



Examiners' Report

June 2022

Spanish 9SP0 02

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June 2022

Publications Code 9SP0_02_2206_ER

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Introduction

It is positive to be able to report that centres have responded well in preparing their students for this paper. There was evidence of good practice in teaching translation skills and showing critical analysis of texts and films when writing essays. As well as this, it was evident that comments and advice from previous years' reports had been taken on board and applied.

SECTION A

This year's translation into Spanish is based on Spanish transition to democracy, a sub-theme of theme 4, *La dictadura franquista y la transición a la democracia*. It is of a similar length and demand as last year, testing a range of grammatical features. Most candidates were able to access a reasonable proportion of the marks.

SECTIONS B and C

It was pleasant to see how strong candidates structured their essays, especially in comparison to previous years. They usually presented convincing points in a clear manner and justified their arguments with appropriately selected evidence from the films or works. Their essays showed a clear understanding of the question by covering all aspects with fully relevant interpretations consistently linked together. The most successful candidates presented a mention of the two or three points they would develop in the introduction, organised each point as a separate paragraph, and linked back to the question at the end of each section. The conclusion answered the question directly and brought both, or all three, elements together.

Responses that focused on the analysis and the how and the why, rather than who and what, showed more evaluation and less description, thus scoring the most marks for this component.

It was observed that, in some instances, candidates showed better analysis of texts than they did of films. Perhaps this is due to the fact that candidates are more accustomed to critically analysing written texts (a GCSE English skill) rather than films.

Candidates generally showed a reasonably good level of critical analysis; most of them were able to understand the question properly and link their responses to the question, however, in some cases the question was partially understood or only one aspect of it was addressed in the answer. The best pieces remained those which dealt with the precise question posed, made analytical points which were then illustrated with apt references to the work. In order to illustrate, a certain amount of narration and description is required but an essay which consists only of the latter will not score highly. Direct, appropriate quotations can be a useful form of illustration but too many of these were inaccurate, meaningless, or even invented. However, it is good to report that there were fewer examples that were mostly descriptive, and candidates were generally good at drawing conclusions from supporting evidence. Some essays lacked direct reference to evidence from the work but generally they showed an in-depth knowledge of the texts or films. It was pleasing to see the level of evaluation demonstrated by candidates where the question involved a dual element of analysis, for example, love vs tradition, or weighing up the importance or effect of two themes or characters.

Candidates favoured questions focused on characters and were more successful in character analysis questions than thematic-based questions. As in previous series, questions based on stylistic techniques were less popular and generally less well answered.

It was pleasing to see that candidates prepared well when it came to the variety of complex language and vocabulary in the literature and film essays. There were great examples of articulate language with plenty of terminology appropriate for literary and cinematic analysis. Candidates seem to be more familiar with complex language structures such as the subjunctive mood, passive voice and use of different pronouns, however, the degree of accuracy varied substantially. A successful feature was that past tenses were often used effectively, including irregular forms.

Typical essay phrases were very helpful to guide responses: *'esto demuestra que'*, *'el autor quiere mostrar que'*, *'esto sugiere que'*, *'esto representa'*, *'esto simboliza'*, *'pongamos por caso'*, *'cabe destacar'*, *'a través de'*, *'a lo largo de'*, amongst others. There was some effective attempt at perfect and subjunctive tenses: *'si el director no hubiera elegido este tema, no habríamos podido entender'*, which not all candidates managed to convey with accuracy.

Examiners were impressed with the range of sophisticated vocabulary and complex structures displayed in some responses: *'largometraje'*, *'dramaturgo'*, *'yuxtaposición/yuxtapone'*, *'presagio'*, *'hace hincapié'*, *'el plano / ángulo cenital'*, *'propaga la trama'*, *'al estar obligada'*, *'salir de su escondite'*, *'por haber perdido'*, *'iban rigurosamente'*, *'se aferra a la esperanza de ver a su madre'*, *'se desahoga'*, *'da pie'*, *'risas intimidantes'*, *'por antonomasia'*, *'poner de relieve'*, *'tensión creciente'*, *'salir a la luz'*, *'ardiente pasión'*, *'poder abrumador'*, *'el sino inexorable'*, amongst others. Particularly successful responses demonstrated idiomatic language and the ability to move between tenses with ease. More unusual language was noted, for example, *'archiconocido director'*, *'la hija benjamina'*, *'a rajatabla'*, *'estar a los pies'*, *'el follón de tener'*, *'no suelta ni una lágrima'*, *'de buenas a primeras'*, as well as language to describe characters in a more creative way, with vocabulary such as *'reacio'*. This set a good tone for the rest of the essay.

