

Examiners' Report  
June 2019

GCE Spanish 9SP0 02

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# Introduction

This is the second examination of Paper 9SP02 01 and it is positive to be able to report that centres have responded well in preparing their candidates. There was evidence of much good practice in teaching translation skills and in writing essays showing critical analysis of texts and films.

This paper was set as per the GCE 2016 Specification, and is consistent with the format of the specimen paper. The principal differences from the legacy specification are that the translation is worth 20 marks instead of 10, the creative and discursive essays have been removed, and students are given a prescriptive list of texts and films from where they must choose 2 options, either a text and a film or two different texts.

In sections B and C candidates generally showed a very good level of critical analysis; most of them were able to understand the question properly and link their responses to the questions. There were few examples that were mostly descriptive, and students were generally good at drawing conclusions from evidence. In a few instances these were far-fetched but the majority were relevant. Some essays lacked direct reference to evidence from the work but generally they showed an in-depth knowledge of the texts or films.

Some candidates were particularly careful as to establishing the key ideas in the introduction which were followed up in order and then summed up in the conclusion – this structure was very effective, and it brought cohesion and coherence to their responses.

Candidates were able to analyse and argue their points successfully using language such as '*metáfora*', '*símbolo*', '*simbolismo*', '*narrativa*', '*novela*', '*paralelismo*', '*escenografía*', '*empatía*'. A number of students displayed complexity in their sentence structures through the use of subjunctive and perfect tenses. There are still several students not showing progression from AS as they have conjugated the entire response in the present tense and therefore not deployed a range of tenses and grammatical structures that they should be capable of at A-level.

Overarching advice for future candidates in future sessions is to ensure that they focus carefully on all elements of the translation, looking out for grammatical key points, such as tenses, agreements (adjectives, adverbs, articles, verb conjugations), verbal constructions including verbs followed by a present participle, the infinitive or specific prepositions.

In Sections B and C students are advised to read the question carefully and ensure the answer fully covers each aspect of it. When writing an essay, students should clearly plan how they are going to structure their answer, this should be reflected in effective introductions and conclusions with arguments that link well together. There is guidance in this report, which can be viewed in comments on individual questions, and teachers are, therefore, advised to read and digest the report in full.

## Question 1

The summer 2019 translation related to Theme 2 of the specification, Political and Artistic Culture of the Hispanic World, sub-theme: Media. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

The language offered in each box had to be completely correct for the point to be gained, with the only exceptions laid out in our marking principles. For instance, non-grammatical accent errors were tolerated, for example '*jovenes*' rather than '*jóvenes*' unless they caused ambiguity, for example '*entro*' rather than '*entró*', or '*sí*', '*si*', '*más*', '*mas*'. Non-grammatical misspellings were tolerated, for example *imigracion* rather than *inmigración*, as long as they were not ambiguous or in the wrong language (for example *emigración* or immigration).

Candidates need to be aware that verb endings and adjective endings must be correct and are not to be classed as spelling errors. Repeated capitalisation errors were not penalised (for example '*Español*' instead of '*español*').

Although there were different, acceptable ways of rendering some items, the Spanish given had to be a faithful rendering of the English. Quite a number of candidates altered the meaning of the original or paraphrased it in some way and this does not gain credit.

The translation was made up of 5 sentences with some very accessible items, such as 'In countries such as Mexico and Colombia', 'Unemployment, poverty and social exclusion are' 'national identity and issues' and 'two million dollars per episode'.

Regarding complex structures, candidates were expected to use perfect tenses and clauses using the imperfect subjunctive; regarding handling of adjectives, candidates were tested on agreements, relative adjectives, as well as superlative forms. Another complex aspect was the use of constructions with verbs, i.e. verbs followed directly by a present participle, modal verbs followed by an infinitive and relative clauses. Candidates were also expected to show good use of definite and indefinite articles, prepositions, adverbs and conjunctions, as well as direct and indirect object pronouns.

The translation started with a phrase including the present perfect 'have definitely been' and a superlative phrase 'the most successful'. Candidates had issues with the spellings of both countries, either forgetting the accent or changing the spelling of 'Colombia', however, these were considered non-grammatical errors, therefore candidates were not penalised for that. The expression 'given that' was successfully translated in different ways, however the phrase 'high viewing figures' proved very challenging for most of the candidates.

In the second sentence candidates were expected to show an understanding of the use of definite articles in Spanish. If candidates failed to include the appropriate definite article before a noun when it was required, they were penalised once, and any recurrent mistakes of this nature were considered consequential errors and therefore not penalised. A few candidates capitalised the word 'Mexicans' in Spanish, forgetting that nationalities do not require a capital letter. The phrasal verb 'would like to escape' was mostly translated as '*les gustaría escapar*', however, this required the preposition '*a*' in front of 'Mexicans'; candidates need to revise how to use indirect object pronouns with verbs such as '*gustar*'. Candidates rendered the phrase 'allow them to do so' effectively.

The following sentence included an imperfect subjunctive clause, which was successfully handled by many candidates, some of them used the incorrect ending of the verb, which changed its tense from the imperfect subjunctive to the preterite '*alcanzaron*', this was considered a grammatical error. The vocabulary items that were targeted in this section were correctly rendered most of the

time, 'plots', 'national identity', 'issues' and 'at the time'. Some candidates did not score a mark due to an inappropriate use of the present participle from the word 'affecting', which was translated in Spanish by the use of a relative clause preceded by the conjunction '*que*'.

The fourth sentence gave the candidates the opportunity to show their knowledge of the present perfect continuous as well as phrasal verbs that render the same meaning. The expression 'not only...but' proved challenging for some candidates, who did not achieve a mark for translating it as '*no solo...pero*'. Candidates translated effectively the phrase 'advertising space' using a variety of phrases.

The final sentence tested the use of verbs followed by a present participle and an irregular adjective 'fast-growing' which was successfully translated by many candidates.

Overall, the performance was quite encouraging, and most candidates showed that they could transfer the meaning of an unseen piece of English with acceptable accuracy.

I would, however, draw attention to basic grammatical rules, such as agreements, and attention to details as being essential if candidates are to score highly.

This is an example of a candidate who achieved a high mark.

definitiva

SECTION A: TRANSLATION

visuales

visuales  
visualización  
visual  
vista

1 Traduce el texto siguiente al español.

(20)

In countries such as Mexico and Colombia, soap operas have definitely been the most successful type of television programme, given the high viewing figures. Unemployment, poverty and social exclusion are realities from which Mexicans would like to escape, and to some extent these programmes allow them to do so.

Before they reached an international audience, their plots reflected national identity and issues affecting society at that time. More recently, TV channels have been trying not only to entertain, but also to sell advertising space, as they can receive up to two million dollars per episode. As a result, soaps will continue to be a fast-growing industry.

En países tal como México y Colombia, definitivamente las telenovelas han sido el tipo con más éxito de programas de televisión, ~~debido que debido a~~ <sup>puesto</sup> las cifras ~~altas~~ <sup>visuales</sup> vistas. El desempleo, la pobreza y ~~ta~~ el aislamiento social son realidades de las que <sup>a</sup> los mexicanos les gustaría escaparse, y a un cierto punto estos programas les permiten hacerlo.

Antes de que alcanzara a una audiencia internacional, sus tramas reflejaron la identidad nacional y problemas que afectaban la sociedad durante aquella época. Más reciente, los canales de televisión ~~llevan~~ intentando no sólo entretener, sino ~~para~~ <sup>anunciar</sup> también vender el espacio de ~~anuncios~~, ya que pueden

subir hasta dos ~~millones~~ millones de  
dólares cada capítulo. Como un  
resultado, las telenovelas ~~continuarán~~ <sup>continuarán</sup>  
siendo una industria de ~~ese~~ <sup>crecer rápidamente</sup> ~~regionalmente~~

This is a translation that illustrates some interesting marking principles. The candidate gained marks for points 2, 3, 5, 6, 7, 9, 11, 12, 13, 15, 17, 18 and 19 in the mark scheme.

Note on point 1: The adjective '*tal*' does not agree with the plural nouns (countries).

Note on point 2: Correct.

Note on point 3: Correct despite the mixed word order.

Note on point 4: Incorrect rendition of the phrase 'viewing figures'.

Note on point 5: Correct.

Note on point 6: Correct.

Note on point 7: Good use of indirect object pronouns.

Note on point 8: Incorrect translation of 'to some extent'.

Note on point 9: Excellent use of indirect and direct object pronouns.

Note on point 10: Incorrect verb ending, the candidate used the third person singular, instead of plural.

Note on point 11: Correct.

Note on point 12: Correct.

Note on point 13: Correct.

Note on point 14: The candidate used the adjective 'recent' instead of the adverb 'recently'.

Note on point 15: Correct.

Note on point 16: Incorrect translation of 'advertising space'.

Note on point 17: Correct.

Note on point 18: Correct.

Note on point 19: Correct.

Note on point 20: Incorrect translation of 'fast-growing industry'.

Total marks: 13





- Learn specific vocabulary from the 4 themes and consider the context in which a word is used in order to choose the correct translation.
- Plan regular grammar practice exercises following the prescribed grammar list in the specification.
- Make sure you read the whole text carefully before starting a translation. Identify grammar points covered during the A Level course, i.e. – pluperfect, subjunctive, future tense.
- Revise continuous and compound tenses, modal verbs and the subjunctive tenses.
- Check carefully the agreement between nouns, adjectives and articles.
- Revise how to use definite articles as they are far more common in Spanish than in English.
- Practise homographs which meaning changes depending on accents (critical accents).

