

A-level  
SPANISH  
7692/2

PAPER 2 WRITING

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Mark scheme

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V1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from [aqa.org.uk](http://aqa.org.uk)

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels 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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

**Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

<b>AO3</b>	
17-20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13-16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5-8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

**Minor errors are defined as those which do not affect communication.**

**Serious errors are defined as those which adversely affect communication.**

**Minor errors include:**

incorrect spelling, unless the meaning is changed;  
accents, unless the meaning is changed;  
confusion of noun/adjective e.g. *peligro/peligroso*;  
occasional slips in gender adjectival agreements;

**Serious errors include:**

incorrect verb forms;  
incorrect use of pronouns;  
errors in basic idiomatic expressions e.g. *es muy calor: soy 17*;

**Complex language includes:**

subordinate clauses

- Relative
- Conditional
- Purpose etc.

appropriate use of Subjunctive;  
formation of regular and irregular verbs;  
reflexive verbs;

use of impersonal expressions using reflexive verbs or verbs with indirect object pronoun eg *gustar*, *faltar*, *interesar* etc;  
 value judgements;  
 verb + infinitive (+ preposition) expressions.

<b>AO4</b>	
17-20	<p><b>Excellent critical and analytical response to the question set</b>                      Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13-16	<p><b>Good critical and analytical response to the question set</b>                      Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9-12	<p><b>Reasonable critical and analytical response to the question set</b>                      Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5- 8	<p><b>Limited critical and analytical response to the question set</b>                      Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1-4	<p><b>Very limited critical and analytical response to the question set</b>                      A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

**Section A****Question 01.1****La casa de Bernarda Alba – Federico García Lorca**

Analiza las técnicas que utiliza Lorca para explorar el tema de la represión en *La casa de Bernarda Alba*.

**[40 marks]**

**Possible content**

**Setting:** The oppressive house is built of *muros gruesos*, the action takes place within, isolated from the world outside.

**Colour:** the staging is monochrome, the characters dressed in black. Adela's green dress and coloured fan are in contrast to the otherwise colourless scene.

**Action takes place outside the house:**

Reports of who was in church for the funeral.

The attack on *la hija de la Librada*.

The singing of the *segadores*.

Poncia's account of her marital relations.

Reports of Pepe el Romano's nocturnal visits.

**Bernarda as main instrument of repression:**

Restricts her daughters' access to husbands who are not of her social class.

Refuses to listen to Poncia's warnings about her daughters' frustrations.

Scorns her neighbours.

Forbids her daughters to cry at their father's funeral.

Locks up her elderly mother.

Uses physical violence on her daughters.

**Other symbols:**

Bernarda's **bastón** is a sign of her authority and power and a physical weapon.

Adela's **fan** is a symbol of her passion and frustration.

**Heat:** there are numerous references throughout the play to the oppressive heat.

**Thirst:** Adela says she wants to *beber agua* but is really wanting to meet Pepe.

The **caballo garañón** represents male energy and freedom.

María Josefa's **lamb**, a symbol of frustrated maternity.

**Question 01.2****La casa de Bernarda Alba – Federico García Lorca**

¿Qué responsabilidad tiene Pepe el Romano con respecto a la muerte de Adela? Justifica tu respuesta.

**[40 marks]**

**Possible content**

Pepe el Romano is an invisible character but his presence dominates the action of the play. He is a frequent topic of conversation among the sisters and his movements are constantly referred to.

All the daughters seem to be obsessed with him.

He is the secret lover of Adela, the youngest, while engaged to marry Angustias, the eldest.

He is only interested in Angustias for her money while enjoying a sexual relationship with Adela.

Adela is shocked when she discovers that he is to marry her sister.

Later she believes that he will maintain her as his mistress.

He is clearly a sexual predator, selfish, immoral and manipulative and is prepared to deceive and exploit Adela's passion for him.

He escapes when his affair with Adela is discovered. Cowardly?

His behaviour is typical of the *machismo* that characterises the society in which the play is set. No worse than other men?

Candidates could argue that:

Adela is immature and deludes herself about Pepe's feelings for her.

She is aware of what happens to women who transgress social limitations on the sexual conduct of women – la hija de la Librada.

She is carried away by her passion for Pepe and does not care about "decency".

She makes an enemy of Martirio who has the power to expose her affair with Pepe because she can't resist boasting about her affair with Pepe.

She commits suicide because she thinks Pepe is dead. An act of weakness.

**Question 02.1**

**Crónica de una muerte anunciada *Gabriel García Márquez***

La muerte de Santiago Nasar fue un “crimen comunitario”. ¿Estás de acuerdo? Justifica tu respuesta.

**[40 marks]**

**Possible content**

**Yes**

Two members of the community commit the crime.

Tacit support from all or most.

Nobody tries to stop them.

