el propio comportamiento de (Santiago) en las últimas horas fue una prueba terminante de su inocencia."</i></li> <li>• The author links Santiago’s innocent death to that of Jesus. They both shed blood in a similar way; they were both killed in broad daylight, being injured in their hands, and suffering tragic deaths as a sacrificial lamb for the evils of others.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<b>5(a)</b>	<p><b>Eva Luna – Isabel Allende</b></p> <p>Students need to analyse the importance of storytelling as a survival and entertainment strategy in the text. They may refer to the following in their answers:</p> <p>Storytelling is fundamental in Eva Luna’s life in order to survive in the hostile world in which she lives. It is also a way in which Rolf Carlé and Zulema find enjoyment in their challenging circumstances.</p> <ul style="list-style-type: none"> <li>• Eva Luna uses storytelling as a child to convince Elvira to let her sleep with her instead of on the hammock. Elvira acknowledges her ability to entertain using stories, perhaps something inherited from Eva Luna’s mother: <i>"Seguro tu madre tenía el vientre muy líquido para darte esa inventiva que tienes para contar historias, pajarito."</i></li> <li>• Eva Luna finds a peasant who tells stories on the street: <i>"por unas monedas cambiaba el tema y continuaba improvisando versos sin pausa ni vacilación, de acuerdo a los pedidos de cada cliente."</i> Eva Luna starts copying him and realises that she can get some money from telling stories.</li> <li>• Rolf Carlé uses his letters to his mother as a way to tell stories about what happens around him: <i>"no sólo porque mantenía viva la presencia de su madre, sino porque descubrió cuánto le gustaba observar el mundo y retenerlo en imágenes."</i> This helps him to keep the presence of his mother alive, but also leads him to a career in journalism.</li> <li>• Zulema finds some happiness in the stories told by Eva Luna: <i>"Me exigía que le contara cuentos de amor"</i>. This helps Eva Luna to survive in Riad’s house and find a purpose in her life: <i>"mi destino era contar"</i>.</li> </ul>
<b>5(b)</b>	<b>Eva Luna – Isabel Allende</b>

	<p>Students need to analyse how Huberto shows us what life is like in the city through his own experiences. They may refer to the following in their answers:</p> <p>Huberto lives a clandestine life due to his personal experiences and political views. This can be seen through his childhood, his involvement with gangs and then with the guerrilla movement.</p> <ul style="list-style-type: none"> <li>• When Huberto lives in the city as a child, he is homeless and has little money: <i>"Huberto Naranjo vivió en la calle, primero lustrando zapatos y repartiendo periódicos"</i>. This highlights the issue of child poverty and homelessness during the dictatorship.</li> <li>• As he grows up in the city, he becomes more confident: <i>"Tendría poco más de quince años, pero se veía mayor"</i>. With time he gets involved with gangs and has no problem getting money: <i>"Aparecía de visita con los bolsillos repletos de dinero y lo repartía a dos manos sin explicar cómo lo había obtenido."</i> This highlights the issue of gangs in the city.</li> <li>• Once the police start abusing the most vulnerable, prostitutes, homeless people and homosexuals, Huberto decides to start <i>La Peste</i>, a gang that confronted the police in a fearless way. This reflects the unrest experienced in the city at the time.</li> <li>• When Huberto joins the guerrilla forces, he realises that there are plenty of young people in the city who feel disappointed with the promise of democracy which never materialised: <i>"se sentían defraudados por el nuevo Gobierno"</i>.</li> <li>• Huberto experiences the censorship of the media distributed in the city about the rebel actions of the guerrilla forces: <i>"hubo prohibición de mencionar los atentados y el país sólo se enteraba por rumores"</i>.</li> </ul>
<b>Question number</b>	<b>Indicative content</b>
<b>6(a)</b>	<p><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b></p> <p>Students need to evaluate if the colonel's wife's comments show a pessimistic or simply a realistic attitude. They may refer to the following in their answers:</p> <p>It could be said that her comments show a pessimistic attitude because:</p> <ul style="list-style-type: none"> <li>• The colonel's wife cannot stop thinking about the person who is being buried and wonders, in a pessimistic way, if he would tell her son about the precarious life they are enduring: <i>«Nos estamos pudriendo vivos.»</i>.</li> <li>• Not only does she mourn the loss of their son but goes further by implying that now they are completely helpless without him: <i>"Nosotros somos huérfanos de nuestro hijo"</i>.</li> </ul> <p>It could also be said that her comments show a realistic attitude because:</p> <ul style="list-style-type: none"> <li>• The colonel's wife is realistic about the efforts they have to go through to keep the cockerel alive: <i>«Es una ilusión que cuesta caro»</i>.</li> <li>• She tries to reason with the colonel about how they need to prioritise their own wellbeing as he seems to be unable to make sensible decisions about how to spend the little money they have: <i>«El gallo es un animal y por lo mismo puede esperar»</i>.</li> <li>• She supports the colonel and encourages him to change his lawyer to speed up his pension, however, she gets tired and frustrated as the situation does not seem to improve: <i>«Estoy hasta la coronilla de resignación y dignidad.»</i></li> </ul>
<b>6(b)</b>	<b>El coronel no tiene quien le escriba – Gabriel García Márquez</b>

	<p>Students need to analyse the meaning of the symbols related to water in the text. They may refer to the following in their answers:</p> <p>The rain, the umbrella, the leaking roof and the river are all symbols connected to water. Each one of them represents an important aspect of the story:</p> <ul style="list-style-type: none"> <li>• October's rain is something that the colonel struggles with: "<i>Llovía despacio pero sin pausas.</i>" This weather causes him a lot of health issues which symbolises the vulnerable conditions and poverty he lives in.</li> <li>• The umbrella the colonel finds in the trunk is a symbol of the happy life they had when Agustín was alive: "<i>El coronel, su esposa y su hijo Agustín (...) sentados bajo el paraguas.</i>" Now the umbrella is full of holes and would not be of any use in the rain, just as their life is ruined now that their son is dead.</li> <li>• The multiple umbrellas that Don Sabas has are a symbol of his wealth and how different life is for him in comparison to the colonel's life: "<i>La lluvia es distinta desde esta ventana.</i>"</li> <li>• The leaking roof is a symbol of the poverty they live in and how the town is affected by torrential rain: "<i>El pueblo se hundió en el diluvio. Después (...) empezó la gota en algún lugar de la casa.</i>"</li> <li>• The river could be seen as a symbol of hope and subsequent despair, as the routine visit to the harbour becomes a habit for the colonel who expects to receive his pension every Friday: "<i>Desde el instante en que el administrador de correos subió a la lancha, (...) el coronel lo tuvo a la vista.</i>"</li> </ul>
<b>Question number</b>	<b>Indicative content</b>
<b>7(a)</b>	<p><b>El túnel – Ernesto Sabato</b></p> <p>Students need to evaluate to what extent it could be said that machismo is a relevant theme in the story. They may refer to the following in their answers:</p> <p>It could be said that machismo is a relevant theme in the story because:</p> <ul style="list-style-type: none"> <li>• Juan Pablo feels that he is able to control María's feelings and actions. He threatens to kill her if she ever deceives him. This confirms his chauvinist behaviour: "<i>Si alguna vez sospecho que me has engañado – le decía con rabia– te mataré como a un perro.</i>"</li> <li>• Juan Pablo feels that he has the right to use physical violence. This seems to be a way in which he deals with his emotions: "<i>Le volví a estrujar el brazo con rabia.</i>" However, María does not seem to challenge him, which implies an acceptance of this kind of behaviour in a relationship.</li> </ul> <p>It could be said that machismo is not a relevant theme in the story because:</p> <ul style="list-style-type: none"> <li>• Juan Pablo makes it clear that he struggles to communicate with women and that it is his shy nature that makes this a challenge for him: "<i>nunca fui mujeriego, (...) lamenté no poder comunicarme con una mujer.</i>"</li> <li>• The disdain towards humanity, not just women is a recurrent aspect of Juan Pablo's life: "<i>en general, la humanidad me pareció siempre detestable.</i>"</li> </ul>
<b>7(b)</b>	<b>El túnel – Ernesto Sabato</b>