~~Entre~~ En los países como México y Colombia, las telenovelas <sup>definitivamente</sup> han tenido el tipo de programa de televisión más popular, a causa de los figuras de vistas más altas. El desempleo, el peor y exclusión social son realidades que los Mexicanos <sup>podrían gustar</sup> ~~gustarían~~ <sup>gustar</sup> escapar, y a algunos <sup>extento</sup> ~~esas~~ estos programas ellos ~~est~~ ~~hacer~~ hacer.

Antes afectan una ~~audencia~~ <sup>público</sup> audiencia internacional, sus historias reflejan la identidad nacional y problemas que han afectado la sociedad a este tiempo. Más <sup>recientemente</sup> ~~recientemente~~, las channels de la televisión tenían ~~atemptado~~ no solo para <sup>providar ambientes</sup> ~~providar~~ ~~person~~ pero también ganar profitos <sup>con</sup> espacios para los advertisimientos, porque

~~puedo~~ es posible <sup>ellos poder</sup> ~~poder~~ reciben no más de dos millones dólares por cada ~~episio~~ episodio. Como resultado, las telenovelas continuaron ~~est~~ estar una industria ~~de~~ que es crecimiento rápido.

The candidate gained marks for points 3, 12 and 18 in the mark scheme.

Note on point 1: Additional definite article '*los*' ignored as well as the lack of accents as they are not critical accents; however, the misspelling of the word '*Colombia*' changes it from the country in South America, to '*Columbio*' a municipality in the Philippines. For this reason, a mark was not given.

Note on point 2: '*tenido*' was only accepted if followed by '*éxito*'.

Note on point 3: Correct as the accent on '*televisión*' is not critical.

Note on point 4: Incorrect translation of 'viewing figures' as well as a lack of accent on '*más*' which changes the meaning from 'more', to 'but'.

Note on point 5: Incorrect translation of 'poverty'. The accent on '*exclusión*' is not critical.

Note on point 6: Lack of the preposition '*de*' in front of '*que*' and wrong use of capital letters for a nationality.

Note on point 7: Incorrect use of indirect object pronouns with the verb '*gustar*'.

Note on point 8: The only correct phrase in this section is '*estos programas*'.

Note on point 9: Incorrect use of indirect object pronouns.

Note on point 10: Incorrect verb and tense used: present tense used instead of the imperfect subjunctive, as well as lack of '*de que*' after '*Antes*'. Wrong gender for the indefinite article '*una*', however, if this had been the only mistake, the candidate would have been granted a mark given the complexity of the rest of the phrase.

Note on point 11: '*reflejan*' is written in the present tense.

Note on point 12: Correct.

Note on point 13: The candidate decided to use the present perfect instead of the imperfect tense, which could be accepted, however, there is a misspelling in the phrase 'at the time'.

Note on point 14: The use of English 'channels' is not correct in the translation of this phrase.

The verb construction was not correctly translated, as the candidate used '*tener*' instead of '*haber*' as well as missing '*estado*'.

Note on point 15: The candidate's translation of this phrase was heavily influenced by English words. The translation of 'not only...but', was not successful.

Note on point 16: Strong influence of English.

Note on point 17: The candidate shows difficulty using a modal verb followed by an infinitive '*pueden recibir*'.

Note on point 18: The lack of '*de*' before '*dólares*' was tolerated as well as the misspelling of 'dolars' as it is still clear, is not the word in English and the meaning is not affected.

Note on point 19: The lack of accent and misspelling of '*continuarán*' affects the meaning of the verb as it changes it from the future tense to the preterite. The candidate also opted to use the incorrect translation as well as the infinitive form of 'to be'.

Note on point 20: The candidate wrote '*es*' instead of '*de*'.

Total marks: 3

This is an example of a candidate who achieved an above average mark in Question 1:

1 Traduce el texto siguiente **al español**.

(20)

<sup>telenovelas definitivamente</sup>  
In countries such as Mexico and Colombia, soap operas have definitely been the most successful type of television programme, given the high viewing figures. Unemployment, poverty and social exclusion are realities from which Mexicans would like to escape, and to some extent these programmes allow them to do so.

Before they reached an international audience, their plots reflected national identity and issues affecting society at that time. More recently, TV channels have been trying not only to entertain, but also to sell advertising space, as they can receive up to two million dollars per episode. As a result, soaps will continue to be a fast-growing industry.

En países como México y Colombia, las telenovelas definitivamente han sido el tipo de programa de televisión más exitoso, debido a las figuras altas de vistas. El paro, <sup>la pobreza</sup> ~~la pobreza~~ y exclusión social son las realidades de <sup>las</sup> que los mexicanos querían escapar, y hasta cierto punto estos programas les permiten.

Antes de alcanzar una audiencia internacional, sus argumentos se reflejan la identidad nacional y asuntos que afectaban a la sociedad <sup>en ese momento</sup> en ese momento. Más recientemente, los canales de televisión <sup>nosotros</sup> han sido tratando <sup>a</sup> ~~de~~ retener, pero también vender más espacio para <sup>promociones</sup> ~~comerciales~~, <sup>promover</sup> ~~comerciales~~ productos, porque pueden recibir hasta dos millones ~~de millones~~ de dólares por cada episodio. Por lo tanto, las telenovelas ~~comenzaron~~ continuarán ser una industria que ~~aumenta~~ <sup>aumenta</sup> rápidamente.

This is a translation that illustrate some interesting marking principles. The candidate gained marks for points 1, 2, 3, 5, 6, 8, 10, 12, 13, 17 and 18 in the mark scheme.

Note on point 1: Correct.

Note on point 2: Misspelling of 'definitively' does not affect the meaning of the word.

Note on point 3: Accent on 'television' is not critical.

Note on point 4: Incorrect translation of 'viewing figures'.

Note on point 5: Accent on 'exclusion' is not critical.

Note on point 6: Correct.

Note on point 7: Incorrect conjugation of a stem changing verb.

Note on point 8: Correct.

Note on point 9: Incomplete, the candidate missed 'to do so'.

Note on point 10: Correct.

Note on point 11: The candidate used a reflexive form of the verb 'to reflect' as well as the wrong tense.

Note on point 12: Correct.

Note on point 13: Correct.

Note on point 14: Incorrect auxiliary verb for a progressive construction, the candidate chose '*sido*' instead of '*estado*'.

Note on point 15: Incorrect translation of 'but' as part of the phrase 'not only...but'.

Note on point 16: The candidate decided to paraphrase the phrase 'advertising space' by using 'space to promote products'. The candidate was not given a mark for section.

Note on point 17: Correct.

Note on point 18: Correct, despite the lack of '*de*' in front of 'dollars'.

Note on point 19: The candidate decided to use the infinitive form of 'to be' instead of the present participle.

Note on point 20: Incorrect gender of the indefinite article.

Total marks: 11

## Question 2

### Bodas de sangre

This text by Federico García Lorca was a very popular one. Candidates had to either evaluate the importance of colour for the success of the text or analyse how Lorca presents women of the period in the text.

This script has been chosen to illustrate how a well-thought plan, which is written in the target language, can help students to structure the essay in an excellent way. This can also be seen through a well-planned introduction and conclusion.

Los colores tienen un papel muy importante en la obra. Lorca describe con muchos detalles cada escenario, los colores de las casas y <sup>los disfraces</sup> el ~~disfraz~~ de los personajes; es decir los colores dan una impresión a la audiencia de manera visual. La segunda manera en la que los colores ~~me~~ emociona a la audiencia es por medio del lenguaje rico y poética de Lorca. Cada protagonista tiene su propio color, que podemos ver en el color de su casa igual que como <sup>lo</sup> describen.

Hay muchas imágenes distintas en la representación de la Novia con el color blanco. Su casa es blanco, y ella está vestida en enaguas blancas antes de la boda. El escenario final ~~describe Lorca~~, dice Lorca, es todo en blanco sin sombras y como una iglesia. ~~Se~~ La implicación es que La Novia va a pasar su vida allí sin hijos, y por eso el blanco representa, no sólo la virginidad de la Novia, sino <sup>también</sup> ~~de~~ la esterilidad y ~~una vida muerta~~ un muerto vivo. En el lenguaje la Novia es 'doncella blanca', y tiene 'una cara de plata' que para mí no es

un imagen feliz. Lo interesante de La Novia es que elige de vestirse en negro para la boda que <sup>impresiona</sup> ~~da~~ a la audiencia un agujero malo.

<sup>se podría decir que</sup>  
Para concluir, el éxito de la obra es vinculado con los colores. Para Lorca el teatro era mucho más que la historia. Sin el uso de <sup>los</sup> imágenes, <sup>y</sup> otras técnicas esta obra hubiera sido <sup>simplemente</sup> la historia de un triángulo

amoroso. Pero con el lenguaje rico y los escenarios llenos de colores, la audiencia hace un viaje ~~audio~~ audiovisual, por medio de sus sentidos y <sup>por eso</sup> ~~esto~~ ~~hace~~ que ~~hace~~ la obra ~~||~~ es muy exitosa y un gran obra del teatro del Siglo XX.

This candidate has chosen to write about the importance of colour for the success of the play. The selected extracts show the plan of the essay, as well as the introduction and conclusion. This student has spent some time planning the answer to the question on the colours used by Lorca. It is evident from this point that the student knows what the key arguments are, how to explain them and the evidence that supports them. The bonus of writing this plan in the target language means that complex language and structures, as well as literary terms, are also planned which results in consistently varied use of grammatical expressions and vocabulary.