It was noted that some candidates chose to study two texts, instead of a film and a text; these responses usually showed evidence of good critical analysis. Candidates are reminded that it is not permissible to answer both questions on the same work or film, as only one will be considered for marking. Additionally, candidates are not allowed to answer questions on two separate films.

Thus, there was a variety of performance in the essays, but in general the standard of attainment was certainly satisfactory and not unlike that found in previous series. This applied both to critical analysis and to the language in which the pieces were expressed.

ADMINISTRATION

- Poor handwriting was often raised as an issue by examiners this year. In a scheme of assessment which emphasises the importance of linguistic competence, it is doubly essential that what is written should be clear and unambiguous. Assessors cannot guess at what might be written or give credit for work which is simply illegible.
- It was evidently successful for candidates to write a plan for their essay, especially in Spanish. Many added extra information at the end of the exam paper, however, it was more effective when candidates left spaces between paragraphs to allow them to insert extra information on the same page.
- Candidates must remember to check that they have ticked the correct question to help during the marking process; it is also crucial each question is written in a separate section, either section B or C, even when both questions are on texts instead of a text and a film.
- Some candidates felt the need to cross out planning pages, which is unnecessary.
- Regarding the length of the essays, some essays were five pages which often led to more mistakes and rambling sentences. Very rarely were the extra-long essays of a higher quality.

Question 1

For the translation this year, it was pleasing to see how many candidates were much more accurate using complex structures such as:

- The subjunctive mood.
- Subjunctive triggers.
- The passive voice.
- Preterite and imperfect tenses.

More able candidates produced answers that communicated most of the gist, but in some cases the accuracy of language in the most complex structures were less successful. Some of the more common issues were:

- Misuse of capital letters.
- Use of phrasal verbs that require a preposition, such as *'ayudar a'*.
- Lack of critical accents, e.g. in *'él'*.
- Use of *'para'* and *'por'*.
- Use of present participles or infinitives when a present participle (gerund) is required in English.
- Lack of definite articles.
- Lack of accents on preterite verb forms.
- False friends.

The translation is divided into the following 20 sections:

Section 1: Many candidates were able to provide acceptable translations here, however, some forgot to include the definite article before *'Rey'* which is essential as it refers to a specific king. The translation of the word 'King' was accepted both with upper and lower case, this is due to the recommendations by the *Real Academia de la Lengua*, which states that both usages are acceptable.

Section 2: This is a challenging phrase as it requires the correct use of the passive voice *'debe ser recordado'* or an alternative rendition. It was pleasant to see how many candidates translated this successfully.

Section 3: Here candidates are tested on their ability to use an infinitive form of the verb when the present participle is used in English *'promover'*. This grammatical aspect has been tested in previous series and it is reassuring to see that candidates are increasingly accurate with the use of infinitives vs. present participles.

Section 4: The translation of '1970s' proved challenging for a significant number of candidates; in some cases, it was because of the addition of an 's' at the end of *'setenta'*, in other cases it was because of the misspelling of the word *'años'*, which was quite surprising at this level.

Section 5: This section is intended to be demanding, and so it proved. This requires a good handling of specific vocabulary on the topic of the Spanish transition '*asumió el trono*', plus a good use of the preterite tense.

Section 6: This section is demanding as it requires the use of the imperfect tense '*esperaban que*' and the imperfect subjunctive '*fuera*'. More able candidates translated it correctly, however some failed to use the correct subjunctive form and used the present subjunctive '*sea*' instead. There were interferences with the English 'expect'.

Section 7: This section was achieved by many candidates. Those who did not score a mark usually forgot to write the critical accent on '*él*'.

Section 8: This section presents a few challenges: capitalisation of '*España*' or use of lower case if it was turned into an adjective: '*española*'; translation of the possessive phrase which requires a change in word order: '*la transición de España*'; finally, the knowledge of specific vocabulary on this theme: '*un gobierno democrático*'. Most of the problems arose by the misuse of capital letters or the misspelling of '*gobierno*'.