	<p>Students need to analyse why Sabato chooses a remote location for the estate to where María travels. They may refer to the following in their answers:</p> <p>The location of the estate adds mystery and tension to the story, delays the communication between the main characters and allows María to open up to Juan Pablo.</p> <ul style="list-style-type: none"> <li>• Allende mentions that María is frequently visiting the estate, which Juan Pablo finds intriguing; this could mean that she wants peace and quiet, or perhaps that she is having an affair with Hunter. This adds to the tension in the story: <i>"Esta nueva revelación me llenó de zozobra y al mismo tiempo de despecho"</i>.</li> <li>• Juan Pablo cannot reach María easily when she stays at the estate; this makes him frustrated as he needs to communicate with her to clear his mind: <i>"¿Por qué te fuiste a la estancia? –pregunté por fin, con violencia–. ¿Por qué me dejaste solo?"</i>.</li> <li>• During their time at the estate, María and Juan Pablo connect in a different way: <i>"–Cuántas veces –dijo María– soñé compartir con vos este mar y este cielo"</i>. This setting allows María to open up to Juan Pablo and share her fears and true feelings towards him.</li> </ul>
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Question number	Indicative content
8(a)	<p><b>Ficciones – Jorge Luis Borges</b></p> <p>Students need to analyse how the character of Fergus Kilpatrick exemplifies the Irish conflict in the short story <i>Tema del traidor y del héroe</i>. They may refer to the following in their answers:</p> <p>Borges uses the character of Fergus Kilpatrick to show the tension among people, the distrust towards the police, the start of a revolution and the main enemy of Irish people.</p> <ul style="list-style-type: none"> <li>• Fergus Kilpatrick dies in violent circumstances following an apparent betrayal by some of his close friends: <i>"las circunstancias del crimen son enigmáticas"</i>. This reflects the turbulent times in Ireland where the conflict made it difficult to trust people close to you.</li> <li>• There is a lot of tension between people and the police force in Ireland at the time. This can be seen when Ryan speculates about Fergus' death: <i>"tal vez lo hizo matar la misma policía"</i>.</li> <li>• Kilpatrick is part of a group which is preparing for a rebellion in Ireland, given the unrest of the people: <i>"El país estaba maduro para la rebelión"</i>.</li> <li>• The conflict is mainly between English and Irish people, and this is exemplified in the story by Nolan's plan for Fergus' death: <i>"tuvo que plagiar a otro dramaturgo, al enemigo inglés William Shakespeare"</i>.</li> </ul>
8(b)	<p><b>Ficciones – Jorge Luis Borges</b></p> <p>Students need to analyse how Borges uses fantasy to address social issues in the stories. They may refer to the following in their answers:</p>

	<p>By the creation of fantasy worlds, Borges explores issues such as understanding human nature, access to knowledge, death and religion.</p> <ul style="list-style-type: none"> <li>• In <i>Las ruinas circulares</i> Borges explores the issue of human purpose and belonging to a collective group in which the dreams of all humans are blended in a fantasy world.</li> <li>• In <i>La biblioteca de Babel</i>, people who work in this imaginary library have a difficult time trying to make sense of the books written in a very obscure and challenging format. The books are supposed to guide humans to navigate all aspects of life, but some of these books are simply inaccessible.</li> <li>• In <i>El milagro secreto</i> Borges explores how humans approach death and creates a fantastic setting in which the main character can magically explore his own death and fulfil his purpose.</li> <li>• In <i>Tres traducciones de Judas</i> Borges approaches the issue of how differently people can interpret biblical stories and the impact that these interpretations would have on our collective understanding of faith.</li> </ul>
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Question number	Indicative content
<b>9(a)</b>	<p><b>La casa de Bernarda Alba – Federico García Lorca</b> Students need to evaluate who exemplifies the theme of repression and its effects better: Adela or María Josefa. They may refer to the following in their answers:</p> <p>It could be said that Adela exemplifies repression and its effects better because:</p> <ul style="list-style-type: none"> <li>• Adela is the youngest of the daughters and has a free spirit which is completely repressed by Bernarda's plans following her husband's death: "<i>este luto me ha cogido en la peor época de mi vida para pasarlo</i>".</li> <li>• Adela feels the need to be away from the house, not only to be married, but to live without restrictions: "<i>¡Ay, quién pudiera salir también a los campos!</i>"</li> </ul> <p>It could also be said that María Josefa exemplifies repression and its effects better because:</p> <ul style="list-style-type: none"> <li>• María Josefa is accused by Bernarda of being crazy and because of that she is kept locked up. When she can escape her room, she becomes a symbol of the daughters' feelings: "<i>Me escapé porque me quiero casar. (...) ¡Bernarda, yo quiero un varón para casarme y tener alegría!</i>"</li> <li>• María Josefa longs for freedom, she wants to live in a place that is open and probably in the countryside, very different from where she is kept locked up now: "<i>Yo quiero campo. Yo quiero casas, pero casas abiertas</i>".</li> </ul>
<b>9(b)</b>	<p><b>La casa de Bernarda Alba – Federico García Lorca</b> Students need to analyse how Lorca uses colours to represent characters' feelings. They may refer to the following in their answers:</p>

	<p>Colours can be clearly linked to the way Bernarda, Adela, the neighbours, and María Josefa feel.</p> <ul style="list-style-type: none"> <li>• Black is the colour that represents respect towards the deceased: <i>"empiezan a entrar mujeres de luto con pañuelos grandes, faldas y abanicos negros."</i> This also highlights the feelings of respect and fear towards Bernarda that other people have.</li> <li>• Green is a colour that is mostly associated with Adela's feelings of rebellion, when she gives Bernarda a fan with red and green flowers instead of a black one: <i>"¿Es éste el abanico que se da a una viuda?"</i>.</li> <li>• Green also represents Adela's desire for freedom. She is the youngest in the family and struggles to come to terms with the 8 years of mourning imposed by her mother: <i>"¡Mañana me pondré mi vestido verde y me echaré a pasear por la calle! ¡Yo quiero salir!"</i>.</li> <li>• White is a colour that represents purity; Lorca has used it to describe the house and how Bernarda perceives her family to be perfect. Towards the end of the play her perspective changes and so does the colour of the house walls: <i>"Cuatro paredes blancas ligeramente azuladas"</i>.</li> <li>• White is also associated with María Josefa and her feelings of nostalgia towards being a mother of young babies: <i>"Como tengo el pelo blanco crees que no puedo tener crías, y sí, crías y crías y crías."</i> By extension, white can also represent sterility, the fact that the daughters of Bernarda Alba will never get married or have children of their own.</li> </ul>
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Question number	Indicative content
<b>10(a)</b>	<p><b>La casa de los espíritus – Isabel Allende</b> Students need to evaluate what theme is more prevalent in the text: feminism or machismo. They may refer to the following in their answers:</p> <p>It could be said that feminism is more prevalent because:</p> <ul style="list-style-type: none"> <li>• Nivea is an open advocate for women's rights: <i>"pidiendo que las mujeres tuvieran los derechos de los hombres, que pudieran votar y entrar a la Universidad"</i>.</li> <li>• Clara lives a life of leisure, exploring her pastimes and far from the responsibilities of running a house, as most women have to in the story, until the earthquake happens: <i>"Por primera vez en su vida se hizo cargo, sin ninguna ayuda, de los asuntos materiales"</i>.</li> </ul> <p>It could be said that machismo is more prevalent because:</p> <ul style="list-style-type: none"> <li>• Esteban Trueba has a clear view on how a woman's place is at home and criticises people who think otherwise: <i>"las mujeres no saben sumar dos más dos, menos podrán tomar un bisturí. Su función es la maternidad, el hogar."</i></li> <li>• Following the earthquake, Clara has to care for Esteban Trueba and feels how aggressive he is, to the point of inflicting physical violence on her: <i>"Clara llegó a temerlo mucho más que cuando era el hombre sano"</i>.</li> </ul>
<b>10(b)</b>	<p><b>La casa de los espíritus – Isabel Allende</b> Students need to analyse the stylistic techniques that Allende uses to present the military coup in the text. They may refer to the following in their answers:</p>