Honour code very much related to social structure and maintaining this 'order'.

Brothers therefore carrying out the 'execution' on behalf of the community.

Even the prominent people who might/should have influenced the village's attitude did nothing: Padre Amador, doctors, even Colonel Laponte's action in confiscating the knives is a mere token gesture.

So, arguably the whole village is guilty.

**No**

The individuals are motivated by their own sense of honour.

Had freedom of choice to carry out the murder or not; indecisive at various stages.

the community can't be considered guilty as no other individual took the decision.

... the rest followed like sheep.

Many would not have considered this a 'crime' anyway, others not aware of it.



**Question 02.2**

**Crónica de una muerte anunciada** *Gabriel García Márquez*

Analiza la estructura no cronológica de *Crónica de una muerte anunciada*. ¿Sirve para informar o para confundir al lector?

**[40 marks]**

**Possible content**

**Confuse**

Is supposedly a reconstruction of a story as if by an investigator.

Hence a loosely put together collection of random facts, witness statements etc.

Different points of view/opinions therefore included, some contradicting others.

Reader knows the outcome from the start, unusual situation to be in.

Doubts about who really took Angela's virginity add to confusion.

Narrative not linear, full of flashbacks, often chaotic; hence a bit like a detective investigation.

Hence all of this is a distraction to the reader expecting a conventional novel.

**Inform**

Builds up evidence in an interesting way.

Novel approach attracts and retains interest even though outcome known.

The structure and the way the different elements relate to one another is almost more important than the story-line.

As such this is a 'novelist's novel'; technique more important than the story told.

Author's artistry is in producing an intriguing story told in an intriguing way...

... giving reader ample illustration of his 'genius', creating a new and original format.

**Question 03.1****Como agua para chocolate *Laura Esquivel***

Analiza la importancia de la cocina en la novela. En tu opinión, ¿es un elemento esencial o es una distracción?

**[40 marks]**

**Possible content**

Cooking is an essential element because:

Each of the 12 chapters begins with a recipe and detailed instructions.

Tita, the central character, is born with an affinity to all things culinary.

She becomes the main cook of the ranch and cooks for the whole family.

She is able to communicate her feelings for Pedro through her cooking.e.g. *codornices en pétalos de rosa*.

Her cooking sometimes provokes the anger of Mamá Elena e.g. *Pastel Chabela*.

Food has a restorative effect e.g.*caldo con colita de res*.

Certain dishes are associated with events such as weddings, Christmas etc.

Certain dishes are used to describe Tita's state of mind e.g. the last *chile en nogada* on a dish.

Tita's dishes are often the vehicle for the author's use of magical realism.

It can be distracting because:

The recipes are lengthy and detailed.

They interrupt the action and sometimes the dialogue.

They do not always have a clear relevance to the narrative.

A reader who is not interested in cookery is unlikely to enjoy this novel.

**Question 03.2****Como agua para chocolate *Laura Esquivel***

*Como agua para chocolate* trata fundamentalmente del conflicto entre la tradición y la revolución. ¿Estás de acuerdo? Justifica tu respuesta.

**[40 marks]****Possible content**

Tradition in the novel is represented by:

**Mamá Elena**, who insists that Tita follow the family tradition which says that the youngest daughter must not marry but remain to care for her mother until she dies.

**Rosaura**, who wants her own daughter to follow the same tradition.

**Pedro**, who accepts Mamá Elena's authority and agrees to marry Rosaura whom he does not love.

Each of these characters is responsible for Tita's unhappiness and frustration.

Other characters of ethnic origin represent a different, pre-Hispanic tradition:

**Nacha**, Tita's predecessor as the family cook, is a wise and benevolent protector. She maintains a spiritual presence after her death and acts as a sort of fairy godmother to Tita e.g. when Tita has to deliver Rosaura's first child. She is also the one who decorates the *cuarto oscuro* where Tita and Pedro die.

**Luz del Amanecer** is a kikapú indian, the grandmother of John Brown, who is recognised as a *curandera milagrosa* whose healing powers confound modern medicine.

Political revolution is present in the novel in the form of the *villistas*, one of whom carries off **Gertrudis** who eventually achieves the rank of *general* in the revolutionary forces. On a personal level, she advises her sister Tita to follow her own heart and ignore their mother's traditional demands.

A group of revolutionaries, led by **Juan Alejandre**, who ran off with Gertrudis, also visit the ranch, demanding food. Mamá Elena, armed, defies them. A mutual respect is conceded.

**John Brown**, the doctor, is also opposed to the authority of Mamá Elena and Rosaura. He rescues Tita, helps restore her to health and asks her to marry him.

The central conflict is between Tita and the traditionalists. She receives help and support from those associated with revolutionary ideas, those whose traditions pre-date Hispanic culture.