Section 9: Candidates are tested here on their ability to handle the perfect conditional tense: '*habría tenido/sido*'. It was pleasant to see how many candidates successfully translated this. However, it was disappointing to see how some forgot to check the adjectival agreement and therefore lost a mark in '*exitosa*'.

Section 10: There are different ways to translate 'within', however, many opted for expressions such as '*dentro de*' or '*durante*' which are incorrect.

Section 11: This section was accessible to almost all candidates.

Section 12: This section presented a real challenge for candidates, as intended. Most able candidates were able to translate '*en gran parte*' and '*debido a*' successfully.

Section 13: This section tested specific vocabulary on the theme of Spanish transition '*intento de golpe de estado*'. Given the context of the text, it was accepted when candidates only referred to '*el golpe*' without making reference to 'attempted'. If candidates included the personal pronoun, but failed to include the accent '*él*', it was dismissed as a mistake if the verb was correctly translated, as, given the right verb ending, it is not indispensable to include the personal pronoun in Spanish to convey who is performing the action.

Section 14: Many candidates identified that a present participle is necessary here, '*previniendo*'; however, they had difficulties with its spelling or the translation of 'return'.

Section 15: This section tests the candidates' knowledge of vocabulary on the theme of Spanish transition to democracy. However, this proved challenging for most candidates, with only a few accurately translating it.

Section 16: In this section, candidates need to show their knowledge of key vocabulary on the theme of Spanish transition, *'abdicar'*, and their knowledge of how to translate a phrase from a passive voice construction, either using the passive voice *'fue obligado a'* or by avoiding the passive voice, *'se vio obligado'* or *'tuvo que'*. Only the more able candidates accurately translated this section, as expected.

Section 17: This section focuses on the use of the passive voice in the future tense, *'será visto'*. It was pleasant to see how most candidates were able to translate this accurately.

Section 18: This section was accessible to most candidates. Those who incorrectly used capital letters, and had not done so in previous sections, were not given a mark.

Section 19: There were two challenging aspects in this section: the phrasal verb *'ayudó a'*, and the false friend 'eventually'. This proved difficult for most candidates.

Section 20: This section was accessible to most candidates and there were many correct responses. Less successful answers included *'dio la vuelta'* and *'volvió'*.

SECTION A : TRANSLATION

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

(20)

Despite past controversies, King Juan Carlos must be remembered for promoting political freedom in the 1970s. When he came to the throne, politicians expected him to be just like Franco, but without him, Spain's transition to a democratic government would not have been successful.

Within five years, the country had a new constitution, in large part due to the king's efforts. He ended the attempted coup, preventing a return to a right-wing authoritarian regime.

Juan Carlos was forced to abdicate in 2014. However, he will always be seen as the father of Spanish democracy. He helped to facilitate change and eventually gave power back to the people.

A pesar de pasadas polémicas, el Rey Juan Carlos debe ser recordado por promover la libertad política en los años 70. Cuando ocupó el trono, los políticos esperaron que fuera justo como Franco, pero sin él, la transición de España a un gobierno democrático no habría sido un éxito.

~~En~~ En sólo cinco años, el país tuvo una nueva constitución, ^{en} gran parte, a causa de los esfuerzos del rey. Acabó con el ~~golpe de estado~~ intento de golpe de estado, evitando una vuelta a un régimen autoritario de la derecha.

Juan Carlos fue obligado a abdicar en 2014. Sin embargo, siempre será visto como el padre de la democracia española. Ayudó a facilitar el cambio y más tarde dio el poder de vuelta a la gente.



This is an excellent example of a translation that scores full marks. The candidate has carefully checked accuracy details such as accents, capital letters and agreements. There is evidence of great knowledge of vocabulary linked to Spanish transition to democracy, as well as excellent handling of complex grammatical structures.

SECTION A : TRANSLATION

1 Traduce el texto siguiente al español.

(20)

Despite past controversies, King Juan Carlos must be remembered for promoting political freedom in the 1970s. When he came to the throne, politicians expected him to be just like Franco, but without him, Spain's transition to a democratic government would not have been successful.