	<p>Allende uses aspects of everyday life, the perspective of the President, magical realism and pathetic fallacy to present the military coup in the text.</p> <ul style="list-style-type: none"> <li>• Allende describes aspects of everyday life such as television, to introduce elements that show the political and social tension leading to the coup: <i>"El Presidente aparecía en la televisión casi todas las noches para denunciar la guerra sin cuartel de la oposición."</i></li> <li>• Allende uses the President's perceptions and his fears to narrate the events leading to the coup: <i>"Dijo que sus enemigos conspiraban con los militares para hacer un golpe de Estado, porque preferían ver la democracia muerta, antes que gobernada por él."</i></li> <li>• Allende uses magical realism to foretell the catastrophic effect that the coup will have; Luisa Mora delivers a message to Alba from her late grandmother: <i>"Tu abuela Clara te protege desde el Más Allá, pero me mandó a decirte que los espíritus protectores son ineficaces en los cataclismos mayores."</i></li> <li>• The day of the coup is described using pathetic fallacy; the day starts with a clear sky, and it becomes darker and cloudier as the events develop: <i>"El día del golpe militar amaneció con un sol radiante", "El cielo comenzó a nublarse."</i></li> </ul>
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Question number	Indicative content
<b>11(a)</b>	<p><b>Modelos de mujer – Almudena Grandes</b> Students need to analyse the attitude of Marianne's mother towards foreign people in the short story <i>Amor de madre</i>. They may refer to the following in their answers:</p> <p>Marianne's mother compares foreign people to criminals, she highlights the fact that European people should not mix with other nationalities, she also focuses only on the nationality of Marianne's boyfriends and reinforces stereotypes.</p> <ul style="list-style-type: none"> <li>• The narrator feels very scared of the dangers Marianne could face as a teenager, and when she lists them, she mentions foreigners as one of them: <i>"la cantidad de accidentes que hay en cada esquina, y violadores, y asesinos, y drogadictos, y extranjeros"</i>.</li> <li>• Marianne's mother is very clear about how unacceptable it is for a European person to mix with people from other countries: <i>"¿puede una madre europea conservar la calma cuando su única hija se líe con un salvadoreño?"</i>.</li> <li>• Marianne goes out with men of different nationalities, which worries her mother a great deal: <i>"Después del salvadoreño, vino un paquistaní, tras el paquistaní, se lió con un argelino"</i>.</li> <li>• Marianne's mother seems to focus mainly on people's country of origin and the stereotypes that come with it: <i>"terminó abandonando a aquel moro por un terrorista – activista, decía ella, (...) norteamericano del Black Power."</i></li> </ul>
<b>11(b)</b>	<p><b>Modelos de mujer – Almudena Grandes</b> Students need to analyse how the author presents the different views on life in the city and in the countryside in the short stories. They may refer to the following in their answers:</p>

	<p>Almudena Grandes presents the city as a dangerous place which is not good for one's health, some people even claim to live in the countryside when they live on the outskirts and have more spacious homes as it seems to improve their quality of life. Others feel that the city is an open place, with a greater sense of tranquillity.</p> <ul style="list-style-type: none"> <li>• In <i>La buena hija</i>, Grandes presents the countryside as a better place to live for health reasons: "<i>mi madre decidió que el campo sería mucho más compasivo con su salud que esa horrenda ciudad que la estaba matando.</i>"</li> <li>• In <i>La buena madre</i>, Marianne's mother presents the city as a dangerous place, and the countryside as a peaceful place to live: "<i>A Marianne le gusta mucho vivir en el campo.</i>"</li> <li>• In <i>El vocabulario de los balcones</i>, Grandes describes a neighbourhood in the city of Madrid as an old-fashioned place, in contrast with other areas of Madrid: "<i>no vivíamos en la Gran Vía, sino en un barrio antiguo y pequeño, muchos conventos y casas sin portero, sin ascensor, sin calefacción central y con más de un siglo auestas.</i>"</li> <li>• In <i>El vocabulario de los balcones</i>, Grandes shows how some self-made wealthy people claim to live in the countryside, and cannot tolerate the city, when in fact they live on the outskirts of the city: "<i>Miguel se negaba a vivir en la ciudad porque llamaba campo a una intolerable amalgama de urbanizaciones de medio pelo.</i>"</li> <li>• In <i>El vocabulario de los balcones</i>, the main character explains how she prefers the city to the countryside as it feels more open: "<i>toda la ciudad abierta, maquillada de espumas y de luces, disfrazada repentinamente de jardín.</i>"</li> </ul>
Question number	Indicative content
12(a)	<p><b>Nada – Carmen Laforet</b></p> <p>Students need to evaluate which family member has the greatest influence on Andrea. They may refer to the following in their answers:</p> <p>Each member of Andrea's family has an influence on her. It could be argued that Angustias, Román, Gloria and the grandmother, all have a considerable influence on her.</p> <ul style="list-style-type: none"> <li>• Andrea can display a negative and pessimistic attitude, especially regarding her family and the flat where they live. This could be directly influenced by the strict and negative attitude that Angustias shows towards her.</li> <li>• Román's personality initially captivates Andrea's interest, especially given his artistic nature, but when she fears for her best friend's safety, Andrea becomes very protective and full of distrust towards him: "<i>¡Tú no te has dado cuenta de que yo los manejo a todos, de que dispongo de sus nervios, de sus pensamientos...!</i>"</li> <li>• Gloria exacerbates Andrea's despair and negativity towards her family, not only by being a victim of domestic violence, but by a constant reflection on her unhappy life: "<i>¡Ay, chica! ¿Verdad que soy muy desgraciada?</i>"</li> <li>• When Andrea meets her grandmother, she experiences a sense of familiarity which shows the effect that her grandmother's caring personality has on Andrea: "<i>aquella infeliz viejecilla conservaba una sonrisa de bondad tan dulce, que tuve la seguridad de que era mi abuela.</i>" and "<i>la abuela me abrazó con ternura.</i>"</li> </ul>
12(b)	<b>Nada – Carmen Laforet</b>

