



Mark Scheme (Results)

Summer 2025

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.

GCE A Level Spanish

Paper 2 mark scheme

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	Puerto Rico is an island of just	Puerto Rico es una isla de (tan) solo	con solo sólo apenas únicamente solamente rozando los - que tiene una población de solo 3,5 millones de habitantes y que (<i>this would be correct for boxes 1+2</i>) - en donde viven solo 3,5 millones de habitantes y que (<i>this would be correct for boxes 1+2</i>)	lugar	1
2	3.5 million inhabitants which	3,5 millones <u>de</u> habitantes que	la cual ciudadanos residentes 3.5	inhabitants* millón un 3,5 millones	1

			tres millones y medio que cuenta con con 3,5		
3	has become a huge musical force.	se ha convertido en una enorme potencia musical.	ha llegado a ser se ha vuelto una se ha transformado colosal gran / grande influencia fuerza musical. fuerza de música. es hoy una potencia musical. ha llegado a tener una influencia enorme en la música.	se ha puesto <i>*Reject incorrect word order, i.e. musical potencia</i>	1
4	Bad Bunny, currently	Bad Bunny, en la actualidad	hoy (en) día a día de hoy actualmente en este / el momento en estos tiempos ahora (<i>mismo</i>) de momento hoy por hoy en la actualidad may <i>appear at the end of box 5</i>	El conejo malo	1
5	one of the most successful musicians	uno de <u>los</u> músicos más exitosos	artistas cantantes intérpretes con más éxito con mayor éxito de mayor éxito, más reconocidos, más influyentes <i>Tolerate mas without an accent.</i>	triunfador lo más extioso <i>*Penalise the lack of definite article. If the candidate misses it again later, do not penalise as it would be a repeated error.</i>	1
6	whose lyrics	cuyas letras	cuyas canciones cuyos versos cuyos textos cuya letra	quien quienes palabras líricas que sus letras que su letra	1
7	have highlighted political and social issues,	han destacado temas políticos y sociales,	resaltado subrayado han denunciado han puesto de relieve han sacado a la luz problemas cuestiones asuntos problemáticas <i>Accept the present tense making sure that it agrees</i>	mostrado	1

			<i>with the subject in box 6, i.e. cuya letra destaca...</i> <i>If a definite article is added in front of 'temas' it is acceptable as long as it is grammatically correct.</i>		
8	says, "Here, our relationship with music means everything".	dice: "Aquí, nuestra relación con <u>la</u> música (lo) es todo".	ha dicho significa quiere decir representa todo es imprescindible es esencial significa muchísimo vale todo	se dice es muy importante nuestro mucho	1
9	For more than a century now,	Desde hace más de un siglo,	Por más de un siglo Durante más de un siglo Ya hace más de un siglo que cien años, un centenario una centuria <i>Ignore 'ahora' at the end of the sentence.</i>	más que desde más de para un centuario*	1
10	this country's culture has been exported	<u>la</u> cultura de este país se exporta	se difunde se ha exportado se ha difundido se ha llevado al extranjero se ha compartido con el mundo ha sido exportada	se ha sido exportado mandado/a transportado/a nuestro país	1
11	not only to the United States	no sólo hacia (los) Estados Unidos,	no únicamente no solamente EE. UU. a los Estados Unidos a Norteamérica	USA estados unidos <i>without capital letters</i>	1
12	but also to the rest of the world.	sino también al resto del mundo.	hacia el sino que a nivel mundial al mundo entero <i>tolerate 'si no' as separate words</i>	pero a todo del mundo*	1
13	At a time of growing concerns	En momentos de creciente preocupación	En tiempos de En un tiempo En un período En un momento de creciente mucha En una época Durante En una era de creciente inquietud cada vez mayor cada vez más miedos crecientes crecientes preocupaciones	A la vez precarierades crecidas preocupas* preocupantes	1

			preocupación que va aumentando (<i>the verb 'va' needs to agree with the word used to translate 'concerns' otherwise it would be considered a grammatical error and would be incorrect.</i>		
14	about racism and social inequality,	por <u>el</u> racismo y <u>la</u> inequidad social,	sobre a causa del debido al del racismo y la inequidad la injusticia la desigualdad la falta de igualdad la disparidad la brecha social	inequalidad* inegualidad*	1
15	it is younger generations	son <u>las</u> nuevas generaciones	las generaciones menores las generaciones más jóvenes es la generación joven es la generación de jóvenes es la generación juvenil	es las nuevas generaciones los jóvenes	1
16	who continue developing	quienes siguen desarrollando	que continúan creando sacando produciendo <i>if a singular noun has been used in box 15, then 'quien sigue' would be correct</i>	a + <i>infinitive verbs</i> , i.e 'a desarrollar'	1
17	new sounds and rhythms	nuevos sonidos y ritmos	melodías nuevas melodías y ritmos melodías y ritmos nuevos	canciones	1
18	as a result of immigration and cultural exchange.	como resultado de <u>la</u> inmigración y <u>del</u> intercambio cultural.	como consecuencia en consecuencia a* gracias a debido a a causa de por culpa de migración intercambio de la(s) cultura(s). y el intercambio cultural.	resultado* emigración exchangar* inmigration* cambio gracias de	1
19	These artists are making sure that	Estos artistas <u>se aseguran de</u> que	se están asegurando están asegurándose están procurando están velando por que se encargan de que se esfuerzan por que están haciendo que sin duda procuran / se aseguran de (<i>followed by an infinitive</i>)	Estas artistas aseguran que hacen seguro* haciendo seguro*	1

20	they are being heard.	sean oídos.	son oídos. escuchados. los escuchen/escuchan. les escuchen/escuchan. estén/están siendo oídos. se les escuche/escucha. los oyen/los oigan. la gente los escuche/escucha. • ser oídos (<i>will require no 'que' in box 19</i>)	están oídos. se están haciendo oír. entendidos. escuchado.	1
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Sections B and C, Questions 2 to 26 (written response to works)

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

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

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

General guidance on using levels-based mark schemes

Step 1 Decide on a band

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

Step 2 Decide on a mark

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

Critical and analytical response (AO4)

This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify

points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

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

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

Marks	Description
0	No rewardable material.
1-4	- Points of view relating to issues/themes/cultural or social contexts are presented, with simplistic justification; limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. - Limited ability to form arguments or draw conclusions. - Response relates to the work but limited focus on the question.
5-8	- Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. - Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. - Response relates to the work but often loses focus on the question.
9-12	- Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. - Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. - Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	- Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. - Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. - Predominantly relevant response to the question.
17-20	- Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. - Detailed, logical arguments and conclusions are made that consistently link together. - Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

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

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

Marks	Description
0	No rewardable language.
1-4	- Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. - Limited range of vocabulary resulting in repetitive expression. - Limited use of terminology appropriate to literary and cinematic analysis.
5-8	- Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. - Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. - Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	- Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. - Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. - Some use of terminology appropriate for literary and cinematic analysis.
13-16	- Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. - Frequently varied use of vocabulary, resulting in regular variation of expression. - Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	- Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. - Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. - Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

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

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

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

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (A03)

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

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

Marks	Description
0	No rewardable language.
1-2	- Limited sequences of accurate language resulting in lapses in coherence. - Errors occur that often prevent meaning being conveyed.
3-4	- Some accurate sequences of language resulting in some coherent writing. - Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	- Frequent sequences of accurate language resulting in generally coherent writing. - Errors occur that occasionally hinder clarity of communication
7-8	- Accurate language throughout most of the essay, resulting in mostly coherent writing. - Errors occur that rarely hinder clarity of communication.
9-10	- Accurate language throughout, resulting in consistently coherent writing. - Any errors do not hinder clarity of communication.