Within five years, the country had a new constitution, in large part due to the king's efforts. He ended the attempted coup, preventing a return to a right-wing authoritarian regime.

golpe

Juan Carlos was forced to abdicate in 2014. However, he will always be seen as the father of Spanish democracy. He helped to facilitate change and eventually gave power back to the people.

A pesar de controversias en el pasado, el rey Juan Carlos debe ser recordado por fomentar la libertad política durante los años setenta. Cuando llegó al poder, los políticos esperaban que fuera exactamente como Franco, pero sin él, la transición española a un gobierno democrático no habría tenido éxito.

Dentro de 5 años, el país tuvo una nueva constitución, ^{en} gran parte debido a las esfuerzos del rey. Acabó el golpe intentado, que impidió una vuelta a un régimen autoritario de la derecha.

Juan Carlos se vió obligado a abdicar en 2014. Sin embargo, siempre se considerará como el padre de la democracia española. Ayudó facilitar el cambio y poco a poco ~~devolvió~~ devolvió el poder a la gente.



This is a good translation which has a few surprising blemishes. The candidate is not awarded a mark for section 10, '*dentro de cinco años*' as this implies five years in the future, section 19, '*Ayudó facilitar (...) poco a poco*' due to the lack of preposition between the verbs and mistranslation of 'eventually', and section 20, '*devolvía*' due to the wrong tense being used.

In section 1, the lack of definite article in front of '*controversias*' is not critical, so it has not been penalised. There were issues with accents, '*políticos*', or spellings, '*regimmen*', but they did not affect meaning being conveyed, so marks are not withheld.

SECTION A : TRANSLATION

1 Traduce el texto siguiente al español.

(20)

Despite past controversies, King Juan Carlos must be remembered for promoting political freedom in the 1970s. When he came to the throne, politicians expected him to be just like Franco, but without him, Spain's transition to a democratic government would not have been successful.

Within five years, the country had a new constitution, in large part due to the king's efforts. He ended the attempted coup, preventing a return to a right-wing authoritarian regime.

Juan Carlos was forced to abdicate in 2014. However, he will always be seen as the father of Spanish democracy. He helped to facilitate change and eventually gave power back to the people.

Pese a polémicos pasados, el rey Juan Carlos debe ser recordado por promover la libertad política en los años setenta. Cuando llegó al trono, los políticos esperaban que sea exactamente como Franco, pero sin él, la transición de España a un gobierno democrático no hubiera sido posible.

Dentro de cinco años, el país tenía una nueva constitución, a largo parte por los esfuerzos del rey. Él terminaba el golpe ^{intentado} ~~atemptado~~, ^{atrapando} ~~previniendo~~ ^{preveyendo} una vuelta a un régimen ^{autoritario} ~~autoritario~~ de la derecha.

Juan Carlos fue forzado a abdicar en 2014. Sin embargo, siempre será visto como el padre de la democracia española. Ayudaba facilitar cambio y eventualmente dió el poder atrás a la gente.



This candidate scores a mark of 10. The issues that affect their performance were experienced by many other candidates, therefore these are aspects that need to be worked on in more detail in preparation for this question. There were issues with gender in section 1, '*polamicos pasados*', influence of English in section 3, '*political*', errors with verb conjugations which affected meaning in section 5, '*llego*', incorrect use of the subjunctive in section 6, '*sea*', incorrect tense in section 13, '*terminaba*', lack of preposition in phrasal verbs in section 19, '*ayudaba facilitar*'. There were other mistranslations, including the false friend '*eventualmente*'.

This candidate shows appropriate understanding of complex structures and relevant knowledge of vocabulary on the theme of Spanish transition to democracy.

The sections awarded a mark are: 2, 4, 7, 8, 9, 11, 15, 16, 17 and 18.

SECTION A : TRANSLATION

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

(20)

Despite past controversies, King Juan Carlos must be remembered for promoting political freedom in the 1970s. When he came to the throne, politicians expected him to be just like Franco, but without him, Spain's transition to a democratic government would not have been successful.

Within five years, the country had a new constitution, in large part due to the king's efforts. He ended the attempted coup, preventing a return to a right-wing authoritarian regime.