	<p>Students need to analyse the stylistic techniques used to highlight the importance of art in the text. They may refer to the following in their answers:</p> <p>Laforet uses imagery, metaphors, similes, and dialogues to show the importance of art in the novel.</p> <ul style="list-style-type: none"> <li>• Andrea describes the music that Román plays using imagery, giving Román the ability to weave happiness into music which would go beyond any sadness: <i>"Román me parecía un artista maravilloso y único. Iba hilando en la música una alegría tan fina que traspasaba los límites de la tristeza."</i></li> <li>• Laforet uses metaphors to describe Román's personality and to contrast it with his great artistic talents: <i>"Román tiene un espíritu de pocilga, Andrea. Es atractivo y es un artista grande, pero, en el fondo, iqué mezquino y soez!..."</i></li> <li>• Laforet uses similes to show the anxiety and unhappiness that art brings to Juan and Gloria's life: <i>"¡Esta bestia se cree que mi arte es igual que el de un albañil de brocha gorda!"</i>.</li> <li>• Laforet uses dialogues to establish how being an art critic does not require a formal qualification, which may make art more accessible to people: <ul style="list-style-type: none"> <li>○ <i>-¿Te han hecho crítico de arte?</i></li> <li>○ <i>-De un periódico conocido. Me parecía un poco asombroso.</i></li> <li>○ <i>-¿Qué clase de estudios de arte has hecho tú?</i></li> <li>○ <i>-Yo, ninguno.</i></li> </ul> </li> </ul>
<b>Question number</b>	<b>Indicative content</b>
<b>13(a)</b>	<p><b>Primera memoria – Ana María Matute</b></p> <p>Students need to evaluate if Matia and Borja were shielded from the horrors of the war by living on the island. They may refer to the following in their answers:</p> <p>It could be said that Matia and Borja were saved from the horrors of the war because:</p> <ul style="list-style-type: none"> <li>• Matia and Borja do not experience first-hand the horrors of the war: <i>"una guerra que aparecía fantasmal: lejana y próxima a un tiempo, quizá más temida por invisible."</i></li> <li>• Matia and Borja speculate about the end of the war while lying smoking on the patio, far from the cruelty of it: <i>"¡Cuándo acabará esto! ¿Quién crees tú que ganará la guerra?"</i></li> </ul> <p>It could be said that Matia and Borja were not saved from the horrors of the war because:</p> <ul style="list-style-type: none"> <li>• Matia and Borja feel very anxious about the lack of news of the war, and they feel isolated on the island: <i>"ansiosos de unas noticias que no acababan de ser decisivas —la guerra empezó apenas hacía mes y medio—, en el silencio de aquel rincón de la isla,"</i>.</li> <li>• Matia and Borja feel trapped on the island and instead of a holiday, it feels more like an ambush to them: <i>"Borja y yo, sorprendidos, como víctimas de alguna extraña emboscada, comprendimos que debíamos permanecer en la isla no se sabía por cuánto tiempo."</i></li> </ul>

<b>13(b)</b>	<p><b>Primera memoria – Ana María Matute</b></p> <p>Students need to analyse the impact that Lauro’s character has on Matia and Borja’s lives. They may refer to the following in their answers:</p> <p>Lauro acts as a tutor for Matia and Borja. His helplessness has an impact on both, who are usually unkind to him, although Matia experiences feelings of pity towards him. Lauro can sometimes entertain them, but also shows them the horrors of the war.</p> <ul style="list-style-type: none"> <li>• Matia feels sorry for Lauro when he is trying to teach them Latin: “<i>pobre mono con sus lamentos nocturnos y su húmeda mirada</i>”. He tries hard, but neither Matia nor Borja appreciates his efforts.</li> <li>• Lauro talks about mysteries on the island and that somehow entertains Matia and Borja. Matia reflects that perhaps those were their best interactions with him: “<i>Tal vez fueron aquéllos los únicos momentos buenos que tuvimos para él.</i>”</li> <li>• Borja is unkind towards Lauro, and Matia copies him. This behaviour continues throughout the story, despite Lauro’s pleas: «<i>iPor Dios, por Dios, delante de su señora abuela no me llamen así!</i>»</li> <li>• Matia and Borja learn about the horrors of the war through the comments made by Lauro, which make a big impression on them: «<i>Están matando a toda la gente decente, están llenando de Mártires y Mártires el país.</i>»</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<b>14(a)</b>	<p><b>Réquiem por un campesino español – Ramón J. Sender</b></p> <p>Students need to evaluate to what extent the Jerónima highlights traditional values in the text. They may refer to the following in their answers:</p> <p>It could be said that the Jerónima highlights traditional values because:</p> <ul style="list-style-type: none"> <li>• She is a midwife, a job that was traditionally carried out by women at the time: “<i>la Jerónima -partera y saludadora</i>”.</li> <li>• She follows traditions that she has inherited from her ancestors: “<i>Solía la Jerónima poner cuando se trataba de niños una tijerita abierta en cruz para protegerlos de herida de hierro</i>”.</li> </ul> <p>It could be said that the Jerónima does not highlight traditional values because:</p> <ul style="list-style-type: none"> <li>• She is not respectable as other traditional women who observe strict religious practices; the priest does not fully approve of her approach to life: “<i>En cuanto a la Jerónima, ella sabía que el cura no la veía con buenos ojos.</i>”</li> <li>• The Jerónima is not married, and, to some extent, it could be said that she has a love-hate relationship with the shoemaker. Traditionally, in rural Spain, women would marry and have a family; therefore, it is clear that the Jerónima does not follow this tradition.</li> </ul>
<b>14(b)</b>	<b>Réquiem por un campesino español – Ramón J. Sender</b>

	<p>Students need to analyse the stylistic techniques used by Sender to present Mosén Millán's inner conflict. They may refer to the following in their answers:</p> <p>Some of the stylistic techniques used to highlight Mosén Millán's inner conflict are his inner dialogues, flashbacks, descriptions, and the sound of bells.</p> <ul style="list-style-type: none"> <li>• Sender uses Mosén Millán's inner dialogue to let the reader know his thoughts and worries: «Ése debe ser -pensó Mosén Millán- el potro de Paco el del Molino. » <i>El cura seguía pensando que (...) era una alusión constante a Paco y al recuerdo de su desdicha.</i> "</li> <li>• Sender uses flashbacks to show Mosén Millán's memories of Paco and his uneasy feelings: "<i>Recordaba Mosén Millán el día que bautizó a Paco en aquella misma iglesia</i>".</li> <li>• The description that Sender gives of Mosén Millán shows him as troubled, conflicted and thoughtful: "<i>Mosén Millán parecía muy fatigado, y volvió a cerrar los ojos y a apoyar la cabeza en el muro.</i>"</li> <li>• The sound of the bells is constant throughout the time Mosén Millán waits to start the Requiem Mass: "<i>Mosén Millán lo recordaba en la sacristía profundamente abstraído mientras esperaba el momento de comenzar la misa. Sonaban todavía las campanas en la torre.</i>"</li> <li>• There is a clear image when Mosén Millán acknowledges to himself his betrayal of Paco, he opens his eyes and meets the eyes of the three men who were also implicated in Paco's death; this is reflected in the sound of the bells: "<i>Las campanas de la torre dejaron de tocar con tres golpes finales graves y espaciados</i>".</li> </ul>
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Question number	Indicative content
<b>15(a)</b>	<p><b>Diarios de motocicleta – Walter Salles</b></p> <p>Students need to evaluate if Salles presents poverty in the film as a direct consequence of colonialism. They may refer to the following in their answers:</p> <p>It could be said that the poverty shown in the film is directly caused by the effects of colonialism because:</p> <ul style="list-style-type: none"> <li>• The indigenous people who live in Lima work hard to keep their traditions, language, and Incan culture alive and make a living, despite the lack of access to education and job opportunities in a society that gives privileges to the white and mestizo population.</li> <li>• There are cases of other sorts of colonialism, for example indigenous and native people are expelled from their own land to benefit rich landowners, or foreign companies, especially from North America.</li> </ul> <p>It could be said that the poverty shown in the film is not directly caused by the effects of colonialism because:</p> <ul style="list-style-type: none"> <li>• There are people who must abandon their homes and live in poverty due to their political views. This could be seen with the communist couple whom the main characters meet in the Atacama Desert.</li> <li>• Health issues, and the prejudice that comes with them, lead to discrimination and some underprivileged people have to endure their illnesses, such as leprosy, in impoverished conditions. This is exemplified by the leper colony where Ernesto and Alberto volunteer.</li> </ul>
<b>15(b)</b>	<b>Diarios de motocicleta – Walter Salles</b>