The candidate starts by referring to the question and giving two details about how they are planning to answer it. This is an effective introduction.

The following paragraph starts analysis the colour that links to the Novio, the quote and explanations are good, but not directly linked to the question, which relies on the reader making that connection.

The candidate continues to analyse the colours that are linked to the Novia, there is a good selection of examples as well as an appropriate quote as evidence of the argument. There is an interesting point at the end of the paragraph that could have been linked back to the question in a better way. This issue is still present in the following paragraph, where there are good quotes which are explained but not linked to the question.

The conclusion shows excellent evidence of evaluation and is presented in a clear way. The candidate could have referred back to the points presented in the body of the essay to make the conclusion even more effective.

Critical and analytical response (AO4): This essay has been given a mark towards the bottom of the 13-16 band as it the response is relevant throughout. There is evidence of critical analysis with some convincing interpretations and points of view. Some points were not always linked back to the question.

Range of grammatical structures and vocabulary (AO3): This essay was awarded a mark in the 13-16 band because there was some variation in the use of grammatical structures such as: *'el hecho de que'*, *'para concluir se podría decir que'*, *'sin...esta obra hubiera sido...'*, *'no solo la virginidad, sino también la esterilidad'*.

Regarding the range of vocabulary, it was frequently varied: *'agüero'*, *'herencia'*, *'derramamiento'*, *'sobrenaturales'*, *'paños verdeoscuros'*, *'la historia de un triángulo amoroso'*, *'la dualidad del mundo lorquiano'*, *'enaguas blancas'*.

The terminology for literary and cinematic análisis was not as frequent: *'escenario'*, *'los personajes'*, *'dan una impresión a la audiencia'*, *'emociona a la audiencia'*, *'el lenguaje rico y poético de Lorca'*, *'añade a la sensación sobrenatural'*, *'el uso de imágenes y otras técnicas'*, *'la audiencia hace un viaje audiovisual'*.

Accuracy (AO3): The language is accurate throughout most of the essay, resulting in mostly coherent writing; this is why it has been awarded a mark in the 7-8 band.





**Plan your essay in the target language:** Get used to writing plans in the target language so you can see clearly how you are structuring your essay from the point of view of critical analysis, and also considering the complex grammar and lexis you are going to use.

### **Question 3**

This text by Laura Esquivel was the second most popular text. Candidates had to either evaluate to what extent Doctor Brown is responsible for Tita's recovery or analyse the importance of fire as a symbol in the text.

This script has been chosen to illustrate an excellent way of referencing and using quotes and examples as supporting evidence as well as excellent examples of use of terminology appropriate for cinematic analysis.

Desgraciadamente, ~~podría~~ podría decir que ~~durante~~ durante el tiempo es que Tita estaba viviendo en el rancho, fue como si fuera una esclava de su madre y tenía que comportarse ~~a una manera~~ de un modo que fuese aceptado por mamá Elena debido a la 'cruel tradición' que "nadie en (su) familia ha protestado ante". Sin embargo, durante el tiempo con John Brown, Tita podía <sup>ser dado más</sup> ~~recibir~~ recibir la libertad. Sus manos "podían hacer cualquier cosa" y John la dio a Tita "el paz y la seguridad" que necesitaba. ~~un~~ ~~manejaba~~ Esto se muestra el amor, apoyo y cariño que Tita ~~podía~~ recibió ~~y este apoyo poder~~ y se podría ~~dejar~~ <sup>dejar</sup> decir ~~se dicho~~ que si no hubiera sido por la ayuda de John, Tita no hubiera sido tanto feliz y no hubiera recibido la libertad. ~~En~~ La evolución de Tita puede ser se demuestra cuando John la preguntó porque no habla y Tita dice "porque no quiero" que es la primera instancia donde Tita tiene más controlada sobre ella misma, gracias a John. Y esta libertad se crece <sup>más</sup> ~~mucho~~ hasta el punto en que Tita finalmente tiene el poder decir 'las palabras mágicas' <sup>de su madre</sup> de "¡la odio, siempre la odio!" a su madre quien desaparece finalmente. Podríamos decir que gracias a John, la recuperación de Tita la ~~permiso~~ permitió para que se pudiera <sup>tener</sup> una vida con más libertad. ~~\*~~ En primer lugar, el amor, libertad y apoyo que John dio a Tita ayudó a Tita con su recuperación.

Aunque John no solo <sup>ayuda</sup> muestra a Tita con su amor y  
cariño sino muestra la teoría del <sup>su</sup> 'Luz del  
amanecer', 'la hikapu' en que ~~la~~ "nacemos con  
una casa de cerillos". Esta teoría presagia ~~el~~ el  
final de la novela y cómo Tita decide vivir <sup>el resto de</sup> su  
vida. La teoría la permite ~~se~~ conocer las razones  
por su sufrimiento y el calor que necesita <sup>para "encender los cerillos"</sup>, lo cual  
~~aj~~ la ayuda con la recuperación. No obstante, a  
pesar de la ayuda de John, es necesario que  
no olvidemos y consideremos ~~el~~ la receta de  
"Coldo de Lolita de res", que Chenchu trae a Tita  
y que vuelve a Tita a la cordura. Por lo tanto es  
vital que entendamos que ~~ambos personajes~~ <sup>se</sup> podría <sup>decir que todo</sup> ~~se~~ <sup>que</sup>  
sin la ayuda de Chenchu también, Tita no hubiera  
tenido el poder <sup>para</sup> cambiar y <sup>quizás le amor</sup> ~~la recuperación~~ <sup>ocurrido</sup> no hubiera ocurrido.

This candidate has chosen to evaluate Doctor Brown's responsibility for Tita's recovery. It starts with a good introduction saying that Doctor Brown is one of the most important characters who helps Tita recover, although it is worth considering other characters who also helped. It would have been good to mention which characters.

The first paragraph focus on how Doctor Brown offered Tita love, freedom and support which led to her recovery. The candidate proceeded to make a comparison between the time Tita lived at the ranch and her time at Doctor Brown's. There are plenty of quotes as evidence, which are explained appropriately. There are clear examples of evaluation: 'if it hadn't been for his help Tita wouldn't have been so happy or found freedom'. There is more explained evidence after this to support the same argument, and the paragraph finishes with a conclusion that links it back to the question.

The next paragraph shows another way in which John helped Tita by teaching her about the matches theory. There is supporting evidence taken from the text which is explained accordingly. This is followed by an argument stating that Chenchá also helps Tita, which is backed up by a quote and explained showing evidence of evaluation and making clear reference to the question.

The conclusion shows evaluation and summarises both points presented in the body of the essay which makes it very effective.

Critical and analytical response (AO4): Given that the response shows critical analysis through convincing interpretations and is relevant throughout this essay was given a mark in the 17-20 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (17 - 20) as there is consistent variation in the use of grammatical structures: *'debe ser considerado', 'estaba viviendo', 'fue como si fuera una esclava', 'tenía que comportarse de un modo que fuese aceptado por Mamá Elena', 'si no hubiera sido por...Tita no hubiera sido... ni hubiera recibido...', 'pudiera tener', 'no solo...sino...', 'es necesario que no olvidemos y consideremos', 'sin...Tita no hubiera tenido el poder para cambiar'*.

There is also consistently varied use of vocabulary: *'vale considerar que', 'se podría decir que', 'las palabras mágicas', 'a pesar de', 'vuelve a la cordura', 'considerándolo todo, no hay duda que'*.

The use of terminology appropriate for literary and cinematic analysis is also frequent: *'personajes significativos', 'esta teoría presagia el final de la novela'*.

Accuracy (AO3): The language is accurate throughout most of the essay, resulting in mostly coherent writing; this is why it has been awarded a mark in the 7-8 band.



**Present your arguments in a clear way:** It is advisable to present each argument in a separate paragraph, stating what your key point is at the start, followed by relevant explained evidence (examples or quotes). The closing phrase in each paragraph should be clearly concluding how the argument is linked back to the question.

## Question 4

This text by Gabriel García Márquez was the most popular text by this author. Candidates had to either evaluate to what extent the journalistic style is the most important in the text or analyse how the social context affects the destiny of the characters in the text.

This script has been chosen to illustrate the importance of an effective introduction and conclusion to organise the presentation of ideas. It also shows that the two mark grids can offer quite contrasting scores. There was good level of A03 (Range of grammatical structures and vocabulary / Accuracy), but the A04 (Critical and analytical response) was less secure.

Crónica de un Muere Anunciada es una novela corta escrito en un estilo periodístico por Gabriel García Márquez. La historia sigue el caso trágico de un hombre se llama Santiago Nasar que se mataron por el honor de una mujer, Angela Vicario. El autor es un amigo cercano de la víctima investigando el crimen veinte años después. Una de las temas central en la novela es destino y como esto llevar a la muerte de Santiago. En esta redacción analizaré como el contexto social afecta el destino de <sup>los personajes</sup> ~~Santiago Nasar~~ <sup>especifica</sup> ~~mente~~ en el obra ~~y~~ <sup>los</sup> ~~grandes~~ <sup>personajes</sup> en el obra.