**Question 04.1****Réquiem por un campesino español** *Ramón J. Sender*

Analiza el papel de Mosén Millán en la novela. En tu opinión, ¿es culpable de la muerte de Paco o es una víctima de su situación?

**[40 marks]****Possible content**

Mosén Millán takes a special interest in Paco from his birth.

He is invited to the baptismal feast, enjoys the *perdices en adobo*.

He involves Paco in the rituals of the church, makes him altar boy.

He is unable to persuade the young Paco to hand over the revolver.

Following the visit to the caves, Mosén Millán cannot or will not answer Paco's questions.

His attempts to correct Paco's behaviour are unsuccessful, he often turns a blind eye.

There are frequent references to the fact that Mosén Millán baptised and confirmed Paco: he reminds Paco of his *lecho mortal* at his wedding.

He discourages Paco's increasing interest in politics, calls him *iluso*.

He is gradually perceived to be on the side of the *señores*.

He does not want to involve himself in political affairs, only repeats Catholic dogma.

He deliberately gives the impression that he knows where Paco is hiding.

He reveals Paco's hiding place, thinking that he can demand his safety.

He does not attempt to prevent Paco's execution, he is more concerned with hearing his last confession.

Mosén Millán is, at best, a spiritual man who has no answers to life's problems. His message is to accept God's will and follow the rituals of the church. He can also be seen as a coward, unwilling to take sides or possibly afraid of the power of the reactionary forces. While not directly responsible for Paco's death, his guilt is that of inaction and failure to oppose injustice.

**Question 04.2****Réquiem por un campesino español** *Ramón J. Sender*

Paco es demasiado ingenuo para ser un héroe creíble. Muere por ideas simplistas y superficiales. ¿Estás de acuerdo? Justifica tu respuesta.

**[40 marks]****Possible content**

From an early age, Paco is seen to be daring, idealistic and headstrong.

As a young child he appropriates a revolver to prevent it falling into the wrong hands.

The poverty he sees in the caves leaves a lasting impression on him.

He thinks it is a simple question of other villagers helping out.

He defies the mayor's ban on the *romería* and disarms the Civil Guard.

He is indignant at the payments made to the Duke for pasture rights.

He believes that the laws passed by the revolutionary government will be applied without question.

When other villagers are being killed, he hides.

He trusts Mosén Millán when he says he will be given a fair trial.

On the other hand:

Paco is the son of a labourer, whose ambition is to be like his father.

He is a man of action, not a thinker.

His character represents the struggle for agrarian reform prior to the Civil War.

His response to injustice is emotional, he lacks practical experience of politics.

His trust in Mosén Millán is misplaced, the priest deceives him.

**Question 05.1****La sombra del viento Carlos Ruiz Zafón**

*La sombra del viento* es una mezcla confusa de historia realista y fantasía exagerada. ¿Hasta qué punto estás de acuerdo? Justifica tu respuesta.

**[40 marks]****Possible content****Students could agree with this statement for the following reasons:**

Presence of so many inter-connecting stories contributes to the overall confusion of the plot.

*Fantasía exagerada*: ghostly figures that could be interpreted as apparitions. eg: Daniel observes a ghostly figure from his balcony, Carax also describes a ghostly figure, none other than the Devil.

Fantastical element: the improbability of some of what happens eg: existence of a place such as *El Cementerio de los Libros Olvidados* is highly improbable.

Fantastical characters such as Laín Coubert, Fumero and Carax:

Carax himself could be considered fantastical, he was badly disfigured and was left without a recognisable face. Described as a monster-like figure.

Fumero also seems to be a character based in fantasy, his extreme behaviour and lack of humanity: the reader could justifiably question the probability that such a person could even exist.

Many of the emotions in the story are *realista*: for example true friendship in Miquel Moliner's sacrifices for Julián; Daniel's paternal love for his child; through Julián and Penélope as separated lovers; Nuria Monfort portrays the pain of unrequited love.

The reader can connect and empathise with these stories.

**Students could disagree with this statement for the following reasons:**

The plot is not *una mezcla confusa*, it is a mystery that needs solving.

Zafón provides the reader with clues as the plot unwinds. This does not make the book confusing, rather it is intriguing, gripping and compelling.

The elements of *fantasía exagerada*, do not automatically lead to confusion. The loose ends are tied up by the end of the novel.

The reader has all the necessary information to fully understand both Daniel's and Julián's stories.

**Question 05.2****La sombra del viento Carlos Ruiz Zafón**

En tu opinión, ¿por qué es *La sombra del viento* una de las novelas modernas más vendidas? Justifica tu respuesta.

**[40 marks]****Possible content****Candidates could argue that:**

it bridges several genres, including fantasy, thriller, romance, detective story, gothic horror and a coming of age novel with elements of comedy and historical fiction.

it appeals to a wide audience – readers of a variety of tastes will enjoy it.