	<p>Students need to analyse why the director decided to set the film in such a variety of locations in Latin America. They may refer to the following in their answers:</p> <p>The director uses elements of the “road trip” genre which allow him to explore the diverse geographical features of South America. This also helps him to highlight the theme of inequality and the evolution of the characters.</p> <ul style="list-style-type: none"> <li>• The film could be classified in the “road trip” genre, given the nature of the story: a trip across South America. This allows the director to exploit the beauty of varied geographical features, such as lakes, deserts, and the Andes Mountain range.</li> <li>• The different locations allow the viewers to understand the beauty and richness of the South American land. This contrasts with the challenging conditions in which people must live due to the inequality in wealth distribution and the hostility of the landscape in some areas.</li> <li>• The way in which the director presents the locations can be linked to the awe that Ernesto feels at the start of the journey, especially when they reach Chile. This feeling evolves as the geographical features start to become more of a divide between people, like the river in the leper-colony.</li> <li>• There are scenes in which the harsh climate or desert-like features highlight the struggles, both physical and emotional, that Ernesto and Alberto face during their journey.</li> </ul>
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Question number	Indicative content
<b>16(a)</b>	<p><b>El laberinto del fauno – Guillermo del Toro</b></p> <p>Students need to analyse how the director uses food to highlight the theme of power in the film. They may refer to the following in their answers:</p> <p>Guillermo del Toro uses the ration cards, Vidal and the Pale Man’s banquets, and the key to the barn to highlight the theme of power.</p> <ul style="list-style-type: none"> <li>• The ration cards implemented by Franco are a clear example of control by the Nationalists. This can be seen in the film when people are queuing, waiting to be given their food rations, while listening to a propagandist speech by one of Vidal officials.</li> <li>• Vidal and his close allies enjoy a sumptuous banquet while discussing how to ration food for peasants in the area, following Franco’s orders. This is a clear representation of how those who have access to food exercise direct power over poor people during war time.</li> <li>• Vidal asks Mercedes for the key to the barn, so he is the only one with access to the food supplies. He does this in the hope of avoiding anyone stealing food to support the rebels; he knows that by controlling the food, he can put pressure on them.</li> <li>• The Pale Man has a banquet laid out in front of him, which is out of bounds for people; however, when Ofelia takes some food, he wakes up and attacks her and her companion fairies. This exemplifies the greed and control that powerful people have over Spanish citizens at the time.</li> </ul>
<b>16(b)</b>	<b>El laberinto del fauno – Guillermo del Toro</b>

	<p>Students need to evaluate the effect of the techniques used to present the Faun and the Pale Man in the film. They may refer to the following in their answers:</p> <p>Del Toro uses costumes, colour, language, and sound effects to present the Faun and the Pale Man.</p> <ul style="list-style-type: none"> <li>• The costumes worn by both characters create an ambivalence, the Faun looks scary and threatening to start with, but becomes an ally to Ofelia. However, the Pale Man initially looks asleep and calm, then, he becomes a threatening monster who tries to kill Ofelia.</li> <li>• Colour is used to highlight the nature of both characters. The Faun has strong earth colours which help to camouflage him; the Pale Man has an absence of colour himself, but is surrounded by a combination of bright, gold, and dark colours. This highlights how he lures children and then devours them.</li> <li>• The Faun uses very formal language and intonation when talking to Ofelia. This emphasises his role as a servant to the royal family and especially Princess Moanna.</li> <li>• The Pale Man does not talk to Ofelia, but the music and sound effects used during his scene add tension to it and focus the viewer's attention on the details around the room and Ofelia's reactions.</li> </ul>
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Question number	Indicative content
<b>17(a)</b>	<p><b>La historia oficial – Luis Puenzo</b></p> <p>Students need to evaluate whether the search for the truth has a devastating effect on the characters' lives in the film. They may refer to the following in their answers:</p> <p>It could be said that the search for the truth has a devastating effect because:</p> <ul style="list-style-type: none"> <li>• Roberto cannot accept Alicia's interest in finding the truth about Gabi's origin. This, added to the stress brought by political and social developments at the time, leads him to become violent and aggressive towards his wife, which could potentially end their marriage.</li> <li>• Ana suffers significantly at the hands of people who were persecuting those who expressed political views in opposition to the ruling party. When she shares her experiences with Alicia and suggests that Gabi's adoption might have been illegally arranged, this ends their friendship, as Alicia feels offended by these suggestions.</li> </ul> <p>It could be said that the search for the truth does not have a devastating effect because:</p> <ul style="list-style-type: none"> <li>• Alicia overcomes her fears in order to find the truth and learn about the reality behind the privileged world in which she lives. She suffers but is happy to confront her husband and fight for the truth.</li> <li>• Sara, Gabi's grandmother, feels saddened by knowing the truth about what happened to her daughter and son-in-law, but her desire to find</li> </ul>

	the whereabouts of her granddaughter and expose the truth gives her a purpose that encourages her to carry on.
<b>17(b)</b>	<p><b>La historia oficial – Luis Puenzo</b> Students need to analyse to what extent the film can be considered a tragedy. They may refer to the following in their answers:</p> <p>Some elements of the film that make it a tragedy are the presentation of Alicia as a tragic hero, the public’s sympathy, and the unhappy ending.</p> <ul style="list-style-type: none"> <li>• Alicia can be considered a tragic hero who encounters a significant challenge, as she discovers her close links to a corrupt government. This brings her own family to breaking point when she decides to pursue the truth.</li> <li>• Alicia redeems herself throughout the film. Her character develops from being a woman who is oblivious to the cruelties of the society she is part of, to becoming an ally to those exposing the government.</li> <li>• The viewers can sympathise with Alicia, as they discover the truth through her eyes. It is easy to feel the tension build as Alicia gets closer to finding out Gabi’s true origins.</li> <li>• The end is tragic, as it involves Alicia being the recipient of Roberto’s rage. He becomes violent towards her when he finds out that Gabi is not there. This is juxtaposed with the fact that, in the end, Gabi is staying with Roberto’s mother and not with her real grandmother as Roberto thought.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>18(a)</b>	<p><b>La lengua de las mariposas – José Luis Cuerda</b> Students need to evaluate if education is seen as a tool for freedom or repression in the film. They may refer to the following in their answers:</p> <p>It could be said that education is seen as a tool for freedom because:</p> <ul style="list-style-type: none"> <li>• Don Gregorio understands that through the acquisition of knowledge children have more freedom to pursue their rights and have a fulfilling life. He uses his lessons to introduce children to enlightening concepts, including an understanding of nature and its forces.</li> <li>• Ramón, Moncho’s father, welcomes the values represented by the Republic and praises don Gregorio for his teaching as he sees him as an ally. They both support human rights and freedoms.</li> </ul> <p>It could be said that education is seen as a tool for repression because:</p> <ul style="list-style-type: none"> <li>• The priest openly criticises don Gregorio for his teaching methods as he feels that children are not being instructed in the ways of the Catholic Church as they should. This highlights how the Church used education to indoctrinate and repress people.</li> <li>• Moncho is very scared of school as he has heard stories about teachers who physically punish students. This shows a reality that was common before the Republic, when teachers used corporal punishment.</li> </ul>
<b>18(b)</b>	<b>La lengua de las mariposas – José Luis Cuerda</b>