«~~los papeles~~ de los papeles de mujeres y hombres  
y honra  
también vincula a religión. En este pueblo catolicismo  
es la religión principal. ~~los valores~~ ~~reg.~~ los fue  
los valores religiosa y fuerte significa que los gemelos<sup>2</sup>  
vicarios sintieron que era el deber moral pero vigilar  
la honor de la familia y matar Santiago Nasar.  
Esto es espondido durante el tribunal del asesinato  
cuando uno de los gemelos dice ~~somos inocentes~~ "pero  
somos inocentes" y el sacerdote padre Amador  
pregunta "tal vez ante Dios". Esta actitud refleja



los perspectivas de la comunidad porque creían que el asesinato era justificada p en "legítima defensora del honor" como el abogado de los gemelos dice.

Este afectado el destino de los gemelos porque sus valores los ~~perzere~~<sup>se los</sup> seducieron a mataron Santiago. Como consecuencia de esto fueron detenido y colocado en cárcel. cuando el comunidad arabe intentaron a mataron uno de los gemelos<sup>lo</sup> causar ~~caer~~ estaba enfermo.

En resumen <sup>hay</sup> y dos <sup>principal</sup> elementos del contexto social que afecta el destino de los personajes, El papel de los mujeres y los hombres y religion. Estas ~~matan~~ fuertemente a las temas de honor.

Por ejemplo religion afecta los destinos de los <sup>vicarios</sup> gemelos ~~vicarios~~ ~~no solo hizo~~ esto seducido los gemelos a matar Santiago pero tambien los institutos religiosa como ~~ela~~ iglesia particularmente Padre Amador no hizo nada para <sup>impeadir</sup> ~~prevenir~~ la muerte.

El papel de mujeres y hombres significa que mujeres tenía vigilar su virgindad/centones cuando Bayardo descubrió que Angela estaba desflorada Angela perdió todo y empezó los sucesos alrededor el asesinato y la destrucion de su relacion con ~~su~~ marido.

Para concluir, esto expone que el contexto social del pueblo ~~significa~~ contribuyó a la destino inevitable ~~que~~ ~~del~~ ~~de~~ los personajes.

This candidate has chosen to write about the effect of the social context on the characters' destiny. The introduction starts with some contextual information about the work which is not necessary as it does not clearly relate to the question. In the last three lines of the introduction the candidate paraphrases the question but does not say how it is going to be answered. This makes the introduction quite ineffective. This is reflected in the body of the essay as there are points presented but not clearly linked.

The first paragraph explores the argument of how the roles of men and women were very different in Colombian society during the 50's; the candidate does not present any evidence from the film apart from some general comments. The paragraph ends without a concluding phrase linking it to the question.

The extract shows the following paragraph and the conclusion. The candidate introduces the argument about religion in an unclear way. There is some evidence which is explained and somehow related back to the question. However, the closing phrase is not very clear.

The conclusion starts in a simple and clear way, relating back to the question and summarising both the arguments presented in the essay. Unfortunately, the candidate decides to expand on each argument adding new information and eventually closing with another concluding statement.

Critical and analytical response (AO4): Given that the response shows evidence of critical analysis with some appropriate interpretations, there is occasional loss of focus (introduction) and there are issues with some of the evidence and linking of arguments, it has been given a mark in the 9-12 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the 5-8 band as there is occasional variation in the use of grammatical structures: *'es un amigo cercano de la víctima investigando...'*, *'las mujeres eran criadas'*, *'había sido deshonrada'*, *'la lleva a perder'*.

There is also occasional variation in the use of vocabulary: *'honor'*, *'en esta redacción analizaré'*, *'pongamos por caso'*, *'vigilar el honor de la familia'*, *'desflorada'*, *'tribunal'*, *'el asesinato'*, *'para concluir'*.

The use of terminology appropriate for literary and cinematic analysis is occasional: *'una novela corta escrita en un estilo periodístico'*, *'los temas centrales'*, *'debemos establecer el contexto de la historia'*, *'la obra está basada'*, *'esto afecta su destino'*, *'esta actitud refleja'*, *'esto expone que'*.

Accuracy (AO3): Meaning is often prevented due to errors and there are lapses in coherence. There are constant errors in most of the sentences. For that reason the mark given is in the bottom bands.



**Plan your essay first:** Decide which arguments you are going to use to answer the question and make sure the introduction and conclusion carefully link them altogether.

**Keep it relevant:** Some students find it useful to re-write the question they are going to answer to keep checking that every point and supporting evidence is relevant to it.

## **Question 5**

This text by Isabel Allende was only chosen by a few candidates. They had to either examine the importance of Riad Halabí for the evolution of Eva Luna's character or evaluate to what extent the political situation affects the characters in the text.

## **Question 6**

This text by Gabriel García Márquez was a popular text, but not as much as *Crónica de una muerte anunciada*. Candidates had to either analyse how the elements of magic realism help us to understand the character of the Colonel or evaluate the importance of the theme of friendship in the text. Some candidates decided to explore how other elements such as realism or symbols were more significant in understanding the character of the Colonel. This was considered a good example of evaluation as long as it was clearly presented in the essay.

## **Question 7**

This text by Ernesto Sabato was chosen by only a few candidates. They had to either analyse how the author presents the theme of love in the text or evaluate to what extent María is honest with Juan Pablo.

## **Question 8**

This text by Jorge Luis Borges was chosen by only a few candidates. They had to either analyse how the author presents the character of Juan Dahlmann in the story *El Sur* or evaluate the effect of the narrative style in the stories.

## Question 9

This text by Federico García Lorca was the most popular text. Candidates had to either evaluate to what extent fear affects the decisions of the characters or analyse the effect the narrative structure of the text has on the audience.

This script has been chosen to illustrate good critical analysis and consistent variation in use of grammatical structures, vocabulary and terminology appropriate for literary and cinematic analysis.

En *La Casa de Bernarda Alba* (1936), Federico García Lorca muestra la represión que sufren las mujeres en "en los pueblos de España." Mucho de esta opresión es creado por el miedo de una sociedad que <sup>trataba</sup> ~~trataba~~ las mujeres de una manera muy injusta. Lorca destaca el hecho que las mujeres sufren muchas <sup>consecuencias</sup> ~~consecuencias~~ pero los hombres "Se les perdona todo".

La decisión de que Bernarda toma de restringir la libertad de sus hijas es afectado por el que dirán. Se preocupa mucho de la reputación de sus hijas y previene que Adela se case porque el hombre es de una clase más baja. Exclama "mi sangre no se junta con la de los humanos... su padre fue gaitán." Pues, debido al miedo de lo que otra gente podría decir, Bernarda restringe la alegría y la libertad de sus hijas. Es más, Bernarda teme lo que sus vecinas pensarán de su propia madre y por lo tanto, decide de encerrarla. Además, cuando María Sotoca va fuera de la casa, Bernarda dice a la criada "ve con ella y ten cuidado que no se acerque al pozo... desde aquel sitio los vecinos pueden verla desde su ventana." Es claro que el miedo del que dirán afecta mucho a Bernarda y hace que ~~de~~ aumente la opresión en la casa.

Cuando Martinio dice a Adela "se acaba" Pepe el Romano, es claro que Adela tiene mucho miedo. Sin Pepe <sup>está</sup> ~~está~~ sola y va a ser castigado por todo el pueblo. Es más, Pepe representaba su única manera de escapar. Además Adela dice "no, no (logiéndose el vientre)" <sup>Pues, es</sup> ~~cuando~~ <sup>es</sup> posible que sea embarazada y sin un hombre, ~~en~~ su niño está en peligro. Adela ya ha visto como la sociedad trata una ~~una~~ madre soltera. ~~y~~ Por lo tanto, <sup>Adela tiene miedo de lo</sup> ~~El miedo por su hijo~~ <sup>que</sup> va a pasar a ella misma y a su niño y decide de suicidarse para evitar estas consecuencias. Su miedo lleva a esta decisión terrible.

En conclusión, el miedo en La Casa de Bernarda Alba ~~está~~ afecta al mismo tiempo Bernarda y sus hijas. La presión <sup>pero</sup> sobre Bernarda hace que sea muy estricta con sus hijas. ~~La presión~~ Como consecuencia tienen miedo de su propia madre.

This candidate chose to write about how fear affects the decisions of the characters. The introduction starts with some contextual information that relates to the question but does not directly show how the candidate is planning to answer the question.

In the following paragraph the candidate introduces the idea that Bernarda decides to restrict her daughters' freedom out of fear for what people may say. There is an issue with the evidence that is presented as it Martirio, not Adela who cannot marry Enrique Humanes because of his social status. There is more evidence presented to support this argument and the paragraph is closed by a phrase that links it back to the question.

The second argument is clearly presented in the following paragraph, the daughters do not try to escape out of fear towards Bernarda. The candidate gives a few examples supported by quotes that explain this idea. Adela is introduced as a character that despite not fearing Bernarda, fears wasting her life in the house, which leads her to confront Bernarda and break her walking stick.

The following paragraph explains how Adela fears what the future will be for her, especially when Martirio says that Pepe is finished. This argument is supported by appropriate quotes and clearly explained, showing evaluation and linking it back to the question.

The conclusion is effective as it links to the question and refers to the points presented in the essay.