Zafón writes about what he knows – he was born and raised in Barcelona, the character of Fermín is 'basically a big part of me'. When a writer writes about what he/she knows well, the writing is stronger as a result.

the descriptions are very vivid – of people, places and events. His characters are brought to life through his descriptions.

masterful use of language is frequently commented on in reviews for *La Sombra del Viento*. Zafón's use of language is one of the reasons the novel was so well received, and hence sold so well.

it is essentially a tale of good (Daniel, Julián and Fermín) versus evil (el Inspector Fumero).

Fumero is brought to justice in the climax of the novel – this, for many readers represents a satisfying ending to the plot.

the story is based around several layers of inter-connecting stories, with the reader is kept guessing until the end.

most characters are sympathetic. The reader emotionally invests in the stories even of minor characters, such as Jacinta and Father Fernando Ramos.

**Question 06.1****La casa de los espíritus *Isabel Allende***

Analiza los acontecimientos políticos que se describen en la novela ¿Piensas que Isabel Allende expresa ideas fuertes sobre la política ?

[40 marks]

**Possible content****General:**

A range of political events is described encompassing the whole spectrum of politics.

'Political individuals' represent all the main shades of political ideology.

Progression in this 'fictional' country (Chile) from class conflict/wealth division through attempted revolution in the name of justice and redistribution of wealth to a right-wing dictatorship so corrupt and total that even conservatives turn against it.

**Events:**

Attempted, poorly targeted political assassination poisons an innocent victim, Rosa.

Could the deaths of the del Valle parents (brakes failed) have been the result of another assassination attempt?

Esteban improves, to an extent, the lives of the peasants in Las Tres Marías.

A revolutionary campaign involving Pedro Tercero further provokes the wrath of Esteban Trueba.

Pedro Tercero becomes a Socialist party parliamentary candidate.

A socialist President comes into power at last.

Las Tres Marías is expropriated as part of land reform – redistribution.

'Fascist' coup supported by US and the middle/wealthy classes.

The opposition pursued, Miguel and Pedro Tercero have to go into hiding.

Associated executions of e.g: Jaime, capture by political police, imprisonment, rape and torture of Alba.

Political 'conversion' of Esteban, who managed to obtain Alba's freedom.



**Individuals involved:**

Severo del Valle-Liberal party candidate.

Esteban Trueba-Conservative Senator.

Pedro Tercero-peasant revolutionary and singer of traditional peasant songs, turned Socialist activist.

Jaime associates with Socialist presidential candidate.

Alba a victim of merciless fascist persecution, arrest, rape, torture and solitary confinement: the ruthless regime even pursues and punishes women.

**Allende:** her sympathies are very much with the workers and Socialists, given the way Esteban Trueba is portrayed and the coup is described; hardly surprising, considering how close she was to Salvador Allende. These strongly elaborated political ideas are bound to persuade the reader of the legitimacy of the Socialist cause, and to provoke indignation at the Pinochet coup and the triumphalist policies of the regime.

**Question 06.2****La casa de los espíritus *Isabel Allende***

¿Cómo presenta Isabel Allende el tema del destino en la novela? Con referencia a **dos** personajes principales, ¿hasta qué punto tienen la libertad de determinar su propio destino? Justifica tu respuesta.

**[40 marks]**

**Possible content****General:**

The family saga lends itself to a sense of, and the workings of, the force of destiny owing to the obvious factors, all of which are exemplified in this novel:

inherited characteristics

'learned'/'taught' behaviours

the strength and impact of blood ties

harmony and/or conflict within the family

the interaction of 'family' with society and external events

events and actions causing resentment and the desire for revenge.

The two obvious characters to choose are the following, but other key characters would provide interesting material.

**Esteban:**

Self-made man, strength is determination to strive against adversity to prosper, even though so much is stacked against him.

He fights against his destiny, but again and again his innate, inherited characteristics let him down, often causing him more problems, and alienating even his nearest and dearest.

As such he is a bit like a romantic hero attempting to control his destiny but not entirely succeeding; it is significant that life experience in his later years softens his political views.

To an extent, his journey from being a poor, ordinary person through prosperity and political influence, and back to humanity, is complete; so he is ready to die of old age - his body had had enough.

**Clara:**

Very much a creature of destiny and arguably its plaything, so influenced is she by destiny in thought, word and deed.

Seems destined to be surrounded by tragedy, notably the tragic deaths of her parents, her sister and her son Jaime.

However, she is able to exercise a certain amount of control thanks to her powers, and to interpret events and the magical/supernatural dimension with which she is in constant contact.

Ultimately she does control her destiny in the final stage of her life by deciding that she has nothing more to do and therefore is ready for death.