	<p>Students need to analyse how the rural aspects portrayed in the film affect the characters' lives in the Galicia of the time. They may refer to the following in their answers:</p> <p>The director portrays the rural Galicia of the time through women performing daily tasks, children playing and interacting with nature, the village market and the villagers' access to the news.</p> <ul style="list-style-type: none"> <li>• At the start of the film, we can see women doing the washing by the river, which shows a sense of community during daily tasks in rural life.</li> <li>• Children can be seen playing in the streets and countryside, which highlights the sense of freedom that children could experience thanks to the rural village where they live.</li> <li>• The director also shows the village market where all people from the village interact in one way or another and emphasises how certain places are frequented by people to share their political views.</li> <li>• Thanks to the rural environment in which the children live, don Gregorio is able to develop a scientific and inquisitive spirit in the students he teaches.</li> <li>• Given the distance from the village to bigger cities, the news about the political developments in the rest of Spain reach the villagers by radio, press and propaganda.</li> </ul>
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Question number	Indicative content
<b>19(a)</b>	<p><b>La misma luna – Patricia Riggen</b></p> <p>Students need to evaluate whether hard work is shown as the only way to have a better quality of life in the film. They may refer to the following in their answers:</p> <p>Hard work is highly valued by Rosario, Doña Carmen, Enrique and Carlitos. However, it does not always lead to a better life.</p> <ul style="list-style-type: none"> <li>• Rosario works hard to provide for her son back in Mexico and to build a better future for both. However, she realises that the only way to be fully happy is to be reunited with her son, not simply by having enough money.</li> <li>• Doña Carmen works hard in her own business to maintain a decent standard of living; however, she makes extra money by charging a fee to help people cross the border illegally. It seems that working hard is not enough and she needs to make money illegally to survive.</li> <li>• Enrique and other undocumented immigrants work hard to make a living in the USA, however, they live in fear of being discovered and cannot enjoy the better standard of life they dream of.</li> <li>• Carlitos saves up money from what Rosario sends him monthly and his part-time job and uses it to pay the <i>coyotes</i> to cross the border. He loses his money and finds himself in a very vulnerable position. He realises that being kind to others and remaining positive is what leads to him having a better quality of life.</li> </ul>
<b>19(b)</b>	<b>La misma luna – Patricia Riggen</b>

	<p>Students need to analyse how the film shows the vulnerability of people who illegally cross the border between Mexico and the United States. They may refer to the following in their answers:</p> <p>The film shows how Doña Carmen and the <i>coyotes</i> take advantage of vulnerable people who want to cross the border illegally; Carlitos and Rosario exemplify how people are more vulnerable once they become undocumented immigrants.</p> <ul style="list-style-type: none"> <li>• Doña Carmen works closely with the <i>coyotes</i>, helping people to cross the US border illegally. Even though it is not openly advertised, people who are in a vulnerable situation, like Carlitos, are aware of the business and its high cost. This represents a common issue in Central American countries.</li> <li>• The <i>coyotes</i> we see in the film are a couple of students who want some extra cash for their college fees and who risk the lives of vulnerable people who want to cross the border illegally. This shows that people are desperate to earn some money and are willing to take risks.</li> <li>• Carlitos exemplifies the vulnerability of those who cross the border illegally, falling into the hands of a man who tries to sell him to a pimp. Later, he is almost caught by the immigration police and has to start a road trip in search of his mother all by himself.</li> <li>• Rosario realises she has no job security; despite working hard, she is fired and finds herself desperate to get a job. This prompts her to start considering getting married in order to be eligible for a Green Card.</li> <li>• Rosario feels desperate when she finds out that Carlitos has gone missing and she cannot leave Los Angeles to go and look for him, as she would face deportation.</li> </ul>
<b>Question number</b>	<b>Indicative content</b>
<b>20(a)</b>	<p><b>Las 13 rosas – Emilio Martínez-Lázaro</b></p> <p>Students need to evaluate if Virtudes’ main role in the film is to represent the JSU’s (United Socialist Youth) fight. They may refer to the following in their answers:</p> <p>It could be said that Virtudes’ role is to represent the JSU because:</p> <ul style="list-style-type: none"> <li>• Virtudes is an idealistic Republican militant who openly encourages other people to join the cause of the Second Republic. She works as a secretary for the local resistance movement.</li> <li>• Virtudes and Carmen are involved in making sure that anti-Franco propaganda reaches as many people as possible.</li> </ul> <p>It could be said that Virtudes’ role is not only to represent the JSU because:</p> <ul style="list-style-type: none"> <li>• Virtudes highlights how women’s destinies are heavily influenced by the men in their lives. Virtudes develops a close relationship to Valentín, who fights for the Republicans. The viewers can see how her relationship with him becomes the focus of her character, especially as she hopes to meet him again before her execution.</li> <li>• Virtudes’ role is also to support Carmen, not only as a JSU activist, but as a friend when they are in jail, especially as Carmen is separated from the other <i>13 rosas</i>.</li> </ul>

<b>20(b)</b>	<p><b>Las 13 rosas – Emilio Martínez-Lázaro</b></p> <p>Students need to analyse to what extent the film shows very little about the political ideology of the time. They may refer to the following in their answers:</p> <p>According to some, the director decides to leave out some key aspects of <i>las 13 rosas'</i> lives, such as the full name they were known by, and the political divisions in society. The director puts a bigger emphasis on the relationships within the group and with members of the Francoist regime.</p> <ul style="list-style-type: none"> <li>• The film fails to refer to the full name <i>las 13 rosas</i> were originally known for: <i>las 13 rosas rojas</i>. This clearly takes away a heavy political symbol to show their support for Republican ideals.</li> <li>• <i>Las 13 rosas</i> are mostly represented as happy and positive women, who, despite the challenges, do not lose faith and remain positive. This takes away from the real suffering they endure and how they are affected by the torture inflicted upon them in jail.</li> <li>• The film uses Carmen Castro, the jail officer, as a fascist who develops a soft spot for <i>las 13 rosas</i>, especially Blanca. This could be seen as a softened approach to the inhumane conditions and treatment in jail that people were subjected to during this time.</li> <li>• Some critics think that the film focuses on the relationships between the characters and presents the story without a heavy focus on the ideologies of Francoism or the Republicans. The viewers only get to know that <i>las 13 rosas</i> were opposed to the regime, but there is not an in-depth explanation of what it entailed.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<b>21(a)</b>	<p><b>Machuca – Andrés Wood</b></p> <p>Students need to analyse how the neighbourhood where Pedro lives underlines some of the key elements of the story. They may refer to the following in their answers:</p> <p>Pedro's neighbourhood is a perfect setting for some of the film's main themes: social inequality, poverty, political and social unrest and loss of innocence.</p> <ul style="list-style-type: none"> <li>• Social inequality is a key theme in the film. The neighbourhood where Pedro lives is representative of the informal settlements that were built between 1950 and 1980 in Chile. This helps the viewer understand the social issues that affected so many people at the time.</li> <li>• Pedro's father is an alcoholic who does not contribute to the family, but instead causes difficulties. This highlights some of the causes of the poverty in which families such as Pedro's live, which is one of the key themes of the film.</li> <li>• The political and social unrest caused by Pinochet's coup is one of the key themes in the film. When the police raid the neighbourhood and attack some of the neighbours, including Silvana and her father, the viewers witness a violent police force.</li> <li>• Loss of innocence is a key theme in the film, and it is explored during the period the three main characters spend time together in Pedro's neighbourhood.</li> </ul>