Additional guidance

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

Errors that **do not hinder clarity:**

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

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

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

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

Indicative content

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

Question number	Indicative content
2(a)	Bodas de sangre – Federico García Lorca Students need to evaluate if the Madre is responsible for, or a victim of, the tragedy. They may refer to the following in their answers: The Madre has lost all the men in her family in tragic events involving knives. It could be said that she is a victim of the tragedy in the play because: • She suffers a lot following the deaths of her husband and son and is haunted by the thought that her youngest son might suffer the same fate: <i>"Por eso es tan terrible ver la sangre de una derramada por el suelo."</i> • The Madre ignores the fact that the Novia was in a relationship with Leonardo from the Félix family, and that the Novia's mother abandoned her own husband. She hopes that her son's relationship with the Novia will flourish and will be blessed with many grandchildren: <i>"a ver si me alegras con seis nietos."</i> It could also be said that the Madre is responsible for the tragedy because: • She values family honour enough to encourage the Novio to go and defend it: <i>"Esa gente mata pronto y bien...; ipero sí, corre, y yo detrás!"</i> • The Madre is aware that by sending her son to chase Leonardo and the Novia, she may lose her son, but still does it: <i>"Ha llegado otra vez la hora de la sangre."</i>
2(b)	Bodas de sangre – Federico García Lorca Students need to analyse how Lorca highlights certain elements of rural Spain at the time in the play. They may refer to the following in their answers: The Padre and the Novio talk about the importance of land in the countryside. Lorca uses stage directions and the character of the woodcutter to describe the countryside and how it adds to the tragedy. • The Madre highlights the isolation in which people live in the countryside: <i>"Cuatro horas de camino y ni una casa ni un árbol."</i> • Land ownership is vital in rural Spain and marriages bring families and their lands together. The Padre values highly the land belonging to the Madre and looks forward to bringing their two families' lands together: <i>"Tú eres más rica que yo."</i> • The Padre wishes he had had sons to work the land and make it more fruitful: <i>"Si yo hubiera tenido hijos hubiera comprado todo este monte hasta la parte del arroyo."</i> • The Novio mentions the advantages of bringing children up in the countryside: <i>"El monte es barato y los hijos se crían mejor."</i> • Lorca uses stage directions to describe the woods and night conditions in which the tragedy unfolds: <i>"Bosque. Es de noche. Grandes troncos húmedos. Ambiente oscuro."</i>

Question number	Indicative content
3(a)	Como agua para chocolate - Laura Esquivel Students should analyse how Pedro and Dr Brown exemplify the theme of love in the text. They may refer to the following in their answers: Pedro and Dr Brown experience love in different ways in the text. They both love Tita and they love their children; however, their experiences vary a great deal. • Pedro's declaration of love towards Tita highlights his intentions to love her forever: "<i>Le juro que tendrá mi amor por siempre.</i>" Tita returns his love and, despite all the tribulations, they remain in love forever: "<i>Lo amó desde esa noche para siempre.</i>" • When Pedro asks for her hand in marriage, he makes a daring decision in order to pursue this love: "<i>me caso sintiendo un inmenso e imperecedero amor por Tita.</i>" • Dr Brown suffers a great loss and feels almost incapable of love again, until he meets Tita. He waits patiently for Tita to heal and accept him as her partner. He cares for her tenderly, almost like a father figure. • When Dr Brown discovers that Tita's feelings for him are not strong enough, he wishes her well making it clear that Pedro should treat her as she deserves to be treated: "<i>yo seré el primero en felicitar a Pedro y pedirle que te dé el lugar que te mereces.</i>" • Dr Brown and Pedro love their children and are happy when their children get married, even though their own marriages did not work out well.
3(b)	Como agua para chocolate - Laura Esquivel Students need to evaluate the importance of the blanket Tita crocheted as a symbol of her feelings. They may refer to the following in their answers: Tita starts crocheting the blanket the night that Pedro mentions marriage to her for the first time. This blanket symbolises Tita's feelings of sadness, comfort, helplessness and warmth. • Tita pours her feelings of sadness into crocheting the blanket on the night Pedro agrees to marry Rosaura: "<i>rabiosamente tejíó y lloró y tejíó.</i>" • Tita continues crocheting the blanket every night; one night, after doing her crocheting, she starts writing her recipe book. This represents Tita's feelings of being comforted by the warmth of the blanket as she observes how life unfolds in front of her: "<i>Se cubrió entonces con su colcha (...)y añadió: «Hoy que comimos este platillo, huyó de la casa Gertrudis...».</i>" • Tita's feelings of worry and helplessness when Roberto is taken away from her are expressed through her obsessive crocheting: "<i>durante ese periodo había sido el quintuplicar el tamaño de su enorme colcha.</i>" • The blanket is the only thing that Tita takes with her when she leaves the ranch. Its appearance represents the mixture of emotions that Tita feels during her sleepless nights: "<i>la colcha mostraba una amalgama de colores, texturas y formas que aparecían y desaparecían como por arte de magia.</i>" • When Pedro dies, Tita looks for heat in her blanket and using the matches, sets fire to herself and the ranch. This helps her to find happiness close to Pedro: "<i>fue corriendo por la enorme colcha que había tejido noche tras noche de soledad e insomnio y se la echó encima.</i>"

Question number	Indicative content
4(a)	Crónica de una muerte anunciada – Gabriel García Márquez Students need to evaluate if knowing the tragedy's end at the start of the novel is a successful stylistic technique. They may refer to the following in their answers: García Márquez starts the novel by stating that Santiago Nasar will be killed. It could be said that it is a successful stylistic technique because: • García Márquez incorporates elements of superstition which make the reader wonder what supernatural elements were involved in the killing of Santiago: <i>"Tampoco Santiago Nasar reconoció el presagio"</i>. • The killing of Santiago is quickly described in a detailed and morbid way. By knowing how it happened, this may awaken the readers' curiosity: <i>"desde que salió de su casa a las 6.05 hasta que fue destazado como un cerdo una hora después"</i>. • The narrator quickly mentions that he was part of the events and, therefore, makes the readers interested in learning more about the events from his point of view: <i>"Yo estaba reponiéndome de la parranda de la boda"</i>. It could also be said that there are other stylistic techniques that are more successful, for example: • The use of very descriptive and raw language has a significant impact on the reader. • The journalistic style combined with a first-person narrative and omniscient narrator adds credibility to some of the events that otherwise would be hard to believe.
4(b)	Crónica de una muerte anunciada – Gabriel García Márquez Students need to analyse how the author presents the theme of love from different perspectives. They may refer to the following in their answers: García Márquez presents the theme of love from the perspective of different characters. For example: Bayardo, Ángela, Victoria Guzmán and Prudencia Cortés. • Bayardo shows his love towards Ángela by trying to impress her according to the social costumes of the time. This widens the emotional gap between them and leads him to a traumatic series of events. • Ángela Vicario starts experiencing love for Bayardo straight after he returns her to her family. Over many years, this love becomes an obsession: <i>"Me volví loca por él -me dijo-, loca de remate."</i> She and Bayardo eventually meet again and are ready to start a new relationship: <i>"-Bueno -dijo-, aquí estoy"</i>. • Victoria Guzmán's love life is determined by the wishes of Ibrahim Nasar, who secretly seduces her when she was only a teenager and then takes her in to serve in his family home once he stops caring for her. This is a common representation of the chauvinistic society at the time. • Prudencia Cortés is Pablo Vicario's fiancé. Her love for him is, to some extent, conditioned by his ability to defend the family's honour, despite its involving the killing of another person: <i>"no sólo estaba de acuerdo, sino que nunca me hubiera casado con él si no cumplía como hombre."</i>