**Overall:**

In the lives of these two characters and others, Allende explores the effects of destiny on different types of people, and their (in) ability to shape their own destiny.

**Question 07.1****Rimas – Gustavo Adolfo Bécquer**

Las *Rimas* de Bécquer son “confesiones de un alma herida por el amor y el destino”. Analiza hasta qué punto estás de acuerdo con esta descripción. Justifica tu respuesta.

**[40 marks]****Possible content****Students could agree with this statement for the following reasons:**

Bécquer’s *Rimas* deal with many negative aspects of love and destiny which support the above quote.

*Rimas XXI* and *XXXI* for example, speak of infidelity, breakdown in relationships, separation and the pain that they cause.

Throughout the later *Rimas* he speaks of unrequited love and rejections and the suffering experienced as a result.

In *Rima LXXVI* death is presented as the only escape from the pain and suffering and in *Rimas LII* and *LIII* the imagery of the dark and violent storms represent the emotions and feelings, the loneliness and regret.

**Students could disagree with this statement for the following reasons:**

Many of the *Rimas* deal with positive aspects of love and destiny which do not support the above quote.

Love and its pleasure are the two central themes that run throughout the *Rimas* – with love presented as a marvellous sentiment that can change your destiny.

Bécquer often describes love in an idealistic manner, with women portrayed as beautiful angelic creatures who entrance and enthral the male protagonists. (*Rima LXXV*)

The male characters have no choice but to follow their heart and pursue the women that they love. *Rima X* talks of love with a dream girl for whom he would do anything : his destiny is inextricably linked to hers.

There is plenty of evidence throughout the *Rimas* of Bécquer being an eternal romantic and of his love of /obsession with many different types of women.

**Students could also mention:**

*Rima LXII* which deals with both the positive and negative aspects of love and destiny – the shining light and the gloomy shadows.

References to aspects of Bécquer’s own life could be made, for example: Bécquer was orphaned aged 6, is thought to have had an arranged marriage to Casta Esteban Navarro, Navarro is also said to have had an extramarital affair – infidelity is a common theme throughout the later *Rimas*.

**Question 07.2**

**Rimas – *Gustavo Adolfo Bécquer***

Analiza la forma idealizada en la que Bécquer presenta a la mujer en sus *Rimas*.

**[40 marks]**

**Possible content**

For the most part Bécquer does present women in an idealistic manner .

Women are a central theme throughout his works – they are the cause of love and are portrayed as beautiful, unobtainable beings.

The women tend to be portrayed as angelic creatures who are blonde, pale-skinned and blue-eyed and are often linked to/symbolised by the natural elements of the snow and the sea.

There are numerous examples of men falling in love with beautiful women.

Women of different ethnic and religious backgrounds are described as mysterious and entrancing to either the author or the main male protagonists, for example in *Rima XI*.

There are also many references to women as ethereal/magical beings from the spiritual world – *Rima LXXV*.

**Question 08.1****Las bicicletas son para el verano *Fernando Fernán-Gómez***

Uno de los temas principales de *Las bicicletas son para el verano* es la capacidad humana de sobrevivir en situaciones difíciles. ¿Hasta qué punto demuestran los personajes de la obra esta capacidad? Justifica tu respuesta.

**[40 marks]****Possible content**

Don Luis tries to provide for his family in the face of shortages by bartering his supplies of wine for food *hay que hacerse a todas las circunstancias*.

Doña Dolores does her best to look after her family, supporting them through their tribulations and trying to eke out their meagre food supply.

Luisito's school friends set up a Red Cross centre in a flat and work to raise funds.

Manolita remains optimistic that she will still have work even though theatres are closing *los cómicos tienen que trabajar...la gente...necesita entretenerse*.

Manolita agrees to marry Julio whose advances she had previously spurned when she is left to bring up her child alone.

Rosa moves in with Pedro when she finds herself homeless. Doña Antonia is unhappy with the arrangement but says of her: *se levanta temprano y lo limpia todo. Ahora se iba a la cola, que dicen que van a dar patatas*.

When Doña Antonia learns that Pedro has been sent to a concentration camp she asks Rosa to stay and says they will both will get by embroidering and on her widow's pension.

Basilio manages to survive by making alliances with the right people. He has switched allegiances at the end of the play and, as María remarks, *tiene un gran porvenir*.

**Question 08.2****Las bicicletas son para el verano *Fernando Fernán-Gómez***

Al final de la obra, se acaba la guerra. ¿Pueden esperar un futuro mejor los personajes principales? Justifica tu respuesta.

**[40 marks]****Possible content**

Their future depends on which group they have sided with – *No ha llegado la paz, ...ha llegado la Victoria.*

Don Luis fears arrest and deportation to a concentration camp. As leader of the trade union *Sindicato de Distribución Vinícola* he is unlikely to be well treated.