Critical and analytical response (AO4): Given that the response is fully relevant to the question, shows evidence of critical analysis with some convincing interpretations this essay was given a mark at the bottom of the top band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (13-16) as there is consistent variation in the use of grammatical structures: *'es creado por', 'La decisión que Bernarda toma de restringir', 'debido al miedo de lo que otra gente podría decir', 'lo que sus vecinas pensarán de su propia madre', 'hace que aumente la opresión', 'hace que no traten de escapar', 'serán castigadas si parten', 'después de admitir que había escondido', 'representaba su única manera de escapar', 'ya ha visto', 'decide suicidarse para evitar', 'la presión sobre Bernarda hace que sea muy estricta'.*

There is also frequently varied use of vocabulary: *'muestra la represión', 'decide encerrarla', 'el qué dirán', 'acontecimientos trágicos'.*

The use of terminology appropriate for literary and cinematic analysis is not so frequent: *'un hecho que se ve cuando'.*

Accuracy (AO3): The language is accurate throughout most of the essay, resulting in mostly coherent writing and errors occur that rarely hinder clarity of communication. This means that the student has been awarded a mark in the 7-8 band for Accuracy.



**Present your arguments clearly:** Introduce your key point at the beginning of the paragraph, followed by an explanation, supporting evidence and a persuasive conclusion that link it back to the question.



## **Question 10**

This text by Isabel Allende was chosen by only a few candidates. They had to either analyse the strategies used by the author to present the social context in the text or evaluate the way in which the contrast between authority and freedom is presented in the text.

## **Question 11**

This text by Almudena Grandes was chosen by only a few candidates. They had to either analyse how the author presents the theme of death throughout the stories or examine the key moments which cause the evolution of Berta's character in *La buena hija*.

## **Question 12**

This text by Carmen Laforet was a popular text. Candidates had to either analyse how symbols help the reader to understand the main themes of the text or examine how the author presents the female characters in the text.

## **Question 13**

This text by Ana María Matute was chosen by only a few candidates. They had to either analyse how the author presents social protest in the text or evaluate to what extent Borja and Matia represent the society of the time in the text.

## Question 14

This text by Ramón J. Sender was a very popular text. Candidates had to either evaluate whether Paco el del Molino's destiny is inevitable or analyse the importance of symbols present at the requiem mass.

This script has been chosen to illustrate good critical analysis and consistent variation in use of grammatical structures, vocabulary and terminology appropriate for literary and cinematic analysis. The introduction is also very effective, and each argument is presented in a clear and detailed way.

In the box, state whether you are answering part (a) or part (b).

b

En la obra, Réquiem por un campesino español, hay muchas ~~escenas~~ símbolos de importante durante la ~~escena de~~ escena de la misa. Algunos de ~~los~~ ~~estos~~ estos símbolos son el potro, el saltamontes y ~~los~~ ~~acompañar~~ el monaguillo.

Para empezar, el potro se mencionado durante la misa es muy importante para demostrar la memoria de Paco. Durante la escena de misa hacia al final del obra, ~~los~~ ~~caracteres~~ el grupo de hombres en la iglesia, incluyendo Mosé Millán, ~~ellos~~ ~~muchos~~ se sienten muy culpable por el muerte de Paco. Uno de ellos dice '¿hay una mula en la iglesia?' <sup>cuál</sup> ~~que~~ es muy significativo porque el ~~potro~~ potro <sup>era un alusión de Paco y</sup> siempre <sup>recordaba</sup> Mosé Millán de Paco. En la manera que ~~lo~~ ~~veo~~, ~~Sender~~ ~~puede~~ ~~ser~~ ~~intentando~~ ~~para~~ ~~usar~~ el potro como una <sup>imagen de una</sup> fantasma o ~~una~~ ~~espíritu~~ ~~para~~ ~~para~~ enfatizar que los personajes están ~~todo~~ ~~recordando~~ ~~de~~

Paco. Además cuando los hombres intentan coger el potro, Sender da el lector la memoria de estos personajes queriendo intentar matar Paco antes. Por lo tanto, el potro es un símbolo muy importante de la escena es de misa porque no solo hizo ayudar el autor para enfatizar ~~el~~ la culpabilidad y memoria del muerto de Paco sino se permite el lector ~~que~~ vincular esta escena con otros ~~en~~ acontecimientos ~~de~~ la obra para crear un mensaje muy memorable.

El final símbolo para hablar sobre es <sup>el maragullo</sup> ~~los~~ ~~carreteros~~, ~~eran~~ porque están significativo para ~~mostrar~~ retratar el <sup>tema</sup> ~~tema~~ de ~~la~~ ~~memoria~~ ~~y~~ ~~también~~ ~~memoria~~ inocencia y también la memoria de Paco. Al principio de la trama, Mosén Millán pregunta el maragullo si hay alguna gente en la iglesia y el maragullo dice 'nadie'. Podemos <sup>ver</sup> ~~ver~~ que hay un ~~vínculo~~ vínculo entre este momento y cuando Mosén Millán pregunta Paco '¿quién quieres matar?' y Paco dice 'nadie' también. creo que ~~Sender~~ <sup>quiere</sup> aquí Sender quiere reflejar <sup>la inocencia de</sup> Paco en el maragullo no solo para enfatizar la memoria de Paco ~~por~~ <sup>por</sup> Mosén Millán sino crear un momento triste ~~como~~ cuando el lector ~~se~~ se da <sup>cuenta</sup> ~~de~~ ~~la~~ relación entre estos personajes. Pienso que Sender intenta crear esta tristeza para ~~demostrar~~ demostrar que la realidad de la Guerra Civil, especialmente desde tiene experiencia de este tiempo y perdió su familia a causa de los nacionalistas.

This candidate chose to write about symbols present at the requiem mass. The essay starts with a clear and effective introduction that shows how the candidate is planning to answer the question.

The first paragraph states that the symbol of the foal is very important to represent the memory of Paco. It is important to show how guilty other characters, such as the priest, feel. This is well supported by evidence from the book, which is appropriately explained. The candidate shows excellent evidence of evaluation by giving convincing points of view which relate directly to the question.

The following paragraph explains how the grasshopper represents the social context at the time. The candidate selects relevant evidence, examples and quotes from the book, to support this argument. It explains how it highlights the political division between the nationalists and republicans and how some of the latter ones found it difficult to flee the country and had to remain living in fear. The paragraph closes by showing the importance of this symbol which links it back to the question.

The final symbol that is explained is the altar boy. The candidate explains in a straightforward way how he symbolises innocence and Paco's memory. There are three quotes from the text that are used as evidence to support this argument. They are clearly explained and at the end it is evident how the candidate evaluates the use of this symbol, linking it to the question and the life of the author.

The conclusion, as the introduction, is clear and effective by making reference to the question and the arguments that were presented in the essay.

Critical and analytical response (AO4): Given that the response is fully relevant, showing critical analysis through convincing interpretation which are consistently justified with appropriately selected evidence and carefully linked, this essay has been given a mark at the top of the 17-20 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (17-20) as there is consistent variation in the use of grammatical structures: *'están recordando', 'intentan coger', 'intentando matar', 'no solo...sino', 'es importante que el lector sepa', 'está intentando retratar', 'quiere reflejar', 'el lector se da cuenta de'*.

There is also consistently varied use of vocabulary: *'demostrar la memoria', 'se sienten muy culpables', 'significativo', 'una imagen de un fantasma o un espíritu', 'saltamontes', 'el contexto social', 'la división política entre nacionalistas y republicanos', 'huir', 'la guerra civil', 'es usado'*.

The use of terminology appropriate for literary and cinematic analysis is consistent: *'en la obra', 'símbolos', 'escena', 'hacia el final de la obra', 'una alusión a Paco', 'para enfatizar que los personajes', 'Sender da al lector', 'enfatizar la culpabilidad', 'permite al lector vincular esta escena con otros acontecimientos de la obra', 'crear un mensaje muy memorable', 'ayuda al lector', 'resalta', 'nos muestra cómo', 'puede ser una técnica para intensificar la trama', 'retratar el tema de', 'hay un vínculo', 'la relación entre estos personajes'*.

Accuracy (AO3): The language is accurate throughout most of the essay, resulting in mostly coherent writing and errors occur that rarely hinder clarity of communication. This means that the student has been awarded a mark in the 7-8 band for Accuracy.



**Plan your essay first:** Decide which arguments you are going to use to answer the question and make sure the introduction and conclusion carefully link them altogether.

**Use clear paragraphs:** Organise your essay in paragraphs, making sure that you present your argument clearly at the beginning of each paragraph and always include a concluding sentence at the end of it. This will help you wrap up the essay more easily at the end and also will read much better.

## **Question 15**

This film directed by Walter Salles was a very popular film. Candidates had to either analyse the relevance of the title for the understanding of the film or evaluate to what extent women in the film affect Ernesto.

This script has been chosen to illustrate a good selection of evidence to support arguments which are all relevant and appropriately explained.

Además argumentaría que Chichina, la novia de Ernesto, es también importante. Cuando los dos llegan a su casa, Salles ~~usa~~ <sup>un</sup> plano panorámico para mostrar la enormidad de la casa. En mi opinión, si Ernesto no hubiera llegado a la casa de Chichina no habría sido un revolucionario. Porque si comparas el dinero en esta escena con una escena más tarde es una yuxtaposición. Después de esta escena con Chichina, en un voz en off, Ernesto dice "Mi corazón fue un péndulo entre ella (Chichina) y la calle". Y para mí esta cita refleja la dificultad de su decisión pero más importante, ~~decide viajar~~ decide viajar con Alberto, no continuar su relación con Chichina.