Juan Carlos was forced to abdicate in 2014. However, he will always be seen as the father of Spanish democracy. He helped to facilitate change and eventually gave power back to the people.

A pesar de las polémicas pasadas, el Rey

Juan Carlos se debe recordar por promover

la libertad política en los setenta. Cuando

ascendió ^{como} al Rey los políticos no esperaron

ser como Franco, pero sin él, la transición española

a un gobierno democrático no habría tenido éxito.

En cinco años, el país tuvo una constitución nueva,

en parte, largo debido a los esfuerzos del Rey.

Terminó el golpe de estado, prohibiendo un ^{vuelve} ~~golpe~~
a la regimén autoritaria derechista.
A Juan Carlos se ~~forzó~~ ~~forzase~~ para abdicar en 2014.
Sin embargo, se ~~verá~~ ~~verá~~ siempre como el padre
de la democracia española. Ayudó ~~facilitar~~ ~~hacer~~ ~~el~~
cambio y ^{eventualmente} ~~sube~~ ~~todo~~ de el poder a la gente.



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Examiner Comments

This is a slightly below average example which contains many of the shortcomings found in other responses. This candidate struggles using complex structures such as the passive voice, the imperfect subjunctive, the perfect conditional, and preterite tense. It is important to check accents and spellings as this would have meant an extra mark for section 3, 'political', section 4, 'setentas', and section 7, 'sin el'.

The sections awarded a mark here are: 1, 8, 10, 13, 17 and 18.



- Learn specific vocabulary from the four themes and consider the context in which a word is used to choose the correct translation.
- Identify false friends both for specific themes and language for a variety of writing purposes.
- Plan regular grammar practice exercises following the prescribed grammar list in the specification, for instance, pluperfect, subjunctive, future tense, etc.
- Make sure you read the whole text carefully before starting.
- Revise continuous and compound tenses, modal verbs, and the subjunctive tenses.
- Carefully check 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 change meaning depending on accents (critical accents).
- Revise the rules on when a capital letter is required in Spanish.
- Read more – the more you read, the better your exposure to a wide variety of grammatical structures and vocabulary.

Question 2

Bodas de sangre

This text by Federico García Lorca was the third most popular text. Candidates either evaluate which is most important for the main characters: love or tradition or analyse Leonardo's decision to run away with La Novia. Most candidates chose option (a) and wrote about love and tradition.

It is important for candidates to remember that Lorca did not intentionally attempt to portray the Francoist dictatorship as he was killed before Franco took power. It is appropriate to refer to the social and perhaps political situation of Spain but stating that Lorca wanted to portray the repression caused by Franco's regime is inaccurate.

PLAN:

intro: importancia del amor y de la tradición como temas principales. papeles en la película

- ① tradición: personificada para la madre 'un hombre, los hijos, dos paredes de ancho por lo demás' - familia tradicional → novia 'la sangre corre más fuerte que el agua' importancia de la familia y las tradiciones
- ② amor: la novia y Leonardo deciden de huir aunque L 'no tiene buena sangre' 'mi hijo tiene y puede' → tenía una opción más buena pero esceta L. → amor es más importante para la novia
- ③ los temas son representados por grupos distintos → diferencia entre las generaciones más vieja: tradición → la madre y el padre, pero quieren las vidas más buenas para sus hijos → el padre dice 'tu es más rico que yo', quiere que la novia se casa con el novio para que pueda sobrevivir. El amor es mostrado para los jóvenes: huir después de la boda. Lorca quería mostrar actitudes de la sociedad?
- ④ éxito: amor → tragedia → muerte tradición: seguro pero triste.

Frases:

~~pasemos ahora a considerar
es decir, empecemos por considerar, para entender
lo que está ocurriendo resulta esencial, cabe
destacar, cabe resaltar, no hay que hacer
la vista gorda al hecho de que, habiendo
considerado todos los aspectos, tenemos la
impresión de que, merece la pena mencionar~~

En la obra *Bodas de Sangre*, el amor y la tradición son temas claves que influyen en los personajes y el dramaturgo también. Sin embargo, ~~entre~~ estos dos temas principales tienen papeles muy ~~de~~ distintos, y por eso, en este ensayo, analizaré que es más importante para los personajes principales: el amor o la tradición.