Question number	Indicative content
5(a)	Eva Luna – Isabel Allende Students need to evaluate to what extent family relationships are important in the novel. They may refer to the following in their answers: Family relationships are varied in the novel and play a major role in the life of some of the characters. It could be said that this is an important aspect of the story because: • Eva Luna loses her mother at an early age and finds refuge with her Madrina. However, this loss, and later the loss of her Madrina, leave a huge gap in Eva Luna's life: <i>"no conocía aún la magnitud de mi pérdida"</i>. • Rolf Carlé has a traumatic childhood and even after his father's death, he feels haunted by him: <i>"Los años de infortunio junto a su padre eran un espejo roto en su memoria"</i>. He has a closer relationship with his mother, but she sends him abroad to save his life. Even then she treats him in a harsh way: <i>"No pareces hijo mío, Rolf, no tienes edad para comportarte como un chiquillo."</i> It could also be said that family relationships are not as important for other characters. For example: • Mimí and Eva become very close and help each other to overcome their childhood traumas. Their relationship is more important than any relationship they had with their families. • Huberto Naranjo has no connections to his family: <i>"Desde que pudo tenerse en sus dos pies, Huberto Naranjo vivió en la calle"</i>. He learns to survive by stealing, playing tricks on people and, later in life, by joining and leading a revolution. He develops a relationship with Eva Luna, but his revolutionary ideals get in the way and he chooses to distance himself from her.
5(b)	Eva Luna – Isabel Allende Students need to analyse how Allende presents the theme of education in the society at the time. They may refer to the following in their answers: Allende makes different references to education throughout the novel. For example, through the views of the Madrina, Rolf Carlé and his family and Eva Luna. • When Madrina takes in Eva Luna following the death of her mother, she makes it clear that education is not a thing for women: <i>"Si fueras hombre, irías a la escuela y después a estudiar para abogado"</i>. • Eva Luna accesses education through reading books and thanks to Mimí: <i>"ella se ocupaba de mi educación, clases de inglés, cursos para manejar, libros"</i>. • Lukas Carlé is a schoolteacher, he is authoritarian and uses violence as part of his teaching: <i>"Los castigos corporales formaban parte de la educación escolar"</i>. He is hated and feared by his students, as well as his family. • Rolf Carlé goes to live in South America. Once there, he cannot continue further education and has no other option but to learn the trade his uncle teaches him, so he becomes an assiduous reader: <i>"Ocupaba sus ratos libres en la lectura y en menos de un año había consumido todos los libros del pueblo"</i>.

Question number	Indicative content
6(a)	El coronel no tiene quien le escriba – Gabriel García Márquez Students need to evaluate to what extent poverty affects the lives of the colonel and his family. They may refer to the following in their answers: The long-awaited pension, the cockerel, the colonel's wedding rings, the clock and the weather highlight how poverty affects the colonel and his family. • The colonel awaits his pension every week but, towards the end, he and his wife realise that they may not ever see that money: "<i>Tengo la impresión de que esa plata no llegará nunca</i>". • The cockerel's maintenance puts the family in a position where they have to choose between feeding it or feeding themselves: "<i>Es pecado quitarnos el pan de la boca para echárselo a un gallo</i>." This is a dramatic example of the colonel's poverty. Even when there is a chance for the cockerel to win a fight, the colonel cannot benefit much from it: "<i>Somos los únicos que no tenemos ni un centavo para apostar</i>." • The colonel's wife tries to borrow some money using their wedding rings and even tries to sell the colonel's clock. This upsets the colonel as he struggles to come to terms with their poverty: "<i>ahora todo el mundo sabe que nos estamos muriendo de hambre</i>." • When it rains, there are leaks in the roof of the colonel's house, and the heavy rain and bad weather make the colonel and his wife's health deteriorate, especially due to the lack of food: "<i>Todo será distinto cuando acabe de llover</i>."
6(b)	El coronel no tiene quien le escriba – Gabriel García Márquez Students need to analyse how García Márquez uses humour as a stylistic technique in the novel. They may refer to the following in their answers: García Márquez uses humour to convey the struggles faced by some characters and his perspective on the social issues at the time. • The colonel struggles to wear his new shoes: "<i>El calzado debían venderlo con un mes de uso</i>." This humorous comment helps to highlight how much the colonel rejects modern life. • The colonel uses humour to deal with his extreme poverty and ill health: "<i>Me estoy cuidando para venderme (...) Ya estoy encargado por una fábrica de clarinetes</i>." • The doctor and Don Sabas joke about how diabetes is an illness that only rich people suffer: "<i>La pobreza es el mejor remedio contra la diabetes</i>." This highlights the fact that poor people don't have enough food. • The author implies that the cockerel somehow communicates with the colonel, who smiles at him and replies to him as if he were talking to one of his late comrades: "<i>La vida es dura, camarada</i>." This helps the reader to understand the complicity between the cockerel and the colonel. • The humour is, of course, mainly black humour and irony. There is also satire in the presentation of the Church, society and the political situation through characters such as the priest, the mayor, the lawyer, Don Sabas, etc.

Question number	Indicative content
7(a)	El túnel – Ernesto Sabato Students need to evaluate why Sabato decided the character of Allende would be blind. They may refer to the following in their answers: Allende's blindness brings a complex perspective to the relationship between María and Juan Pablo; this could have exacerbated Juan Pablo's anxiety and contributed to the tragic ending. • It is clear that Allende lost his sight only a few years before, which therefore makes the reader wonder how his marriage to María was before this happened. <i>"Como quedé ciego hace pocos años, todavía puedo imaginar bastante bien las cosas."</i> • Juan Pablo is shocked when he learns of the relationship between Allende and María: <i>"Soy Allende, marido de María"</i>. This situation makes the reader relate to Juan Pablo, as it is difficult to believe why María would put Juan Pablo in such an awkward position. • Sabato clearly shows Juan Pablo's feelings about himself: <i>"Me sentí una especie de monstruo, viendo sonreír al ciego"</i>. This links to the monster he becomes, who eventually murders María. • Sabato uses María's betrayal of Allende as a motive for Juan Pablo's hatred: <i>"sentí el deseo de llevar la crueldad hasta el máximo y agregué (...) -Engañando a un ciego"</i>.
7(b)	El túnel – Ernesto Sabato Students need to analyse the use of art to portray the social context in the novel. They may refer to the following in their answers: Ernesto Sabato uses art to introduce the reader to different social attitudes. This could be seen through different characters: Juan Pablo, Allende, Hunter and Mimí. • Juan Pablo despises the way critics overlook key aspects of his work, for example in his painting <i>Maternidad</i>: <i>"Nadie se fijó en esta escena"</i>. This could relate to how society turns a blind eye to Argentina's situation with immigrants working in inhumane conditions in the meat processing companies. • The scene in the painting is a representation of human struggles at the time: <i>"La escena sugería, en mi opinión, una soledad ansiosa y absoluta."</i> This scene represents human alienation and solitude, which is what Juan Pablo experiences, as he is looking desperately for someone with whom he can communicate. • At the country house, Mimí and Hunter discuss their views on a variety of artists, showing their enthusiasm for European and Russian literature in particular: <i>"¿Usted aguanta una novela rusa?"</i>. This relates to the interest of people in the political events at the time in Europe, as World War II had just come to an end.

Question number	Indicative content
8(a)	Ficciones – Jorge Luis Borges Students need to analyse how Borges presents the theme of time in the short story <i>El jardín de los senderos que se bifurcan</i>. They may refer to the following in their answers: Borges presents a story within a story, <i>El jardín de los senderos que se bifurcan</i> which was originally written by Ts'ui Pên as an attempt to create a story that was a labyrinth of time in itself. • In the story the narrator mentions how the present is the only important time: "<i>Siglos y siglos y solo en el presente ocurren los hechos</i>". • The narrator advises that, in order to succeed in an adventure, you must imagine that you have already been successful at it, that the future is already part of the past: "<i>debe imponerse un porvenir que sea irrevocable como el pasado</i>". • Labyrinths are part of the main character's family history, they not only cause him fascination, but capture his attention and make him lose track of time in a moment when he needs it the most: "<i>Pensé en un laberinto de laberintos, (...) que abarcara el pasado y el porvenir</i>". • Stephen Albert concludes that the story's main theme is time, and explains that that is the reason why the word <i>tiempo</i> is not part of the original story: "<i>en una enorme adivinanza, o parábola, cuyo tema es el tiempo</i>".
8(b)	Ficciones – Jorge Luis Borges Students need to evaluate whether it is possible to understand elements of the social context through the short stories. They may refer to the following in their answers: Borges creates a universe to explain his own perception of the world we live in. It could be said that it is possible to understand the social context at the time in the stories because: • Stories such as <i>El jardín de los senderos que se bifurcan</i> refer to the conflict during times of war in Europe, where the main character is desperate to communicate some information to his boss in Berlin, and the only way to do it is to murder Stephen Albert in Ashgrove. It could also be said that Borges avoids portraying a specific social context, by creating stories that lack a particular time setting. For example: • <i>Las ruinas circulares</i> describe the love between father and son in a context in which reality could be seen as a dream or vice versa. There is not a direct reference to a particular social context. • In <i>La lotería en Babilonia</i> people are in fear of their lives under <i>La Compañía</i> and they prefer <i>La cárcel</i>. It is set in an undetermined society.