Una otra mujer que yo pienso que es muy importante y afecta a Ernesto es la comunista en el desierto de Atacama. En esta escena Salles no usa mucho iluminación porque la ~~es~~ oscuridad refleja la dificultad de las vidas de los comunistas. Los comunistas dice que viajan porque necesitan encontrar trabajo y ganar dinero para su familia, pero Ernesto y Alberto dice "viajamos por viajar". Inmediatamente después de esta escena en la mina Ernesto ~~se~~ muestra su primer acto de violencia, lanza una piedra al camino porque no piensa que la vida es ~~justa~~ justa. Ernesto dice "¿Usted no se da cuenta que esta gente tiene sed?". Esta cita muestra que la comunista tuvo un afecto en Ernesto, y además más tarde en la película aprendemos que Ernesto le da el dinero de Chichina a la comunista en el desierto.

This candidate chose to write about how women affect Ernesto in the film. The introduction states how women play in an important role in the film, especially in Ernesto becoming a revolutionary man. The candidate could have mentioned who are the women that most influence Ernesto in the introduction to make it more effective.

The first argument is presented at the beginning of the first paragraph: the first woman who influences Ernesto is his mother. This is explained by a comparison between the attitude of her and Ernesto's father when Ernesto is preparing to start his journey. This is well explained with relevant evidence and linked to the question.

The following paragraphs, which are shown in the extract, explain a second and third argument: Chichina makes Ernesto face two possible paths in his life and the communist lady in the Atacama desert, who introduces Ernesto to a reality that he was not aware of and that sparks frustration and violence in him. This is clearly presented with relevant evidence and convincing interpretations. The candidate makes sure that each paragraph finishes with appropriate evaluation that links back to the question.

The following two paragraphs continue to explore how other women influence Ernesto: Doña Rosa and the women at the leper colony, both nuns and patients. The candidate explains how Ernesto feels about not being able to help Doña Rosa, making it clear that some people live an undignified life and seem to be invisible to others. At the leper colony Ernesto experiences the discrimination the patients suffer as well as their lack of hope; this makes him very unhappy and have a decisive effect on him.

The conclusion shows evaluation as the candidates explains that Doña Rosa is the most important as Ernesto can't cope with the idea of not being able to help everyone. The conclusion also links to some of the other points that were presented in the body of the essay.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (13-16) as there is some variation in the use of grammatical structures: *'quiere ayudar', 'si no hubiera llegado... no habría sido...', 'si comparas', 'no habría sentido'*.

There is also frequently varied use of vocabulary: *'en este ensayo analizaré', 'es obvio que', 'pistola', 'amabilidad', 'argumentaría', 'comunista', 'su primer acto de violencia', 'el leproso', 'segregación', 'injusticia', 'todo el mundo'*.

The use of terminology appropriate for literary and cinematic analysis is frequent: *'durante toda la película', 'juega un papel muy importante', 'la evolución', 'los ojos de la audiencia', 'esto muestra', 'un plano panorámico para mostrar', 'es una yuxtaposición', 'esta cita refleja', 'en esta escena', 'una serie de zooms y primer planos'*.

Accuracy (AO3): There are frequent sequences of accurate language resulting in generally coherent writing, despite some errors that occasionally hinder clarity of communication. Therefore, the essay has been given a mark in the 5-6 band.





**Make sure you select evidence that is relevant to support your arguments:** Each piece of evidence should be appropriately explained, so the reader does not have to infer the reasons why that example or quote has been chosen.

## **Question 16**

This film directed by Guillermo del Toro was the most popular film. Candidates had to either evaluate how the character of the Doctor helps us to understand Captain Vidal's character or analyse how the director presents the theme of paternity in the film. Some candidates interpreted the word 'paternity' as 'parenthood' which means that some of them talked about 'motherhood' which was accepted.

This script has been chosen to illustrate how the two mark grids for A03 are used separately and students can achieve a high mark in one, without necessarily doing the same in the other grid. This essay shows excellent examples of varied language and complex language as well as terminology appropriate for film analysis; however, language can be inaccurate and errors occasionally hinder clarity of communication.

This essay also illustrates some issues with critical analysis showing some misunderstanding of the film.

En 'El laberinto del Fauno' dirigido por Del Toro, es probable que use <sup>los</sup> ~~el~~ personajes del Fauno y el capitán Vidal para mostrarnos el tema de paternidad. En concreto la relación entre Ophelia y El Fauno representa este tema.

Como punto de partida no se puede negar que la relación entre Ophelia y El Fauno es muy entrañable. Incluso en su primer encuentro como el público, podemos ver que se entienden muy bien. El Fauno le dice "Soy la montaña, el bosque y la tierra", esta cita nos presenta su paternidad y explica que él la protegerá.

También es importante que tengamos en cuenta que El fauno actúa de una manera muy paternal. Por ejemplo <sup>le</sup> abraza, le renegó y cuando Ophelia entra al subterráneo, es como si fuera una niña <sup>mayora</sup> ~~mayora~~ y se ha hecho maduro. Encima, le dice que tiene que completar tres pruebas y le obedece siempre. Estos ejemplos son usados por Del Toro para mostrar al espectador que su relación es como un padre y su hija debido a que le obedece

Ophelia está <sup>afectionate</sup> ~~afectionate~~ hacia el fauno y le abraza. a

This candidate has chosen to write about how the director presents the theme of paternity in the film through the characters of the Faun and Captain Vidal. The introduction is short and effective clearly linked to the question.

The first paragraph (as seen in the extract) clearly presents the first argument: the relationship between the Faun and Ofelia is very close. There is a quote as evidence of this, but it is not explained in relation to the question, therefore it is not very effective.

The following paragraph focuses on how the Faun behaves in a paternal way; however, it is unclear and shows some confusion by suggestion that Ofelia always obeys the Faun, which is not correct.

The third paragraph shows a better presented argument: Vidal does not behave in a paternal way. This is clearly explained and supported by appropriate evidence with examples and quotes from the film. The candidate shows some evaluation by saying that Vidal and Ofelia are very different people and therefore, will not have a positive relationship. The candidate also mentions how some stylistic techniques to show their relationship which is effective as it is linked back to the question.

In the conclusion the candidate summarises the main points presented in the essay, but shows no conclusion as such, as it lacks some evaluation.

Critical and analytical response (AO4): Given that the response shows evidence of critical analysis with some appropriate interpretations and points of view that are sometimes justified by appropriate evidence this essay has been given a mark in the 9-12 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (13-16) as there is frequent variation in the use of grammatical structures: *'es posible que use', 'es importante que tengamos en cuenta', 'es como si fuera', 'se ha hecho', 'después de llegar', 'uno se da cuenta de que', 'se diferencian', 'probablemente tengan', 'son usados'*.

There is also frequently varied use of vocabulary: *'Como punto de partida', 'no se puede negar que', 'incluso en su primer encuentro', 'le obedece', 'en contraste', 'el molino', 'se podría decir que', 'personalidad'*.

The use of terminology appropriate for literary and cinematic analysis is not so frequent: *'los personajes', 'para mostrarnos el tema de', 'representa este tema', 'esta cita nos presenta', 'actúa de una manera', 'estos ejemplos son usados para mostrar el espectador que', 'el director ha utilizado este diálogo', 'a medida que avanza el relato', 'técnicas cinematográficas', 'ángulos bajos', 'estas tomas'*.

Accuracy (AO3): The writing is generally coherent, however some errors occasionally hinder clarity of communication, therefore, a mark in the 5-6 band was awarded.



Re-read your work: Read the question carefully and once you have finished make sure that each argument has supporting evidence and is linked to the question. Compare your introduction and conclusion and check they are appropriately linked to the essay and the question. Finally, double check that the vocabulary and grammar are varied.

## **Question 17**

This film directed by Luis Puenzo was chosen by only a few candidates. They had to either analyse the importance of the *Abuelas de la Plaza de Mayo* in the film or evaluate to what extent Roberto tries to protect his wife and daughter throughout the film.

## Question 18

This film directed by José Luis Cuerda was a very popular film. Candidates had to either analyse how Moncho's family reflect the social conflict in Spain at that time or explain how the theme of loyalty is presented through the character of Don Gregorio.

This script has been chosen to illustrate excellent organisation and planning of the essay which leads to excellent critical analysis and evaluation.

"Analiza cómo la familia de Moncho refleja el conflicto social de España de la época"

En la lengua de las Mariposas, el cineasta, José Luis Cuerda, nos presenta con el conflicto social entre los terratenientes y los que tienen poder, y los republicanos, pero dentro de ese desacuerdo político, destaca el conflicto entre los diferentes miembros de las familias españolas típicas. La película está ambientada en 1936, en los momentos precedentes de la Guerra Civil, así que había mucha inestabilidad en aquella época. Moncho y su familia vive en una zona rural de Galicia, en una aldea de Ourense, y por eso, ~~es~~ Cuerda quería que entendieramos los efectos de conflicto en la clase trabajadora de España.

En esa época, un conflicto social muy pertinente era la desigualdad de género, <sup>y Cueda nos provee una solución a este a través de la familia de Moncho. La desigualdad es...</sup> ejemplificada por la relación entre Don Boal y la China.

No tiene ni voz ni libertad en su matrimonio, que es abusivo y no puede expresar sus sentimientos, que hace que nos simpaticemos con ella.