Empecemos por considerar que significa la tradición en esta obra. La tradición tiene vínculos fuertes con la familia y los papeles de género, y es personificada por personajes más viejos, por ejemplo la Madre, que describe la familia como 'un hombre, los hijos, y dos paredes de ancho por lo demás'. En esta descripción, nos revela una vista de la familia muy tradicional y clara. Por este

razón, ~~podemos~~ se deduce que para ella, la tradición es lo más importante, más que el amor, que no menciona cuando habla de la familia. Los papeles de género ~~estados~~ son demostrados sobre todo cuando se hablan de los hombres. Leonardo ~~se describe como un~~ 'hombre de sangre', lo que nos da la impresión de que es un hombre típico de la época que tiene valores familiares fuertes, representados por el 'sangre'. Así que, es evidente que la tradición era muy primordial en la época lorquiana, para la sociedad, pero sobre todo para la generación más vieja, como los padres.

Pasemos ahora a considerar la importancia del amor para los personajes principales. Se puede argumentar que el amor es muy importante ~~para~~ ^{para} la Novia, que tiene dos opciones con quién puede ~~casarse~~ ^{casarse}: El Novio, que 'tiene y puede', o Leonardo que ~~tiene~~ 'no tiene buena sangre'. Aunque el Novio ~~es más rico~~ y pueda le da una mejor vida, la Novia decide de huir con Leonardo después de su matrimonio con el novio. Por eso, no ~~ha~~ cabe

ningún duda que ^a la Novia le importa su amor para Leonardo sobre todo. ~~Y~~ También, merece la pena mencionar que Leonardo riesgo su vida en huyendo con la Novia, así que podemos decir que el amor es también ~~la~~ la prioridad de Leonardo.

Habiendo considerado lo que hemos visto anteriormente, ~~resulta~~ cabe destacar que el amor y la tradición son ~~los~~ temas distintos representados por grupos distintos entre los personajes principales. La diferencia ~~entre~~ obvia, es ~~que~~ el edad. La generación más vieja es en favor de valores tradicionales, que se puede ilustrar con el ejemplo de la Madre y ^{Padre} El ~~Padre~~ y sus actitudes hacia el matrimonio, el género y la familia. Por otro lado, el amor es mostrado a través de los jóvenes, como la Novia y Leonardo. ~~Se puede~~ Puede ver que Lorca quería resaltar la diferencia entre los dos grupos y como la sociedad de la época estaba cambiando debido a la generación más joven.

~~Sin embargo, al fin de la obra vemos~~

Como resulta las decisiones de los personajes,
que son influidos por estas actitudes.

~~Aunque el amor~~

Para concluir, considerando todos los
aspectos, es evidente que el amor y la
tradicción los dos son imprescindibles en

la obra Bodas de Sangre, pero la importancia
de cada tema varía entre los personajes,

Aunque el amor es ~~importante~~ esencial
para ^{la} generación más joven, como

Leonardo y la Novia, ~~su significado~~

su importancia es limitado por sus
padres por ejemplo, que favorecen la

tradicción. ~~Por~~ Es decir, no ~~se puede~~

es fácil decidir si el amor o la tradición

es más importante para los personajes

principales, es un asunto ^{verdaderamente} muy complicado.



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Examiner Comments

This candidate starts by drafting a plan. The introduction is fully relevant; however, it does not state which characters will be used for this analysis, which would have made it more effective.



The first point focuses on the theme of tradition and its links with the family institution as exemplified by La Madre's character. It also explores the importance of gender roles at the time of the play and how it links to traditional values. The second point focuses on the importance of the theme of love through La Novia and Leonardo's characters. The third point contrasts both themes and links to certain groups in the play, stating that tradition is important for older generations, while younger generations seem to be more driven by love.

The conclusion summarises the points, links back to the question and shows that it is really complicated to decide which theme is more important, because it varies according to the characters. This is an interesting way of concluding the essay, perhaps it would have been more effective to state that both themes were equally important, which shows perfectly acceptable evaluation.

Critical and analytical response (AO4): a mark at top of 13-16 band. This essay shows some convincing interpretations with generally detailed arguments. As mentioned before, there is room for improvement with regards to the introduction and conclusion. There is also evidence of elements from the top band, for example, the response is relevant to the question throughout, and the evidence was appropriately selected to justify the candidate's points of view.