Luisito is also fearful of the future: *nos esperan malos tiempos.*

Doña Dolores is hopeful of a better future *cuando esto se normalice* but is likely to face more difficulties.

Manolita will find life hard as a single mother working in a profession which is not well regarded.

Pablo and his family hope for a brighter future in Barcelona. His father has been given a good job as director of the Post Office.

Pablo's maid, Fiorentina, has been abandoned by her husband who was in the International Brigades and who left when the war finished.

María has been abandoned by Basilio who has good prospects which he doesn't want ruined by *una boda precipitada.*

**Question 09.1****El otro árbol de Guernica – Luis de Castresana**

El personaje de Santi experimenta un proceso de madurez acelerado a lo largo de la novela. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

**[40 marks]**

**Possible content**

Santi is only 11 at the beginning of the novel, but he soon reminds his mother he is about to turn 12.

When his brother tells him '*Pronto te va a salir barba*', he feels proud of the comment.

When they are leaving for France, his mother asks him to look after his sister and he quickly takes on the responsibility. This is going to be one of his obsessions whilst abroad (when they are separated, he visits Begoña and speaks to her in Spanish so that she doesn't forget her roots)

Whilst in the French colony, he develops an interest for Spain in general – any news from any part of Spain is good (*Tengo que aprender muchas cosas sobre mi país*)

During his exile, he has a strong desire to return. He hates the fact that his adoptive parents, Monsieur and Madame Dufour, treat him as their child. He feels older and not from their world.

When he is moved to the *Fleury* boarding school, he becomes the leader of the Spanish children who have been sent to the same school.

He organises all of them – a point of meeting *el árbol del patio*, in football teams, singing Basque songs, ... All of these create a strong bond amongst them whilst in exile and it is all down to Santi

He realises that all the children long for the same thing –returning home, hearing from their parents, ...

He discovers his first feelings of love with Montserrat, the Catalan girl who arrives at the school too. This is the point when his childhood is left behind and his adolescence starts.

In the end, after the war finishes, Santi returns to Baracaldo with his sister. He is a changed young man. His experiences whilst in exile have made him mature and appreciate his home, country and roots.



**Question 09.2****El otro árbol de Guernica – Luis de Castresana**

Analiza los elementos que ayudan a Santi y a los otros niños españoles a mantener su identidad nacional y/o regional mientras están en el exilio.

**[40 marks]**

**Possible content**

The (other) tree of Guernica in the *patio* of the school becomes a symbol of the Basque country for the Basque children

Later it also becomes a symbol of a nation for all of the rest of Spanish children who arrive at the school.

The tree becomes their point of meeting, a place where they all feel 'Spanish'.

They gather around the tree to read their letters from home and to sign Basque songs or dance *sardanas*.

The 'Athletic' football team that the Basque children form at the school helps them maintain their regional identity.

When children from other parts of Spain join the team, Santi suggests to call it 'España' but for the Basque children to continue to wear their Athletic t-shirt.

This helps them all to maintain their regional and/or national identity.

Santi manages the *biblioteca de libros españoles* at the school so that all Spanish children can continue reading in their native language

**Question 10.1**

**El coronel no tiene quien le escriba *Gabriel García Márquez***

Analiza la relación entre el coronel y su mujer. ¿Cuál de los dos te parece más fuerte?

**[40 marks]**

**Possible content**

The colonel and his wife love one another and are loyal to each other.

Their relationship is strained by the death of their only son.

They are struggling to survive because they no longer have Agustín's income.

The colonel still hopes to receive the pension he has been waiting for 15 years and which his wife suggests may never arrive.

Both are physically fragile but have great strength of character.

The colonel never loses his sense of dignity or self-respect – he is stoical, optimistic, idealistic.

His wife struggles to make ends meet despite her chronic asthma – practical, persevering, realistic.

Despite her attempts to persuade him to sell the cockerel, ultimately he will not be swayed.

Is his stubbornness the same as strength?

She is starting to believe that he does not care for her "*eres un desconsiderado*".

He is prepared to starve them both to death in the hope that the cockerel will win the fight.

The candidate must analyse which of these qualities and behaviours can be considered strength.

**Question 10.2****El coronel no tiene quien le escriba *Gabriel García Márquez***

*El coronel no tiene quien le escriba* combina una crítica de la sociedad colombiana de los años 50 con un análisis de la psicología humana. ¿Cuál de estos aspectos te interesa más? Justifica tu respuesta.

**[40 marks]****Possible content**

The aftermath of the “War of a Thousand Days” – political uncertainty.

The colonel is a veteran of the war.

Military government rules by force.

Agustín, their only son, was shot dead for distributing revolutionary material.