<p><b>21(b)</b></p>	<p><b>Machuca – Andrés Wood</b>  Students need to evaluate to what extent Juana María de Machuca, Pedro’s mother, is the strongest influence on Pedro’s personality. They may refer to the following in their answers:</p> <p>Juana María is a proud mother who has a positive influence on Pedro because of her values and hard work. However, it could be said that either Padre McEnroe or Silvana has the strongest influence on him.</p> <ul style="list-style-type: none"> <li>• Juana María defends Padre McEnroe to other parents who consider that their privileged children should not mix with children from poorer backgrounds. This has a significant effect on Pedro as he sees that her poverty does not define her or prevent her from speaking her mind.</li> <li>• Juana María works hard to provide for her family and despite her husband’s alcoholism and abusive behaviour, she protects Pedro and instils good values in him, which are decisive for his development.</li> <li>• It could also be said that Padre McEnroe has the most significant influence on Pedro’s personality. He gives Pedro access to an education he would not have dreamed of in other circumstances. Pedro’s appreciation for Padre McEnroe can be seen when Pedro says to his mother that he would like to be a priest when he is older, so he can help people in need.</li> <li>• It could also be said that Silvana is the biggest influence on Pedro’s character. She is slightly older than him and can introduce him to experiences that are new to him. Her death has a significant impact on him, as this highlights the violence they face because of their impoverished background.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<p><b>22(a)</b></p>	<p><b>Mar adentro – Alejandro Amenábar</b>  Students need to evaluate to what extent Galicia’s geographical context, as shown in the film, is essential for the development of the story. They may refer to the following in their answers:</p> <p>Galicia’s coasts and rural setting are fundamental for the development of the story, by highlighting the relationship between the characters and the sea, the sense of isolation and freedom in the film.</p> <ul style="list-style-type: none"> <li>• Galicia and its coast provide the perfect setting for a story involving a family of sailors and how impossible it is for them to access the sea, despite being so close to it. Ramón’s tragic accident separates them from their passion.</li> <li>• The rural setting enhances the feeling of isolation that Ramón and his family experience. It is an ordeal involving significant logistical challenges, for them to access the city or even leave the house.</li> <li>• Thanks to the rural setting, Ramón’s family can adapt to a more self-sufficient lifestyle, which allows them to care for him while working the land.</li> <li>• When Rosa takes Ramón to his final residence, he can once again appreciate the beauty of the sea, which highlights his feelings of freedom by knowing he will be able to end his life and end his imprisonment.</li> </ul>
<p><b>22(b)</b></p>	<p><b>Mar adentro – Alejandro Amenábar</b></p>

	<p>Students need to analyse how Amenábar presents the contrast between Ramón and Padre Francisco. They may refer to the following in their answers:</p> <p>Ramón and Padre Francisco are presented as contrasting characters based on their outlook on life, use of technology and communication skills.</p> <ul style="list-style-type: none"> <li>• The audience sees how resourceful Ramón is, as he develops some basic technology to help him communicate and access some entertainment. However, Padre Francisco makes better use of technology to move around and live a more independent life.</li> <li>• Ramón is an intelligent gentleman, but despite his apparent calmness, he is very negative and pessimistic about life. Padre Francisco is very well educated and presents himself as an optimistic person who does not want to give up his passion for life, despite the circumstances.</li> <li>• Ramón likes to listen to music as it helps transport his mind to places he cannot reach in real life. However, he refuses to use a wheelchair to transport himself physically to these places, which is something that Padre Francisco does. It could give the impression that Ramón is rejecting the possibility of having a better quality of life.</li> <li>• Padre Francisco tries to change Ramón's mind and is not willing to understand his reasoning. He is also portrayed as a judgemental person who implies Ramón's family's lack of love towards him is the main reason for him wanting to end his life. However, Ramón is not trying to change Padre Francisco's views on his own life, being more respectful of the other man's feelings.</li> <li>• Even though Padre Francisco comes to visit Ramón, it is impossible for them to be in the same room, because of the stairs. The director presents this exchange in a comical way, which supports Ramón's point that using a wheelchair to improve one's lifestyle is in fact a false improvement, as many things in life are still inaccessible.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<b>23(a)</b>	<p><b>También la lluvia – Icíar Bollaín</b></p> <p>Students need to analyse the importance of female characters in the film. They may refer to the following in their answers:</p> <p>Women are not the main characters in the film; however, their role is to search for the truth, ignite change and protect life. They offer a different perspective to the film.</p> <ul style="list-style-type: none"> <li>• The only female member of the film crew is María. Her role is to document everything that happens behind the scenes during the shooting of the film. Even though her role seems passive, she actively documents the tragic events that unfold during their stay until Sebastián orders her to stop.</li> <li>• Belén has a significant role in the film; she is not only a star in the film they are shooting, but also a catalyst for Costa's development. The audience sees a shift in the focus of the story, from making a film to ensuring Belén's wellbeing.</li> <li>• Teresa, Daniel's wife, is not overly excited about the film or the money that both Daniel and Belén are being paid. Her main role is to protect her family and that is why she reaches out to Costa.</li> <li>• There is a scene where a group of indigenous women are asked to re-enact a scene where their children are being drowned. They refuse to do so, and this highlights their role as protectors of life, and illustrates how unimaginably horrific the situations were that people suffered during the Spanish colonisation.</li> </ul>

<p><b>23(b)</b></p>	<p><b>También la lluvia – Icíar Bollaín</b>  Students need to evaluate the success of Costa and Sebastián’s decision to shoot the film in Bolivia. They may refer to the following in their answers:</p> <p>Costa and Sebastián’s decision can be seen as successful regarding money, the setting of the film, and the development of the characters. It could also be seen as unsuccessful as they have to postpone the making of the film.</p> <ul style="list-style-type: none"> <li>• The cost of shooting the film in Bolivia is relatively low because of the locations. This makes it easier for Sebastián to realise his dream of producing a film about Spanish colonisation. Otherwise, it would not have been possible.</li> <li>• Having indigenous people acting in the film was possible given the high levels of indigenous population in Bolivia. The challenging financial circumstances they live in makes it easy for Costa to offer low wages to actors.</li> <li>• The political and social situation in Bolivia is very important as it adds a significant layer to the film, exposing the current effects of colonisation, as opposed to an old story that took place and finished centuries ago. This makes the filming more poignant.</li> <li>• Sebastián has to postpone the making of his film because of the social and political unrest in Bolivia. This could be seen as a failure, but also it shifts the focus of the film to the relationship between Costa and Daniel, which was a successful turn of events.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<p><b>24(a)</b></p>	<p><b>Todo sobre mi madre – Pedro Almodóvar</b>  Students need to evaluate if the conflicts relating to gender identity are essential to the film’s plot. They may refer to the following in their answers:</p> <p>It could be said that the conflicts relating to gender identity are essential because:</p> <ul style="list-style-type: none"> <li>• Lola’s transformation as a transgender woman is central to her conflictive relationship with Manuela and Hermana Rosa. Her choice of lifestyle is the main reason why she does not have a relationship with her son Esteban.</li> <li>• Agrado’s character focuses the film’s attention on the vulnerability of transgender women. She helps the viewer to explore the themes of sexual abuse, sex workers, identity and acceptance which are key to the film.</li> </ul> <p>It could be said that the conflicts relating to gender identity are not essential because:</p> <ul style="list-style-type: none"> <li>• Motherhood is key to the film’s plot, ranging from the experiences of Manuela as a single mother and a grieving mother, to the experiences of Hermana Rosa as a terminally ill mother and as the daughter of a disappointed mother.</li> </ul>