Question number	Indicative content
9(a)	La casa de Bernarda Alba – Federico García Lorca Students need to evaluate the advice given by La Poncia to Adela about her relationship with Pepe. They may refer to the following in their answers: It could be said that La Poncia's advice is a good idea because: • La Poncia advises Adela to wait. Angustias is much older than Adela and childbirth at her age would have been very challenging at the time, therefore, it is likely that she would not survive it, leaving Pepe free to marry Adela. • La Poncia is trying to maintain the "honour" of the Alba family: "<i>quiero vivir en casa decente.</i>" She seems to be the only one who can appreciate the magnitude of the daughters' feelings and potential tragedy. It could also be said that her advice is not a good idea because: • Adela accuses La Poncia of being a scandalmonger and reminds her that she should be working instead: "<i>Métete en tus cosas, ioledora! ipérfida!</i>" Adela does not trust her, and therefore does not think that her advice is worth heeding. • Adela's desire for Pepe is beyond rational thinking and she is willing to do whatever it takes to be with him. She is not willing to consider foregoing her relationship with Pepe: "<i>Nadie podrá evitar que suceda lo que tiene que suceder.</i>"
9(b)	La casa de Bernarda Alba – Federico García Lorca Students need to analyse how Lorca portrays men in the society at the time. They may refer to the following in their answers: Lorca uses different characters to portray men in that society. • Lorca create a distinction between men and women by keeping women inside the house and away from men. Men are heard but never seen. • Bernarda emphasises the distance that should exist between men and women in society, for example during the funeral and at church: "<i>Las mujeres en la iglesia no deben mirar más hombre que al oficiante.</i>" • Adelaida's father and boyfriend are violent and abusive towards women, either by killing them or restricting their freedom. It is clear that men are not punished for these behaviours as they cover each other's faults: "<i>los hombres se tapan unos a otros las cosas de esta índole.</i>" • Men are the ones who control finances and have access to money. This can be seen in the funeral: "<i>De parte de los hombres esta bolsa de dineros para responsos.</i>" It is also clear that they are happy to marry whoever would improve their financial situation, as is the case of Pepe marrying Angustias: "<i>Vino por el dinero.</i>" • Men are allowed to express and satisfy their sexual desires as opposed to women. Women condone this and to some extent celebrate it as a sign of virility, as exemplified by La Poncia who gave her son money to sleep with a prostitute: "<i>Los hombres necesitan estas cosas.</i>"

Question number	Indicative content
10(a)	La casa de los espíritus – Isabel Allende Students need to analyse the impact that the earthquake has on Clara's everyday life. They may refer to the following in their answers: Clara has a premonition about the earthquake and when it happens, it has a dramatic effect on her relationship with Blanca and Esteban and her attitude towards running the house. • Clara is never interested in looking after or running any of the Trueba homes, <i>Las Tres Marías</i>, and <i>La casa de la esquina</i>. Férula is the person who makes sure things run properly, but once Esteban asks her to leave and never return, Clara has no support. After the earthquake, she has to take control and help with the reconstruction of <i>Las Tres Marías</i>: "<i>Por primera vez en su vida se hizo cargo, sin ninguna ayuda, de los asuntos materiales</i>". • On the night of the earthquake, Clara discovers Blanca's nocturnal escapades and links them to her somnolence and lack of energy during the day. She is both angry and relieved when she sees her once the earthquake has passed: "<i>le dio un par de bofetadas, pero luego la abrazó llorando</i>". • Given the many tasks that Clara now has in hand she is unable to look after Blanca properly and sends her to boarding school as a result: "<i>su madre no podía hacerse cargo de ella</i>." • Esteban feels very frustrated due to his inability to move as a consequence of his injuries from the earthquake; despite Clara's efforts to look after him, their relationship becomes more distant: "<i>Clara llegó a temerlo mucho más</i>", "<i>Llegó a detestarlo</i>."
10(b)	La casa de los espíritus – Isabel Allende Students need to evaluate the success of the structure of the novel in maintaining the readers' interest. They may refer to the following in their answers: It could be said that Allende is very successful in maintaining the readers' interest thanks to the structure because: • The first 10 chapters develop the story of the Trueba family, going through 4 generations and unravelling the intricate relationships between them. This ignites and maintains the reader's interest as there are some dramatic and magical developments. • The following 4 chapters focus on the national events that develop during the novel, particularly focusing on the political unrest and how that serves as a background for the characters to find revenge, forgiveness, and freedom. This allows the reader to link the family with the social reality of South American societies at the time. • The novel presents a circular narrative structure as it starts and ends with the same phrase in Alba's voice and Clara's words: "<i>Barrabás llegó a la familia por vía marítima...</i>". This gives the reader a sense of closure. It could also be said that there are other factors that are more successful in maintaining the readers' interest. For example: • the use of Magical Realism, the detailed descriptions of fantastic and supernatural events, and the troubled life of Esteban Trueba, among others.

Question number	Indicative content
11(a)	Modelos de mujer – Almudena Grandes Students need to analyse the importance of Juan’s staring at the narrator in the story <i>El vocabulario de los balcones</i>. They may refer to the following in their answers: The way Juan looks at the narrator is fundamental to the story as it creates a link between the two and help her to realise that she does not love her boyfriends. • As a teenager the main character gets used to looks from Juan, <i>el Macarrón</i>. Even though her friends find it unnerving how he follows her and stares at her in public, she does nothing to stop him and secretly becomes accustomed to his distant company. • Juan’s way of looking at the protagonist of the story is deep and causes an impression on her, which she cannot forget: “<i>el peso de sus ojos, esa mirada sólida</i>”. • Nacho loses control after living under the constant presence of Juan following his girlfriend; this turns violent, which matches the description of his gaze: “<i>unos ojos que no cambiaban nunca, ojos duros como rocas, hondos como pozos, relucientes y tenaces como dos cuchillos</i>.” • Miguel’s relationship with the main character stops when she realises that she cannot find “that” gaze in him: “<i>Tú no me miras, Miguel (...). Porque no sabes mirarme</i>.” • Finally, when their eyes meet again, the main two characters start a relationship until the end of the story: “<i>Sus ojos se cruzaron con los míos</i>”.
11(b)	Modelos de mujer – Almudena Grandes Students need to evaluate which of the stories best shows Grandes’ criticism of society at the time. They may refer to the following in their answers: It could be said that the story in which the author is most critical of society at the time is: • <i>Modelos de mujer</i>, as it highlights the society’s expectation that physical beauty can help women to achieve much more than intelligence or hard work. • <i>Malena, una vida hervida</i>, as it explores the prevalent issues that women have with food in order to be attractive to men, despite it causing them problems with their self-esteem and their mental health. • <i>Bárbara contra la muerte</i> and <i>La buena hija</i>, as they criticise stereotypes about the role of women in the family and the expectations society has either through education, religion or when it comes to caring for the elderly. • <i>Los ojos rotos</i>, as it portrays the issues that surround caring for vulnerable people, either because of their mental or physical health, especially women.