No hay duda de que si intentara escapar, su marido le castigaría y se arruinaría su reputación. Sin embargo, a través del personaje de Rosa y la familia de Moncho, Cueda nos presenta con una solución al conflicto político. Aunque <sup>Rosa</sup> sea religiosa y critica algunos aspectos de la República, por ejemplo "ya veremos donde van a parar la República y tu don Manuel Azaña", valora que la República haya dado el voto a las mujeres "Gracias a la República podemos votar las mujeres". Está dispuesta a escuchar a su marido y aprecia el nuevo sistema y los cambios en la sociedad. Representa un futuro posible de paz para España, que será capaz de prosperar porque las personas religiosas podrán vivir bajo una República. De esto se deduce que la relación entre Rosa y Ramón, que tiene mucho cariño e igualdad, y el personaje de Rosa, explica una solución al malestar social de la época, especialmente debido al hecho de que un objetivo de la Segunda República era mejorar los derechos de las mujeres en España.



This candidate has chosen to write about how Moncho's family reflects the social conflict in Spain. The introduction is detailed and very effective as it gives some contextual information about the social background in Spain at the time which leads into the actual question linking Moncho's family and the conflict of the working class in Spain.

The following paragraph presents the first argument: the conflict between the Catholic church and the new educational system. The candidate uses the characters of Moncho, Rosa and Ramón to show their different perspectives. This is supported by three pieces of evidence from the film; the candidate has chosen appropriate quotes, explained them and added their personal judgement as a way of evaluating the arguments.

The second argument, the conflict between republicans and nationalists, is well presented through the characters of Rosa and Ramón. Once again this is supported by evidence from the film, quotes from the conversations between Ramón and don Gregorio, and Rosa's instructions to Ramón to shout 'red' at don Gregorio. These quotes are explained and linked back to the question with the appropriate evaluation.

The third argument, as presented in the extract, relates to gender inequality; it is first referred to in relation to the relationship between don Boal and his wife, but then it is linked to Rosa and how her relationship with Ramón shows a possible peaceful resolution to the conflict. There is good evidence that is well explained and linked to the question.

The conclusion is effective as it relates to the points mentioned in the essay and links them to the question.

Critical and analytical response (AO4): Given that the response is fully relevant and that the candidate has given plenty of evidence of critical analysis and evaluation, this essay has given a mark in the top band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (17-20) as there is consistent variation in the use of grammatical structures: *'Cuerda quería que entenderíamos', 'uno de los mayores conflictos', 'sería imposible analizar el conflicto sin mirar', 'no está recibiendo', 'exige que su marido grite', 'será capaz de prosperar', 'aunque sea religiosa', 'valora que la República haya dado'.*

There is also consistently varied use of vocabulary: *'terratenientes', 'republicanos', 'desacuerdo político', 'momentos precedentes de la guerra civil', 'la clase trabajadora', 'no se puede negar que', 'las reformas educativas', 'los nuevos métodos de enseñanza', 'educación activa y laica', 'castigos corporales', 'las ideas progresistas', 'cabe destacar que', 'no cabe la menor duda que', 'emblemático', 'bien puede decirse que', 'el voto', 'malestar social', 'la conclusión ineluctable', 'reformas gubernamentales'.*

The use of terminology appropriate for literary and cinematic analysis is consistent: *'el cineasta nos presenta', 'la película está ambientada', 'simbólico del conflicto social', 'indica el conflicto entre', 'representa la ideología izquierdista'.*

Accuracy (AO3): The language is accurate throughout resulting in consistently coherent writing; for this reason, it was awarded a mark in the top band (9-10).



**Plan for a range of grammatical structures and vocabulary:** Study the Literature Glossary and the 'How to Analyse a Film or a Text' guides which can be found on the Spanish A Level pages on the Pearson's website. When you plan your essay, make sure you plan the key phrases and structures that you would like to use in each paragraph to ensure enough variety and complexity.

## **Question 19**

This film directed by Patricia Riggen was chosen by only a few candidates. They had to either evaluate to what extent family is important to the characters in the film or analyse the effect that Carlitos has on the characters he meets during his journey.

## **Question 20**

This film directed by Emilio Martínez-Lázaro was chosen by only a few candidates. They had to either evaluate the importance of music in the film or analyse how Captain Fontanela represents the theme of fear in the film.

## **Question 21**

This film directed by Andrés Wood was chosen by only a few candidates. They had to either evaluate the effect that the character of Silvana has on Gonzalo and Pedro or analyse the use of realism in the film.

## Question 22

This film directed by Alejandro Amenábar was a very popular film. Candidates had to either evaluate the effect that Ramón's decision to die has on his family or analyse the importance of the sea for the life of the characters in the film.

This script has been chosen to illustrate the lack of factual evidence from the film and the effect this has on critical analysis.

*accidente*

Chosen question number:

|             |                                     |             |                                     |             |                                     |
|-------------|-------------------------------------|-------------|-------------------------------------|-------------|-------------------------------------|
| Question 2  | <input checked="" type="checkbox"/> | Question 3  | <input checked="" type="checkbox"/> | Question 4  | <input checked="" type="checkbox"/> |
| Question 5  | <input checked="" type="checkbox"/> | Question 6  | <input checked="" type="checkbox"/> | Question 7  | <input checked="" type="checkbox"/> |
| Question 8  | <input checked="" type="checkbox"/> | Question 9  | <input checked="" type="checkbox"/> | Question 10 | <input checked="" type="checkbox"/> |
| Question 11 | <input checked="" type="checkbox"/> | Question 12 | <input checked="" type="checkbox"/> | Question 13 | <input checked="" type="checkbox"/> |
| Question 14 | <input checked="" type="checkbox"/> | Question 15 | <input checked="" type="checkbox"/> | Question 16 | <input checked="" type="checkbox"/> |
| Question 17 | <input checked="" type="checkbox"/> | Question 18 | <input checked="" type="checkbox"/> | Question 19 | <input checked="" type="checkbox"/> |
| Question 20 | <input checked="" type="checkbox"/> | Question 21 | <input checked="" type="checkbox"/> | Question 22 | <input checked="" type="checkbox"/> |
| Question 23 | <input checked="" type="checkbox"/> | Question 24 | <input checked="" type="checkbox"/> | Question 25 | <input checked="" type="checkbox"/> |
| Question 26 | <input checked="" type="checkbox"/> |             |                                     |             |                                     |

*• no effect*  
*• Brother wants him to stay.*  
*• Manuela supports only because she respects his wishes*  
*• Longed it out.*  
*• helped him live to an extent.*

Evalúa el efecto que tiene sobre su familia la decisión de Ramón de morir.

In the box, state whether you are answering part (a) or part (b).

Primera mente Ramón quiere morir porque él es un tetrapléjico esto significa no puede vivir su vida como normal.

Antes su ~~sea~~ accidente viajó el mundo pero en la película no puede hacer nada. Eso es <sup>por qué</sup> ~~porque~~ Ramón quiere morir pero hay personajes como su familia que tienen las posturas diferentes.

Desde el punto de vista de su hermano Jose necesita vivir debido de todo él hace. Por ejemplo viviendo lejos del mar

y trabajando un trabajo así que puede cuidar ~~pa~~ a Ramón. Además en la película dice que él es un esclavo de Ramón. Es posible que sienta triste que Ramón no quiere vivir y eso es solo su manera de lo expresando. Sin embargo sabemos que en realidad José ama a Ramón y aunque dice cosas asquerosas tienen no significancia a ~~como~~ sus sentimientos verdaderos. También creo que el hermano siente usado porque ~~hace~~ hace todo para él y ~~no lo ve~~ el protagonista no aprecia nada. Hasta cierto punto comprendo porque sienta esta manera pero no creo que comprenda que Ramón nunca ~~quiere~~ pide sobrevivir.\*

En España familia es un aspecto muy importante por tanto es posible que Ramón sienta mal sobre su decisión debido a los valores ~~que~~ <sup>familiares</sup> ~~que~~ <sup>que</sup> tienen. Se podría decir hasta un punto Ramón ~~hizo~~ ~~que~~ había querido vivir pero a veces familia no es basta.

Si yo fuera en la familia de Ramón no estaría feliz sobre la decisión pero yo sería tener una comprensión de la razón.

This candidate has chosen to write about the effect that Ramón's decision to die has on his family. The introduction starts with some contextual information which has a tenuous link to the question. It does not state how the candidate is going to answer the question.

The first argument is not clear, as it is not evident who needs to live far from the sea, Ramón or José. It carries on saying that perhaps José feels sad about Ramón's decision to die, but this is not supported by any quotes or evidence from the film. This candidate tries to show evaluation, but it is all based on personal opinions instead of facts from the film.

The second point made by the candidate is that Manuela just wants Ramón to be happy, which is not directly linked to the question, as it does not mention how Ramón's decision affects her, instead it refers to how Manuela's attitude makes Ramón feel calmer and more confident about his decision.

The third argument, which can be seen in the extract, refers to the importance of family in Spain, it is not clearly presented and does not link to the question.

The final paragraph shows how the candidate has misunderstood the question and talks about how the family and euthanasia laws have had an effect of Ramón.

Finally, the conclusion is unclear as it does not refer to the question or to the arguments that have been developed in the essay.

Critical and analytical response (AO4): Given that the response shows that the candidate has misunderstood the question and has not linked the arguments effectively, the essay was given a mark in the 5-8 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (9-12) as there is some variation in the use of grammatical structures: *'es posible que sienta'*, *'no creo que comprenda'*, *'solo quiere que Ramón sea feliz'*, *'cabe afirmar que aunque apoya'*, *'si yo fuera...no estaría'*, *'no creo que nadie tenga'*.

There is also some variation in the use of vocabulary: *'tetraplégico'*, *'posturas'*, *'sentimientos verdaderos'*, *'hasta cierto punto'*, *'se podría decir'*, *'por añadidura'*.