	<ul style="list-style-type: none"> <li>• Esteban’s search for the truth has nothing to do with his father’s gender identity and transcends his own death and takes his mother on a journey of self-discovery and acceptance.</li> </ul>
<b>24(b)</b>	<p><b>Todo sobre mi madre – Pedro Almodóvar</b></p> <p>Students need to analyse how the film helps us to understand better life in Barcelona at the time. They may refer to the following in their answers:</p> <p>The Barcelona portrayed in the film allows the viewer to see aspects of post-Franco Spain such as <i>La Movida</i>, sexual freedom, prostitution and prejudice.</p> <ul style="list-style-type: none"> <li>• The first time that we see images of Barcelona in the film, it is an aerial shot of its nightlife. This highlights how Barcelona was one of the cities where the <i>La Movida</i> movement flourished.</li> <li>• There is clear evidence of a sexually awakened society, especially through the characters of Lola and Agrado. This is linked to the decriminalisation of homosexuality and access to contraceptives following the end of Franco’s dictatorship.</li> <li>• In Barcelona, sex workers experience some new freedoms, however, they are exploited and abused regularly. This can be seen in the film through the work of Hermana Rosa supporting abused sex workers in Barcelona.</li> <li>• Despite the end of Franco’s dictatorship, there are some traditional Catholic people in Barcelona who openly reject people who do not follow the teachings of the Church. Hermana Rosa’s mother is a clear example of this sector of society, which struggles to come to terms with the existence of transgender people.</li> </ul>

<b>Question number</b>	<b>Indicative content</b>
<b>25(a)</b>	<p><b>Voces inocentes – Luis Mandoki</b></p> <p>Students need to evaluate the effect that Cristina María’s character has on Chava’s life. They may refer to the following in their answers:</p> <p>Cristina María has a positive, and, to some extent, negative, effect on Chava. She helps him survive the turbulent times in which they live, but it could be said that she also puts him in danger.</p> <ul style="list-style-type: none"> <li>• Cristina María is Chava’s love interest in the film. It can be said that she has a positive effect on Chava’s life as she allows him to explore feelings of love, coming of age, and hope in the middle of the Salvadoran Civil War.</li> <li>• Following the irruption of the army into Chava’s school, they take some of Chava’s friends which makes him very upset. Cristina María makes him feel happy again by accepting to go out with him to fly paper kites. This is a very important moment for him.</li> <li>• When Chava is with Cristina María, he puts her safety first, which can be dangerous considering the curfew they live under. This has a negative effect on him and his mother, who worries about him and then punishes him for being late home.</li> <li>• Cristina María tries to protect Chava when there is an attack on the school grounds, but Chava wants to go with his mother.</li> <li>• When Chava discovers that Cristina María has been killed when her house was bombed, he feels completely lost and decides to join the guerrilla forces, which indirectly leads to the death of his close friends at the hands of the army as they follow him.</li> </ul>

<b>25(b)</b>	<p><b>Voces inocentes – Luis Mandoki</b></p> <p>Students need to analyse the relevance of the Church and its representatives in the film. They may refer to the following in their answers:</p> <p>The Church plays an active role in the community, despite their loss of faith. It plays a significant role standing up for the rights of vulnerable people, but has little effect against the abuse from the army officials.</p> <ul style="list-style-type: none"> <li>• Chava asks his grandmother if she is praying for the end of the war, and she seems dismissive and explains that it will take much more than just prayers to finish the Salvadoran Civil war, and that it is possibly never going to end. This shows that some people have lost faith in the Church.</li> <li>• The Priest confronts the soldiers on multiple occasions, which shows a rupture between the Church and the government officials. This is initially on relatively good terms, but the soldiers end up being violent towards the Priest.</li> <li>• Chava becomes increasingly aware of the support that the Priest is giving to people and how violent the soldiers are being towards him. This gives Chava hope that there is someone looking after them.</li> <li>• The Priest uses the church building to protect Chava, and to facilitate the attack on the army by the guerrilla forces, which causes the Priest to be punished by the army.</li> <li>• Once the school is closed, people gather around the church to pray, but the Priest explains that there will be no mass, and instead gives a speech that not only exposes the inhumane attitude of those who are killing people, but also encourages people to take action rather than just pray.</li> </ul>
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<b>Question number</b>	<b>Indicative content</b>
<b>26(a)</b>	<p><b>Volver – Pedro Almodóvar</b></p> <p>Students need to analyse why the director uses the theme of superstition throughout the film. They may refer to the following in their answers:</p> <p>Using superstition in the film allows the director to explore Spanish traditions, characters' fears, supernatural explanations to inexplicable events and adds an element of humour.</p> <ul style="list-style-type: none"> <li>• Almodóvar explores people's beliefs and superstitions around topics such as life after death. The opening scene shows people cleaning tombs, and even preparing their own tombs before their death. This highlights the idea of death as a transition instead of the end of life.</li> <li>• When Tía Paula dies, the women gather and discuss the supernatural elements surrounding her death, especially the visit from a spirit to alert Agustina of Tía Paula's death. This seems a completely credible story to the women from the town.</li> <li>• People's blind acceptance of superstition allows them to accept the fact that Irene is back from the dead to help her sister – Tía Paula. This also adds a humorous element to the film.</li> <li>• Sole explains the return of Irene as her need to complete some unfinished business, accepting the fact that she is a ghost living among them.</li> </ul>

	<ul style="list-style-type: none"> <li>• In Augustina’s last days, she is happy to welcome Irene’s ghost to help her in her final days. This is not an unusual situation given the superstitious beliefs prevalent in the town.</li> </ul>
<p><b>26(b)</b></p>	<p><b>Volver – Pedro Almodóvar</b></p> <p>Students need to evaluate to what extent Madrid offers a better quality of life to Raimunda and her family in the film. They may refer to the following in their answers:</p> <p>It could be said that Madrid does offer a better quality of life for them because:</p> <ul style="list-style-type: none"> <li>• There are many women working in Madrid, which is not a common sight in smaller towns. This shows that women like Raimunda and Sole have more opportunities in Madrid, which would explain why so many people leave more rural areas.</li> <li>• People can live their lives more freely, even if it means breaking the law with illegal business (Sole) or getting away with murder (Raimunda and Paula).</li> </ul> <p>It could also be said that they have a better quality of life in rural towns because:</p> <ul style="list-style-type: none"> <li>• There is a more established sense of close community and family, where people always look after each other, for example Agustina and Tía Paula.</li> <li>• The pace of life is slower and calmer in smaller towns, therefore it could be said that people have a more relaxed way of life there. This can be seen in the way Agustina and Tía Paula live in their family home.</li> </ul>

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