Question number	Indicative content
12(a)	Nada – Carmen Laforet Students need to evaluate the relevance of Gloria’s character for the development of the story. They may refer to the following in their answers: It could be said that Gloria is a key character in the development of the story because: • Gloria brings to light Román’s evil traits, which may go unnoticed by some due to his enigmatic personality: <i>“Es un malvado”, “es muy simpático Román cuando quiere, pero en el fondo es malo”</i>. • Gloria’s room highlights the restricted conditions in which they live in the flat. It only has space for their bed and that of their baby, and the walls are covered in photographs: <i>“se parecía algo al cubil de una fiera.”</i> • Gloria confesses that she has reported Román to the police when she and Román are having a heated argument: <i>“te denunciaría otra vez si pudiera”</i>. This highlights the complicated nature of their relationship. It could also be said that Gloria is not so significant in the development of the story because: • Andrea sees Gloria as a naïve person: <i>“Tenía una vanidad tonta e ingenua”</i>. Gloria sees herself in a very positive way, which contrasts with the rest of the family: <i>“soy una chica muy decente”</i> and <i>“soy una muchacha muy buena.”</i> Overall, she does not affect the lives of people in the novel in a significant way.
12(b)	Nada – Carmen Laforet Students need to analyse how Laforet presents the contrast between social classes in the novel. They may refer to the following in their answers: Andrea experiences how different life is for different social classes in Barcelona. She does this through her family and friends. • Angustias wants to maintain high social values despite their financial and family challenges, and she wants Andrea to live by these values: <i>“eres mi sobrina (...) una niña de buena familia, modosa, cristiana e inocente.”</i> • Ena comes from a distinguished family which has a lot of luxuries; however, she is not happy: <i>“mis simples y respetables parientes”</i>. She enjoys Andrea’s company and feels fascinated by Andrea’s family. • Pons is happy to help Andrea and even offers her new books to study: <i>“Este año han comprado en casa los textos por partida doble.”</i> This shows his affluent background; Pons and his friends come from important Catalan families: <i>“Iturdiaga y Pons pertenecían también a familias conocidas en la industria catalana”</i>. • Andrea is trying to find her place in society and struggles to fit in in certain circumstances, for example when Pons introduces her to his family. Andrea’s family is an example of how Spanish society is affected by the civil war. This is reflected in the poverty in which they live and the mental issues that they suffer.

Question number	Indicative content
13(a)	Primera memoria – Ana María Matute Students need to evaluate which are the elements that contribute the most to the development of Matia’s character in the novel. They may refer to the following in their answers: Matia starts as a recently orphaned child who has to find her own way in life. Some of the elements that contribute to her development are moving to the island, her relationship with men and her female role-models. • Matia sees her life change from a secure family home to an unfamiliar and hostile environment. This is a pivotal moment in her life as she moves into adolescence facing great insecurity due to the current war and being isolated on an island. • Matia lives in a world dominated by men, including those who take part in the war, lead the Church and her close circle of friends. These relationships have a significant influence on her personality as she learns values about such things as friendship, but mostly because she learns about deception, sexual awareness and lack of love. • Matia has an opportunity to redeem herself towards the end of the novel, but she fails to do so. She becomes increasingly aware of betrayal especially of the extent to which she is happy to go to avoid punishment: “<i>No tengo pecados.</i>” • Matia’s female role-models show a very restricted life that does not allow much room for them to express their feelings. They are very limited to what religion and society allow them, which creates a lot of frustration for Matia.
13(b)	Primera memoria – Ana María Matute Students need to analyse the use of fairy tales, such as Peter Pan, in the novel. They may refer to the following in their answers: Fairy tales, such as Peter Pan and The Little Mermaid, help the reader to understand the characters’ personalities and offer an escape from the cruel reality of the civil war. • Matute shows how imaginative and creative Matia is by using fairy tales to show how she perceives the world around her: “<i>la Joven Sirena no consiguió un alma inmortal, porque los hombres y las mujeres no aman</i>”. • Matia identifies with the Little Mermaid as she sees herself as trapped on the island, as the Little Mermaid is trapped in the sea, away from anyone who can love her. • The references to Peter Pan highlight the loss of childhood caused by the Civil War: “<i>los mismos Niños Perdidos (...) demasiado niños (...) para entrar en (...) el mundo que no queríamos</i>”. • Matia compares herself and Borja to Peter Pan: “<i>Borja, desterrado Peter Pan, como yo misma.</i>” This makes reference to their vulnerability. She also creates a link between Guiem and Captain Hook, which adds to the description of the character: “<i>Bajo la manga de su jersey (...) surgia el gancho, retorcido y siniestro.</i>”

Question number	Indicative content
14(a)	Réquiem por un campesino español – Ramón J. Sender Students need to evaluate which is the most shocking image of Paco and Mosén Millán's visit to the caves. They may refer to the following in their answers: Paco is shocked by the appearance of the sick man, the state of the cave and the woman's sadness. Another shocking image is Mosén Millán on his way out of the caves. • The man looks completely helpless and unaware of what is happening around him. He seems to struggle to breathe and his feet remind Paco of Jesus' feet in the broken church crucifixes: <i>"el enfermo tenía los pies de madera como los de los crucifijos rotos"</i>. This man highlights the vulnerability of elderly people who live in extreme poverty. • The image of the cave has a significant impact on Paco, as he wonders why people live in such conditions. Mosén Millán tells him there are people living in worse conditions, which emphasises how used to seeing poverty he really is: <i>"Esas cuevas que has visto son miserables pero las hay peores en otros pueblos."</i> • The woman represents the sadness and isolation in which they are condemned to live due to the lack of compassion from others: <i>"La anciana tenía los ojos secos y una expresión de fatiga y de espanto frío."</i> • Mosén Millán's haste, <i>"tenía prisa por salir"</i>, as well as his lack of interaction with the couple shows how uncomfortable he feels despite his Christian duty to care for the poor.
14(b)	Réquiem por un campesino español – Ramón J. Sender Students need to analyse how characters help us to understand the theme of repression. They may refer to the following in their answers: The theme of repression is best portrayed by Paco, the shoemaker, the <i>señoritos</i> and the doctor. • Paco is a very compassionate person who tries to find a way to bring prosperity and fairness to the townspeople; however, the Duque, backed by the government, tries to stop him, even by tricking him before killing him: <i>"te juzgarán- delante de un tribunal, y si tienes culpa, irás a la cárcel. Pero nada más."</i> • The shoemaker is aware of the political turmoil: <i>"sabía de buena tinta que en Madrid el rey se tambaleaba"</i> and makes comments about it to Mosén Millán. He is open about his political views, and this leads him to a tragic death. • When the <i>señoritos</i> arrive in the town they use violence to instil fear among the townspeople. They beat up the shoemaker and kill six peasants to start with. This shows how the town was repressed by those with power: <i>"aquellos señoritos de la ciudad iban a matar a todos los que habían votado contra el rey"</i>. • The doctor, who represents science, is put in prison when the <i>señoritos</i> take control of the town and when they attack and kill some of the women at the Carasol, there is no one who can attend to those who survive.

Question number	Indicative content
15(a)	Diarios de motocicleta – Walter Salles Students need to evaluate the main reasons for Alberto and Ernesto's separation at the end of the film. They may refer to the following in their answers: Ernesto and Alberto's separation is caused by Alberto's desire to continue his medical studies, the differences between the personalities of both characters and how much Ernesto's ideals change during their journey. • Alberto starts his journey with the intention of starting his own leprosy clinic along with Ernesto and, despite all the issues they experience along their trip, he remains faithful to his dream, which is not the case for Ernesto, so they decide to go their separate ways. • Ernesto is a more sensitive person who learns a great deal about the issues faced by vulnerable people across South America and feels the need for a radical change. Alberto has a more relaxed personality and seeks to enjoy life despite the challenges it brings. These personality traits lead them to pursue different paths at the end of their journey. • Alberto finds a way to deal with issues by avoiding confrontation and using his charming personality, whereas Ernesto's honesty means that he is vocal about injustices and is not afraid to upset people in the process. Ernesto shows non-conformism with society, which will not allow him to continue the same journey as Alberto; Ernesto feels the need for a more aggressive alternative. • Ernesto's ideals change during their journey and, on their visit to Machu Picchu, he explains how the only way forward is an armed revolution, which would reclaim the rights of indigenous people.
15(b)	Diarios de motocicleta – Walter Salles Students need to analyse the effect of the stylistic techniques used in the scenes of Ernesto's birthday. They may refer to the following in their answers: During Ernesto's birthday party Salles uses a variety of stylistic techniques, for example music, the language used in Ernesto's speech, the background music when Ernesto is crossing the river and finally the image of Ernesto being embraced by the patients with leprosy. • The tropical dance music at Ernesto's party highlights the differences between Ernesto and Alberto's personalities. Alberto is a talented dancer who enjoys socialising while Ernesto is more introverted and does not even recognise the differences between the rhythms which makes everyone laugh. • Ernesto's speech is very well written and delivered. It is evidence of the transformation he has experienced throughout his journey and emphasises his views on social inequality which will lead to a change of career for him. • When Ernesto decides to cross the river, the tense music and the darkness underline the tension felt by the staff at the leprosy colony, especially given Ernesto's medical history battling asthma. • The camera shots show Ernesto almost drowning, then looking at the riverbank from his point of view, showing the patients as his target and saviours. This is completed with a final shot of him embracing his friends and feeling proud of his achievement as well as welcoming his new life among the most vulnerable.