Press is censored, they have to “*leer entre las líneas*”.

Bureaucratic chaos, failure to pay veterans’ pensions

Corruption of officials e.g. the mayor, don Sabas.

Indifference of the church – priest condemns the wife’s selling of her wedding ring to buy food.

The effect on two human beings of struggling to survive in these circumstances, poverty, starvation, uncertainty

Their grief over the death of their only son

Conflict develops in their relationship over the possible sale of the cockerel.

The colonel clings to the hope of his pension arriving and the cockerel winning some prize money.

The wife fears that neither of these hopes will bear fruit and is desperate to sell the cockerel.

Each responds to their desperate situation in a different way: hers is a practical, if limited solution; his is idealistic and impractical.

The candidate must describe both these aspects of the novel and say which, if either, s/he finds more interesting.

## Section B

### Question 11.1

#### **El laberinto del fauno – *Guillermo del Toro***

Analiza las técnicas que utiliza Guillermo del Toro para explorar el mundo fantástico de Ofelia.

**[40 marks]**

#### **Possible content**

juxtaposition of scenes and the use of colour to highlight the contrasts

the colours that are used to represent the fantasy world, e.g. the blue-grey colour scheme of the reality world contrasts with the more 'golden' colours in the fantasy world.

the special effects used to create the monsters she meets there e.g. el Fauno, el hombre pálido

the set design which is used e.g. the scene with el hombre pálido

the theme of fairy tales which pervade the fantasy world of Ofelia

The fantasy world with monsters is less terrifying than the real world that Ofelia lives in.

Fantasy is a form of a escape from Ofelia's brutal world.

use of the camera angles to explore the fantasy world, e.g. she has contrasting positions of power in both worlds

the exploration of the theme of religion

Mise-en-scène ensures that the fantasy world is as real as the one Ofelia inhabits.

**Question 11.2**

**El laberinto del fauno – *Guillermo del Toro***

Analiza el tema de la guerra en la película. ¿Cuáles son las técnicas que utiliza el director para evocar la época en la que transcurre la historia?

**[40 marks]**

**Possible content**

the costumes that are reflective of the period e.g. the Captain's uniform, the maquis.

the food shortages highlighted by the food storage barn and the men hunting rabbits.

the support of the Catholic church by the fascists as evident via the meal with Vidal.

the subordinate nature of woman as exemplified by the Captain's treatment of Mercedes and Carmen.

the different beliefs of various characters who are either Republicans or Fascists.

the location of the film which is never specified serves to highlight that this could be anywhere in Spain.

the huge death toll and its impact, e.g Ofelia and Carmen

the continued resistance as represented by the Maquis

the characterisation of Vidal as the embodiment of Franco and Fascism.

the final scene as a representation of hope for Spain's future as the Holy Trinity of the monarchy is restored

**Question 12.1**

**Ocho apellidos vascos – *Emilio Martínez-Lázaro***

Analiza las técnicas que utiliza el director para crear situaciones cómicas.

**[40 marks]**

**Possible content**

the clash between the Basque and Andalusian cultures

the use of stereotypes creates comic situations

the juxtaposition and editing of the shots of Rafa and Amaia insulting each other and then kissing

Rafa's change in costume which stereotypes Basque and Andalusian clothing

shots of Rafa carrying Amaia out of the party

the jokes the characters use, e.g Joaquín and Currito joke that they have no chance with the girls; not because they are lesbians or have boyfriends but because they are Basque.

shots of Rafa pretending to live in the Basque country and entering Merche's house

the scene where Rafa meets Amaia's father and has to recite the eight surnames

the performance of the actors

the shots of Rafa's arrival in the Basque country with the thunder/lightning.

**Question 12.2**

**Ocho apellidos vascos – *Emilio Martínez-Lázaro***

¿Hasta qué punto se puede decir que un conocimiento de la cultura española es necesario para entender la comedia? Justifica tu respuesta.

**[40 marks]**

**Possible content**

**YES, you appreciate the comedy more as you have a greater understanding:**  
of the various stereotypes of the cultures.

of the various cultural references such as sports, food, drinks.

of about the role of Eta and Basque terrorism.

of the differences between the languages.

of the regional accents.

**NO, you don't need knowledge of the Spanish culture because:**  
the comedy is often due to the funny script.

the audience is informed of the stereotypes by the various characters.

the actors' performance is inherently funny.

we have our own stereotypes so can identify with this.

the 'love' story of a man trying to 'woo' a woman is typical of Hollywood cinema which we are familiar with.

Irene is the matriarch of the family.

**Question 13.1**

**María, llena eres de gracia – *Joshua Marston***

Analiza el contraste entre los valores colombianos y los valores estadounidenses.