The use of terminology appropriate for literary and cinematic analysis is not frequent: *'la película'*, *'personajes'*, *'desde el punto de vista de'*, *'el protagonista no aprecia'*.

Accuracy (AO3): There are some accurate sentences of language resulting in some coherent writing; however, some errors hinder clarity of communication and occasionally prevent meaning being conveyed. For these reasons this essay has been given a mark in the 3-4 band.



**Read the question carefully:** Make sure that you fully understand what you are required to do. Some candidates choose to copy the question as a title for their essay to remind them of what they are being asked.



### **Question 23**

This film directed by Icíar Bollaín was quite a popular film. Candidates had to either analyse how the values of the indigenous people are presented in the film or evaluate how the symbols of water and fire represent the main themes of the film.

### **Question 24**

This film directed by Pedro Almodóvar was chosen only by a few candidates. Candidates had to either analyse how the social issues in Spain at the time are presented in the film or evaluate the importance of the stylistic techniques for the presentation of the characters and themes in the film.

### **Question 25**

This film directed by Luis Mandoki was chosen by only a few candidates. They had to either evaluate how the theme of hope is presented through the characters in the film or analyse the relevance of the title of the film.

## **Question 26**

This film directed by Pedro Almodóvar was the second most popular film. Candidates had to either Analyse how Raimunda's character develops after Paco's death or evaluate to what extent the stylistic techniques highlight the theme of femininity in the film.

This script has been chosen to illustrate an effective plan, which translates into an excellent introduction and conclusion, and leads to excellent critical analysis.

Volver es sin duda una de las películas más famosas del director español Pedro Almodóvar. Lo que hace que la película sea fascinada es la ~~manera~~ <sup>manera</sup> en que Almodóvar presenta el protagonista Raimunda. En este ensayo, explicaré como después de la muerte de Paco, Raimunda se convierte <sup>en</sup> a una mujer incluso más fuerte que antes y tiene la libertad <sup>para</sup> ~~de~~ volver a <sup>su pueblo</sup> sus raíces natal y reestablecer ~~una relación~~ ~~Beir~~ una relación perdida. ~~Es destacable que~~ <sup>Almodóvar</sup> se espera que Raimunda refleje la realidad de muchas mujeres trabajadoras en las apueras de Madrid cuyas vidas son duras.

Para empezar, ~~en~~ Raimunda evoluciona a través de su relación con Paula. Después de la muerte, Raimunda se convierte una madre sola que refleja la realidad porque el 40% de las madres en la época ~~eran~~ no eran casadas. En muchas maneras, la muerte <sup>F</sup> fortalece la relación entre madre e hija. Como ejemplo, se puede citar ~~se~~ cuando Raimunda dice 'recuerda, fui yo quien lo mató' que nos ilustra que está dispuesta a ser culpable para el asesinato. No se puede negar que Raimunda protege su hija ante todos y todo lo que venga. Sabemos que Paula necesita el apoyo de su madre ~~ya~~ ya que Almodóvar usa un primer plano para que parezca que Paula es muy vulnerable. Paula depende de Raimunda después de la muerte y Raimunda la apoya. En este sentido, la muerte causa Raimunda a ser la cabeza de la familia y tiene que ser fuerte sin importa lo que pase.

La muerte de Paco no solo es trágica, sino también liberadora. Tras la muerte, Raimunda tiene la oportunidad para abrir el restaurante y además necesita el dinero después de perder los ingresos de Paco. Cuando consideramos el contexto, ~~es como si~~ la muerte de Paco ~~fuera~~ es similar a la de Franco ya que <sup>después,</sup> los personajes como Raimunda no son oprimidos. Cuando Raimunda abre el restaurante, Almodóvar nos ilustra la comunidad de Vallecas en y Raimunda desempeña un papel clave en la comunidad. Todas las mujeres de la comunidad trabajan juntas y esto es evidente cuando Regina describe 'dije con tus <sup>escote</sup> majitos y mis majitos podemos hacernos de oro'. Con la el restaurante, Raimunda se da cuenta que podría ayudar otros y tiene un sentimiento de comunidad que no tenía antes de la muerte.

Aunque Raimunda pierde su relación con Paco, tras su muerte puede reestablecer su relación perdida con su madre. Debido a lo que Raimunda recibió abuso sexual de su padre cuando era más joven, ~~es~~ no es fácil aceptar la vuelta de su madre. Por ejemplo, se puede citar cuando Raimunda dice a su madre que 'te odiaba para no ~~haber~~ haberte dado cuenta'. No obstante, después de la muerte de Paco, tiene la oportunidad para hablar con su madre y resolver sus memorias ~~y~~ dolorosas. En la reconciliación, es como si ~~los~~ el contraste entre los colores de las rebecas de Irene y Raimunda fuera una

metáfora de su relación difícil. A pesar de esto, resuelven sus diferencias y Raimunda está más feliz y tiene menos <sup>secretos</sup> ~~mentiras~~ que antes de la muerte de Fico.

Nos ofrece una panorámica completa de cómo la muerte de Fico es trágica, pero, al mismo tiempo <sup>es</sup> liberadora.

Que yo sepa, el personaje de Berco Raimunda es una como España después de la muerte de Franco ya que ambas tienen libertad, que no tenían antes.

This candidate has chosen to write about Raimunda's evolution after Paco's death. This essay starts with powerful introduction (as shown in the extract) which introduces the film, highlighting the main character and then presenting the arguments that will be explained in the body of the film: Raimunda becomes stronger and now has the freedom to return to her hometown and rebuild a lost relationship.

The first paragraph states that Raimunda evolves through her relationship with Paula as she becomes a single mum after Paco dies. There is some extra information about the percentage of single mothers in Spain at the time that does not seem very relevant. It continues explaining how their relationship improved, this is supported by relevant evidence from the film which is explained and linked to the question. There is some evaluation at the end of the paragraph showing that thanks to Paco's death Raimunda becomes the head of the family and develops into a stronger person.

The second and third arguments (as seen in the extract) present two clear points: Raimunda finds freedom and becomes a person more open to her community, and after losing Paco, Raimunda re-establishes her relationship with her mother. These arguments are clearly presented, with plenty of evidence from the film and closing statements showing evaluation and relating back to the question.

The fourth point made by the candidate is about Raimunda's opportunity to go back to her roots in her hometown. Once again, this argument is supported by relevant evidence and some contextual evidence from Almodóvar's personal life. It finishes by saying that after Paco's death Raimunda is positive about life again.

The conclusion is clear and links back to some of the points presented in the essay, there is also evidence of evaluation.

Critical and analytical response (AO4): Given that the response shows critical analysis with convincing interpretations and appropriately selected evidence, this essay has been given a mark in the top band (17-20).

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (17-20) as there is consistent variation in the use of grammatical structures: *'lo que hace que la película sea', 'espera que Raimunda refleje', 'no se puede negar que Raimunda protege', 'para que parezca', 'no solo es trágica, sino también liberadora', 'tras su muerte puede reestablecer', 'es como si...fuera', 'hemos visto', 'lo que más se destaca', 'está más feliz que nunca', 'que yo sepa'.*

There is also consistently varied use of vocabulary: *'en este ensayo explicaré', 'para empezar', 'evoluciona a través de', 'ser la cabeza de familia', 'abuso sexual', 'sus memorias dolorosas', 'volver a sus raíces', 'región natal', 'recordar su infancia', 'rosquillas'.*

The use of terminology appropriate for literary and cinematic analysis is consistent: *'el director', 'el protagonista', 'refleja la realidad', 'se puede citar', 'nos ilustra', 'usa un primer plano', 'el contexto', 'Raimunda desempeña un papel clave en la comunidad', 'el contraste entre los colores de las rebecas', 'una metáfora de su relación', 'una experiencia catártica', 'una película introspectiva', 'nos ofrece un panorama completo'.*

Accuracy (AO3): The language is accurate throughout most of the essay, resulting in mostly coherent language; for this reason, a mark in the 7-8 band was given.



**Prepare the complex language and structures:** Make sure you include complex structures and literary and cinematic vocabulary in each paragraph. Proofread your work focusing on those areas that you know are particularly problematic for you, generally gender/number agreement, verbal endings, subjunctives.

## Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- In the translation, candidates should ensure they do not lose credit because of a careless lack of attention to detail.
- They should check their work carefully and try to ensure that responses address the wording of the task and do not end up answering some slightly different question.
- In their essays, they must set out their planning in Spanish to address the precise requirements.
- Essays should have a good shape and points should follow logically from one to another with a thread running through the work.
- When selecting topics to be studied in Sections B and C, candidates and teachers should consider carefully whether they have covered enough material to cover all potential questions.

As a whole, the sitting of this A Level paper was successful. There are lessons to be learnt in particular where the grammatical knowledge of the candidates is concerned. The translation will always be inspired from the grammatical list provided in the A Level specification. It is important that basic concepts as well as the most challenging areas of study are mastered in order to be able to score in each box of the translation exercise.

As far as the essays were concerned, we were pleased with the quality of the knowledge candidates demonstrated. Language does not have to be perfect in order to demonstrate a good critical response. Similarly, there were instances where language was very good but the question was not answered which led to the opposite effect. The grids are not mutually exhaustive and this is why each area can be marked on its own merits.

The standard of achievement in this unit was very comparable to previous 6SP04 sessions (to which this paper is very similar).



## Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