Question number	Indicative content
16(a)	El laberinto del fauno – Guillermo del Toro Students need to analyse to what extent sacrifice is a central theme to the film's plot. They may refer to the following in their answers: Sacrifice is a central theme in the film, which is presented through the actions of Carmen, Mercedes, Dr Ferreiro and Ofelia. • Carmen sacrifices herself to provide a better life for Ofelia after losing her husband. She also endures a difficult trip to be with Vidal, following his desire for his son to be born near him; this, among other issues, leads to her death. • Mercedes' sacrifice is to serve Vidal, despite her feelings towards him and the government. She stays away from her brother and can only occasionally have contact with him and her friends. • Dr Ferreiro puts his life at risk by attending to the rebels who are hurt in the forest. When he is asked by Vidal to help a maqui to stay alive, he responds to the rebel's request and helps him to end his life. When Vidal finds this out, Dr Ferreiro sacrifices himself by speaking his mind, telling him that "<i>Obedecer por obedecer, así sin pensarlo, eso sólo lo hacen gentes como usted, capitán</i>", to which Vidal responds with gunshots. • Ofelia sacrifices herself to protect her brother, even though the Fauno leads her to believe she would not reach her kingdom by refusing to offer her brother's blood. She also protects her brother from Vidal which leads to her own death.
16(b)	El laberinto del fauno – Guillermo del Toro Students need to evaluate whether the film can be considered as a fantasy film or not. They may refer to the following in their answers: The underworld kingdom and fantastical creatures are present throughout the film alongside the dramatic lives of the characters. It could be said that the film belongs in the fantasy genre because: • Ofelia meets fantastical creatures that come alive from her fairy tales; however, they appear to her in a realistic way and even Mercedes acknowledges the existence of fauns. The mandrake root does help Carmen which shows that the fantasy world influences the real world. • There is suggested evidence of the existence of the underworld kingdom (the labyrinth, Ofelia's birthmark). This confirms to Ofelia that she is Princess Moanna and that, after completing some challenges involving fantastical creatures, she will reach her throne, which she eventually does. It could also be said that the film does not belong in the fantasy genre because: • The lives of the characters in the film are full of struggles and suffering, depicting the cruel conditions of post-war Spain. • Carmen makes it clear to Ofelia that she should stop believing in fairy tales as she is too old for them. However, Ofelia finds refuge in them as her world is falling apart, especially since her father's death. • It is unclear if Ofelia does reach her kingdom at the end of the story, or if it is all part of her imagination to help her cope with her dramatic reality.

Question number	Indicative content
17(a)	La historia oficial – Luis Puenzo Students need to evaluate the importance of the stylistic techniques in the scene when Alicia meets Sara, Gaby's grandmother. They may refer to the following in their answers: When Alicia meets Gaby's grandmother, Puenzo uses camera shots, photographs and the setting to add intimacy to the scene. It could also be said that the performance of the actresses is more important in conveying the feelings of the characters. • The close-ups used by Puenzo portray the distress that Alicia starts to feel as Gaby's grandmother tells the story about her daughter. The viewer can see how they both try to hold back their tears as Gaby's origins become apparent. • By using photographs, the director helps the viewer to empathise with the young couple's love story and their struggle to start a new home given the social unrest. • The description used by Sara to tell her daughter's story emphasises that she is hopeful of finding her daughter's child and to preserve the memory of her daughter and her partner, despite the injustices they suffered. • The meeting takes place in a cafe, where the sound of videogames can be heard in the background. This adds to the intimacy and secrecy of their conversation. It is as if they are hiding in plain sight while discovering a life-changing truth. • It could also be said that it is the actresses' performances, especially that of Norma Aleandro (Alicia), that best represent the drama of the Argentinian society at that time.
17(b)	La historia oficial – Luis Puenzo Students need to analyse the way in which Gaby, Alicia's daughter, is affected by the Argentinian situation in the film. They may refer to the following in their answers: Gaby lives a happy life with her adoptive parents; however, it is due to the political and social unrest in Argentina that she loses her biological parents and has a break-down in her family. • Gaby's family are very happy at the start of the film; it is evident that Gaby enjoys a comfortable life with a good education and away from the difficulties that many working class or poorer families have. • Gaby's biological parents were arrested and later died due to the political unrest that Argentina was suffering at the time. Gaby is not able to meet them. • When Alicia befriends Sara, she realises that Gaby could be related to her and that her background story represents a horrible and common reality for those who oppose the government and do not have as many privileges as Alicia and her family. • After Alicia and Roberto argue about Gaby's past, it is clear that Gaby will not be as close to her adoptive family as before, especially as Roberto becomes violent towards Alicia.

Question number	Indicative content
18(a)	La lengua de las mariposas – José Luis Cuerda Students need to evaluate to what extent Moncho is influenced by his mother. They may refer to the following in their answers: Moncho's mother makes sure that he understands the importance of religious beliefs, receives a good education, and keeps safe by openly rejecting Republican ideals. • Moncho's mother explains to Moncho the existence of God and the Devil and that is what good people believe. Even though Don Gregorio and Moncho's father are not religious, she suggests to Moncho that they do follow Christian values: <i>"Ya me extrañaba a mí que don Gregorio fuera un ateo."</i> • Moncho explains to his mother that they have prayed in school: <i>"Eh sí, una cosa de Caín y Abel."</i> She also makes sure that Moncho completes his homework and stays out of trouble. • Moncho's mother protects him and his family by burning all her husband's items that could link him to his Republican ideals and beliefs. Moncho then understands the severity of the conflict. • In the final scene, Moncho's mother instructs her family to shout insults at the Republican militants who were detained. Moncho and his family do so to avoid being targeted as well. • It could be said that Moncho's final insult towards don Gregorio represents how his teacher was the one who really influenced him and that his teachings are now part of Moncho's life.
18(b)	La lengua de las mariposas – José Luis Cuerda Students need to analyse how children in the film experience the Spanish situation at the time through school. They may refer to the following in their answers: The school setting allows children to experience the values promoted by the Republican government, as well as offering a contrast with what schools were like in the past. • There are no religious symbols in the school, such as crucifixes. Instead of praying, the children are seen reading a poem written by Antonio Machado. • Education gives great importance to the sciences and humanistic values. This reflects the core elements of the Republican party, which is in power at the time. • Moncho fears being hit by the teacher, as this type of abuse was common in the past. He is surprised when he finds out that don Gregorio is kind and looks after him. • Rich people are used to having privileges over the rest of the community; however, don Gregorio dismisses the bribery attempt by one of the parents which has a significant impact on Moncho and the rest of the children. • The education system shows a lot of discrepancies as not all children have access to it; teaching how to read is sometimes done by some parents before sending the children to school, therefore the levels of literacy in school are greatly varied. All children are taught in the same room and Moncho's class is only boys. This reflects the differences in Spanish society at the time.