**[40 marks]**

**Possible content**

capitalist representation of USA

Colombian families living in the same household

work ethic of Colombians (long hours, low pay)

religious values of Colombia

USA's acceptance of Colombian citizens

possible that values are exactly the same

treatment of Colombian women by men

humane treatment by US customs

US values made up of international cultural diversity

exploitation of Colombian values by the US



**Question 13.2**

**María, llena eres de gracia – *Joshua Marston***

Analiza el efecto que tiene el mundo de la droga en el desarrollo de los personajes.

**[40 marks]**

**Possible content**

Lucy's death and involvement as a mule

the financial support

María takes control of the situation

María, Lucy and Blanca end up committing crimes

the power this has in controlling the destiny of the characters

María has to learn how to survive her new 'role' as mule

Blanca's naivety and later awareness of the situation

Lucy's lack of control of her decisions

the way the characters must act for fear of the consequences on their families

the impact of violence on the characters who must mature from their childhood games

**Question 14.1**

**Volver – *Pedro Almodóvar***

Analiza el tema de la solidaridad femenina en la película.

**[40 marks]**

**Possible content**

the women share each other's problems and solve them in a way which makes life manageable

women are strong, men are weak

women suffer due to the actions of men but work together to overcome e.g. Raimunda's abusive husband

the female characters act as protective mothers

the deaths of various characters strengthen the bonds between the female characters

the women are obsessed with feeding each other and cooking

the resilience of women living in difficult circumstances

the female characters play simultaneous roles of mother/sister/daughter/friend

they are a collective force to be reckoned with

juxtaposition between the positive representation of female solidarity versus machismo and negative male characters

**Question 14.2**

**Volver – *Pedro Almodóvar***

Analiza la manera en la que Almodóvar explora la noción del 'pueblo español'.

**[40 marks]**

**Possible content**

the funeral scene which evokes Lorca's plays

in the village the dead play an important part in the lives of the living

traditional scenes of cleaning the graves on a blustery day

rural, conservative and superstitions reign in the village

juxtaposition with modern-day Madrid

Almodóvar's romantic treatment of rural Spain

negative representation of urban cities

the town is a safe haven where the women are in charge

the importance of Catholicism in the town

the characters find more 'traditional' Spanish dishes on their return to the town

**Question 15.1**

**Abel – *Diego Luna***

Analiza las técnicas que utiliza el director para explorar el tema de la familia.

**[40 marks]**

**Possible content**

the subversion of typical family roles

the portrayal of Cecilia as a stereotypical Hispanic woman.

the portrayal of Anselmo as machista.

the way Selene acts as a second mother to Paul.

the impact on the family of the absent father.

the characterisation of Cecilia showing her love and the fact the family is her main concern.

the poverty the family endure is reflective of many of poor Mexican families.

the set design of the house and school reflects the poverty the family live in.

the framing of meal times evokes the patriarchal nature of Mexican families.

the representation and juxtaposition of the acceptance of infidelity amongst males but not females.

**Question 15.2**

**Abel – *Diego Luna***

A pesar de la situación difícil de la familia de Abel, la película nos hace reír. ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta.

**[40 marks]**

**Possible content**

the characterisation of Abel.

the scene where Abel is in bed with his mother.

the juxtaposition of dramatic and emotional scenes with comic scenes.

the scene where Abel interrogates the suitability of Selene's boyfriend.

Abel's use of adult language.

Abel's perception that he is going to be a father and tells his brother and sister.

the pretence of the family who play along with Abel's delusion.

the scenes between Anselmo/Abel where they are potential rivals.

Abel's chastisement of Selene over her homework and report card.

the way that traditional family roles are subverted.

**Question 16.1**

**Las 13 rosas – *Emilio Martínez-Lázaro***

Analiza cómo el director representa la sociedad española después de la guerra.

**[40 marks]**

**Possible content**

a divided Spain

families at war with each other e.g. Juan's family

betrayals e.g. Teo

children playing on the destroyed streets e.g. shots of boys playing with bomb

people living in fear of reprisals, e.g. shots of old man beaten up

loss of jobs, e.g. Julia.

some men are no longer members of the Civil Guard, nor are they soldiers

violence committed with impunity

lack of food

queues at the social aid centre

importance of religion, e.g. iconography, masses, confessions

**Question 16.2**

**Las 13 rosas – *Emilio Martínez-Lázaro***

Analiza el comportamiento humano o inhumano de los personajes de la película. .

**[40 marks]**

**Possible content**

las trece rosas and the way they look after each other

Perico looks after and cares for Julia

Blanca tries to help Juan despite the dangers and consequences

Gaspar and his inhumane treatment of the prisoners

the way the wardens treat the women in prison

the inhumane shooting of the women

the death of the babies in prison

Capitán Fontenla and his lack of humanity

Teo's betrayals

the visit of the families to the prisoners