Question number	Indicative content
19(a)	La misma luna – Patricia Rikken Students need to analyse the contrast between Carlitos and Enrique’s characters. They may refer to the following in their answers: Carlitos and Enrique are very different characters, with contrasting personalities and attitudes to life, but who share a goal: to escape from a complicated life in Mexico. • Carlitos makes the decision to leave Mexico to find his mother, as he is left without anyone he can trust. Enrique’s reason to be in the USA illegally is to make enough money working there to improve his life. They both risk deportation but are willing to face that to achieve their goals. • Carlitos knows that he needs to make connections with people to survive; Enrique prefers to work alone and does not trust anyone, therefore he tries to get rid of Carlitos; however, when he meets the music band, he realises that he needs Carlitos to survive too. • Enrique seems unhappy and afraid of relating to people; Carlitos has an infectious personality that makes people around him happy. He is still a child and, despite the challenges, behaves like one, for example when he is working in the kitchen at the restaurant and ends up singing and playing with his co-workers. • There is role reversal when Carlitos questions why his mother left him and seems clearly upset about it. Enrique shows a lot of empathy and is quick to explain that it must have been very difficult for Rosario to make that decision. This shows the difference between a child’s and an adult’s perspective.
19(b)	La misma luna – Patricia Rikken Students need to evaluate which image best represents the love between Carlitos and Rosario. They may refer to the following in their answers: Carlitos is separated from his mother throughout most of the film. Some images and symbols that best represent their love are the moon, the phone booth, their phone calls and the crossroads in the final scene. • When Carlitos feels sad and discouraged about finding his mother, he remembers Rosario telling him that whenever he feels like this, he ought to look at the moon, as wherever they are, they are always looking at the same moon. This emphasises the emotional connection between them. • The phone booth becomes Carlitos’ destination. He has faith that he will find his mother there and embarks on an incredible journey for a nine-year-old boy. The mental image he has of his mother describing the phone booth with all the shops around it becomes his beacon and proof of their love. • We never see Carlitos next to Rosario but we can see how much they treasure their Sunday phone call. Rosario tries to express all her love for him as well as guide him and parent him from afar. • The final scene shows Carlitos and Rosario finally seeing each other yet separated by a busy junction. The director uses close ups to show their excitement. The image of the traffic lights shows how they still need to wait to be together, but then the green light gives way to their reunion.

Question number	Indicative content
20(a)	Las 13 rosas – Emilio Martínez-Lázaro Students need to evaluate which themes stand out in the prison scenes. They may refer to the following in their answers: <i>Las 13 rosas</i> spend their final days in prison. During these scenes the themes of hope, friendship, religion, cruelty and injustice are portrayed. • When Blanca and Julia arrive in the prison, we can see the overcrowded prison cells where women and children are kept in inhumane conditions. This highlights the cruelty during the political conflict. • When Blanca declares that she is Catholic, the clerk does not believe her and, when Julia states that she has no religion, she is corrected by doña Carmen, so the film shows that she is Catholic. This shows the religious indoctrination that people experience during this time. • When Julia finds her friends in prison, she finds comfort and they all support each other, which helps them to overcome the difficult circumstances they are going through. This shows how important friendship is for <i>las 13 rosas</i>. • When the prisoners receive mail, we can see how hopeful they are, followed by the scene when they are singing and dancing. • Finally, the theme of injustice is evident when <i>las 13 rosas</i> are found guilty, which leads to their death, despite their being innocent.
20(b)	Las 13 rosas – Emilio Martínez-Lázaro Students need to analyse how the director portrays the position of women in Spanish society at the time in the film. They may refer to the following in their answers: The director uses different characters to portray the position of women at the time. Some of the best examples are Carmen and Virtudes, Blanca, Adelina and doña Carmen. • Carmen and Virtudes represent the committed spirit of young women who take part in the <i>Juventudes Socialistas</i>. They are passionate about their values and will do whatever they need to reach their goals. • Blanca Brisac is an example of a traditional woman in Spain, a devout Catholic, a mother and loving wife who puts her own life at risk to help her husband's friend who is in need. She embodies Christian values, by protecting those around her and accepting her destiny in a humble and optimistic way. This can be seen through the letter she writes to her son before her execution. • Adelina obeys her father's instructions, despite her boyfriend standing up for her. Unfortunately, by doing so, Adelina is detained and later executed. This highlights the importance of the father figure and how women were controlled, and their actions were restricted by their fathers. • Doña Carmen works for an official institution and as such is seen as strong and perhaps insensitive; however, as the film progresses, we can see that she cares about the prisoners, especially Blanca, and suffers in silence at the outcomes of the trial and the conditions in which women are kept. Despite having a senior role in the prison, she is powerless.

Question number	Indicative content
21(a)	Machuca – Andrés Wood Students need to analyse the importance of the theme of religion for the development of the plot in the film. They may refer to the following in their answers: The theme of religion is fundamental to the plot as it highlights the ideological contrasts between people from different social classes and creates the conditions for the main characters to interact and develop. • The experiment led by Father McEnroe in the school promoting Christian teachings of inclusion is met with a lot of apprehension from some parents who, despite their affiliation to the Catholic Church, do not share the idea that everybody is equal and deserve the same opportunities. This is illustrated in the parents meeting when they express their discontent. This is central to the film's plot. • When the military take over the school, Father McEnroe abandons the school arguing that: "<i>Dios ya no está</i>" in the school chapel. This shows how religion is linked to the political upheaval at the time. • The film takes place in the 60's, a time in which Liberation Theology is popular among those religious leaders who stand against dictatorships and repressive establishments and support the poor, for example the character of Father McEnroe. These religious ideas provide the background for the story. • Thanks to the religious and inclusive views of Father McEnroe, Pedro and Gonzalo meet each other and develop a very close friendship despite their contrasting backgrounds. This would not have been possible otherwise.
21(b)	Machuca – Andrés Wood Students need to evaluate which are the social differences that affect children the most in the Chilean society portrayed in the film. They may refer to the following in their answers: The film portrays social differences such as access to education, living conditions, work opportunities and family relationships. • Children from more affluent backgrounds have access to an education that children from poorer communities can only dream about. When Pedro and other children are given the opportunity to study in a private Catholic school, the differences in academic performance, attitude, and access to some resources (uniforms) are significant. • When Gonzalo visits Pedro's house he is astonished by the extremely poor conditions in which he lives. Gonzalo has never experienced such poverty and has plenty of luxuries at home. • Gonzalo has never had to work; his family are wealthy, and they live very well. He is shocked when he has to help Silvana and her father selling cigarettes during the protests. He finds out how this job is the main source of income for the family. • Both Gonzalo and Pedro are affected by dysfunctional family circumstances; however, Pedro's father makes life very difficult for himself and his family, because of his alcohol addiction. This makes their financial and social difficulties even worse.

Question number	Indicative content
22(a)	Mar adentro – Alejandro Amenábar Students need to evaluate to what extent the male characters have a passive role in the film. They may refer to the following in their answers: It could be said that Javier, José, Joaquín and Marc have a passive role in the film because: • Javier follows Ramón's directions but takes little initiative; it is not until the end that he realises that Ramón wants to die, and that this is going to happen. • José and Joaquín, Ramón's brother and father, do not interfere with Ramón's wishes and yet they have made sacrifices to accommodate him into their own lives. However, they resent Ramón's attitude towards life and his desire to die but take no action to prevent it. • Marc is seen as a support for Gene and Ramón but has very little influence on the development of the film. It could be said that Ramón and El padre Francisco have a more active role in the film: • El padre Francisco tries to bring a message of hope to Ramón and wants to use his personal experience to show how it is possible to have a dignified and active life, beyond the disability caused by their ill health or accident. • Despite Ramón's inability to move, ironically, he has an active role in influencing people, for example Rosa and Julia, and has a significant effect on the way people see euthanasia.
22(b)	Mar adentro – Alejandro Amenábar Students need to analyse how Amenábar uses language as a stylistic technique in the film. They may refer to the following in their answers: Amenábar uses poetry, metaphors, humour, contrasting registers and local languages to emphasise the characters' intentions and emotions. • Ramón's use of poetry helps the viewer to understand his inner thoughts and how he feels at the same time appreciative of his life and trapped by it. • The use of metaphors and other rhetorical devices, such as dreams or phrases such as "<i>el mar me dio la vida y después me la quitó</i>", help the viewer to understand the irony in Ramón's life, his frustration, and the reasons behind his desires. • Amenábar uses humour to show an unexpected aspect of Ramón's personality. He says to Julia "<i>fumo de vez en cuando, por si me mata.</i>", which is very ironic and creates a link between them, which develops into a much greater bond. • Ramón's use of language contrasts with the way in which Rosa talks, especially to her own children. This parallel shows how it takes one person who comes from a very different background from him, to fully understand Ramón's desires and help him to reach his goal. • The use of the local Galician language offers contextual background, especially when it comes from José and Joaquín. It emphasises how they have become more restricted in their lives, compared to their previous experiences as sailors travelling the world. Besides, the <i>gallego</i> gives local colour and authenticity to the characters and the story.

Question number	Indicative content
23(a)	También la lluvia – Icíar Bollaín Students need to analyse the importance of the character of Belén, Daniel's daughter, for the development of the plot. They may refer to the following in their answers: Belén is the reason why Daniel gets involved in the film. When Teresa, her mother, asks the crew for help finding her, it highlights the selfish attitude of some of them. Finding and saving Belén becomes a quest for Costa and strengthens his relationship with Daniel. • Daniel gets very agitated when he finds out that Belén and other people will not be auditioned. His revolutionary spirit wins him a leading role in the film as he embodies the struggles and strength of indigenous people. • Teresa asks the crew for help when Belén goes missing. Only Costa responds to her plea, and this highlights the selfish attitude of some of them, especially Sebastián, who always claims to be supportive of the indigenous people. • Costa makes it his quest to find and rescue Belén. Thanks to this, the viewer can appreciate the scale of the destruction that is taking place in Cochabamba due to the <i>Guerra del agua</i>. • Costa's efforts to save Belén strengthen his friendship with Daniel, which becomes the film's focal point towards the end. This emphasises the evolution of both characters throughout the film.
23(b)	También la lluvia – Icíar Bollaín Students need to analyse the stylistic techniques used by Bollaín to present the relationship between Daniel and Costa. They may refer to the following in their answers: Some of the most successful techniques used are symbols such as Daniel's present to Costa, the newspaper article about the protests, as well as the camera shots and dialogues in the scene when they meet again towards the end of the film. • Daniel's present to Costa represents his gratitude for saving Belén's life. It also shows how valuable water is for him and his community. • The newspaper article that Costa shows Daniel symbolises the success Daniel has as leader of his community. It is not a happy victory for Daniel given the price he has had to pay for it. Costa feels proud of Daniel and wants to show it to him. • When Daniel and Costa meet again towards the end of the film, Bollaín uses camera shots to highlight the characters' feelings. Close-ups allow the viewer to see the intense emotions of Costa and Daniel. At the start and end of the scene, we can see one character in focus and the other one out of focus at the warehouse entrance. This emphasises the fact that Costa is leaving Bolivia, while Daniel is staying. • In the same scene, the dialogue is made up of short but poignant lines, highlighting that Daniel and his community have the strength to survive and that there is no way to access basic rights other than by fighting for them.

Question number	Indicative content
24(a)	Todo sobre mi madre – Pedro Almodóvar Students need to evaluate which theme is more prevalent in the film: love or intolerance. They may refer to the following in their answers: It could be said that the theme of love is more prevalent in the film because: • Hermana Rosa loves Lola and all the people she works with. She has a selfless attitude to life and becomes a close friend to Manuela, giving her a new purpose in life. • Manuela loves her son and her grief for him leads her to heal past wounds and embrace a new family by taking on the care of Hermana Rosa's son, Esteban. • Agrado learns to love herself and appreciate her own body, despite the perceptions people may have of her. It could be said that the theme of intolerance is more prevalent in the film because: • Hermana Rosa's mother exemplifies the prejudices prevalent in Spanish society at the time. Ignorance leads them to fear homosexuality and diseases such as AIDS. • Agrado suffers repeated abuse as a sex worker and a transgender woman. This highlights intolerance towards people who belong to a minority group in Spain at the time.
24(b)	Todo sobre mi madre – Pedro Almodóvar Students need to analyse the dramatic elements that allow us to understand the characters. They may refer to the following in their answers: The tension around Esteban's death, the contrast between heterosexual people and the LGBTQ+ community, the language used by Agrado and the conflict between Manuela and Lola are some of the dramatic elements that illustrate aspects of the characters in the film. • The scenes surrounding Esteban's death show Manuela's desperation when he is lying on the road; Manuela's helplessness is evident when she is asked about donating Esteban's organs. Finally, we can see how she starts to come to terms with his death once she finds the patient who received Esteban's heart. • There is significant contrast between the ignorant attitudes of people like Hermana Rosa's mother or some of the audience at Agrado's impromptu performance, and members of the LGBTQ+ community such as Lola and Agrado. Agrado's reaction to the audience during her performance demonstrates her feelings about people's attitudes towards her. • Agrado's language is cheerful and full of positivity despite her suffering and vulnerability. The director uses comedy as a dramatic element in the film to help the audience understand Agrado's feelings of pride and the resilience that she has developed throughout her life. • From the start we see Manuela avoiding telling Esteban about his father which shows her feelings of love towards Esteban, as she wants to protect him from her conflictive past. This creates dramatic suspense around Lola's existence. • Manuela's revelation to Lola about Esteban is very dramatic and highlights Lola's feelings towards the idea of parenthood.

Question number	Indicative content
25(a)	Voces inocentes – Luis Mandoki Students need to analyse the importance of tío Beto for Chava’s family. They may refer to the following in their answers: Tío Beto is a significant role model for Chava given his father’s absence. He also introduces Chava and his siblings to some of the rebels’ music and ideologies. Tío Beto protects the family during an attack from the army and finally saves Chava’s life. • Kella is left to care for her family when her husband leaves for the USA. Tío Beto becomes the only adult male figure in the family and they all love him dearly. • Tío Beto plays songs of the revolution to Chava and his siblings and gives him a radio so he can listen to music banned by the government. This is Chava’s first step towards knowing the rebels’ ideology. • When Chava’s neighbourhood is raided by the military, Tío Beto protects them and helps their neighbours. • Tío Beto makes use of his connections and rebel group to rescue Chava and some of his friends when they are detained by the military and are about to be executed. Chava is rescued in time; however, some of his friends are not. Without him the family would have suffered because of Chava’s death.
25(b)	Voces inocentes – Luis Mandoki Students need to explain how children experience the conflict in the Salvadoran society portrayed in the film through school. They may refer to the following in their answers: This can be exemplified by the fact that children are not safe in school, the army uses the school to recruit students and, when teachers try to advocate for students, they are silenced by the army officers. • School is not a safe place for children, as they experience the violence of war when they are caught in a gunfight between the guerrillas and the army. They are in class but that does not stop the violent attack from happening in the school. • Army officers come into school to recruit any male student who has reached 12 years of age. There is no way out and the audience can see how terrified and helpless the students are. • When a 10-year-old boy is violently restrained by the army officers, a teacher tries to stand up for him, and is almost killed. This highlights how powerless the students and teachers are due to the Salvadoran conflict at the time.

Question number	Indicative content
26(a)	Volver – Pedro Almodóvar Students need to evaluate if Almodóvar uses television to highlight some of the main themes in the film. They may refer to the following in their answers: It could be said that he uses television to highlight the following main themes: • The theme of death is illustrated through a television news programme when Raimunda, Sole and Paula visit Tía Paula. They decide to switch off the television as it reminds them of the tragic death of Irene and her husband. • The appearance of Agustina in a reality talk show highlights both the themes of friendship and death. The show's audience is encouraged by the presenter to give Agustina a round of applause because she is struggling with cancer and facing death. Agustina decides not to disclose her concerns about her mother's death to preserve her friendship with Raimunda's family. • The theme of Spanish culture is highlighted by Sole and her clients when they are watching a <i>telebasura</i> show and they comment on how addictive it is to watch it, despite how much of a waste of time it is. It could be said that some of the main themes that are not related to television in the film are: child abuse, love and the contrast between rural Spain and the city.
26(b)	Volver – Pedro Almodóvar Students need to analyse the stylistic techniques used in the scene when Raimunda and Irene are reconciled. They may refer to the following in their answers: Some of the techniques used by Almodóvar in that scene are colours, camera shots and symbols. • Raimunda is wearing a red cardigan which contrasts with Irene's blue top and cardigan. These colours are used throughout the film to highlight the contrast between them. • When Irene has told Raimunda the whole truth, the camera draws away from them and the background is a colourful mural in which red and blue shapes are mixed together along with other colours, illustrating that their relationship is now more harmonious. • The camera shots focus on Raimunda and Irene walking while they start talking about the reason why Irene has come back into Raimunda's life. It then focuses on the faces of the two women as Irene narrates what happened on the day Raimunda's father died. This helps the viewer to empathise with Irene's anger and Raimunda's relief by acknowledging her feelings towards her mother while Raimunda's father was still alive. • There is also a streetlamp that appears towards the end of the scene, which represents the light that has been shed on both their lives and how their reconciliation brings a brighter future for them both.