Range of grammatical structures and vocabulary (AO3): a mark at top of the middle band. There are examples of some variation in the use of vocabulary with some essay phrases such as: *'empecemos por cosiderar'*, *'en este ensayo analizaré'*, *'es evidente que'*, *'pasemos ahora a considerar'*, *'habiendo considerado lo que hemos visto'*, *'considerando todos los aspectos'*; there is also some terminology for literary analysis, but this is less frequent: *'los personajes'*, *'el dramaturgo'*, *'personificada'*. There is evidence of progression from GCSE with regards to the grammar structures with some recurrent examples of complex language.

Accuracy (AO3): mark of 6 as there are frequent sequences of accurate language but some errors occur that occasionally hinder clarity of communication: *'vínculos fuerzos'*, *'pueda le da una mejora vida'*, *'depicción'*.

Question 3

Como agua para chocolate

This text by Laura Esquivel was the second most popular text. Candidates either analyse how the theme of motherhood is developed through the characters in the text or evaluate the importance of the stylistic techniques used by Esquivel to present Tita's feelings. More candidates chose option (a) but a significant amount did opt for (b).

Como agua para chocolate fue escrita durante el movimiento del realismo mágico literario en Latinoamérica, Esquivel utiliza estas técnicas para presentar los sentimientos de Tita. Primeramente evaluaré la importancia de ~~en~~ la comida al presentar los sentimientos de Tita, y después analizaré el uso del juego como manera ^{de} ~~en~~ presentarlos.

Desde el principio de la novela cuando Tita está en el vientre de Mama Elena, que el uso del realismo mágico es usado para mostrar ~~los~~ sus sentimientos ~~de Tita~~. Ella nacio con una 'tormenta impresionante de lagrimas' que ~~al secarse dejo~~ ~~12 kilos de sal~~. Esto es ~~por~~ a causa de su madre cortando cebollas, que al secarse dejo 12 kilos de sal. Esto es importante porque presagia como la sensibilidad de Tita a la comida y como sus sentimientos ~~son~~ ^{serán} presentados brutalmente a través de ella. Un buen ejemplo es cuando cocina para la boda de Rosaura y Pedro y al ~~hacer~~ hornar, por no poder estar con Pedro, en la masa del pastel ~~hace~~ ^{causa que} una 'gran itroficación raras' ~~que~~ ^{hace} ocurra entre los invitados que se lo comen. Esta técnica estilística es importante

porque ayuda al lector a mejor comprender los sentimientos de melancolía y frustración de Tita porque no solo son sentidos por ella si no que por cada persona, que y como ella no es capaz de mostrar sus sentimientos a causa de la represión de Mama Elena ~~ella~~ ^{ella} la comida ~~para hacerla~~ ayuda a hacerlo

~~Otra técnica estilística utili~~

Otra manera en que el realismo mágico se presenta en esta obra es a través del fuego y el juego para representar los sentimientos de Tita hacia Pedro. Por ejemplo cuando Tita descubre que Pedro y Prosauro se van a casar un 'fuego imotible' la consume, ~~mostrando~~ mostrando ~~su~~ su tristeza. En contraste cuando Tita a través de la salsa de pétalos de rosa que le dio ~~por~~ Pedro provoca un incendio en la ducha a causa de que Gertrudis en la aferronada en que se sintetiza esta singular relación sexual entre Tita y Pedro. Esto muestra como el fuego es utilizado por Coqui para mostrar presentar el deseo sexual de Tita y presagia el fin de la morela cuando la casa donde Pedro y Tita hacen el amor arde en llamas durante una semana. Esta

Técnica estilista es definitivamente importante porque sin ella sería difícil para el ~~lect~~ lector de realmente entender el amor de Tita y Pedro ya ^{que} tienen una relación secreta de pocas palabras y el realismo mágico es la única manera para comprender su intensidad.

¶ Para concluir, es evidente que las técnicas estilistas de Laura Esquivel son importantes en mostrar los sentimientos de Tita porque ~~ella~~ a causa de Mama Elena ella no ~~podía~~ expresarse 'moda y se acaba' entonces lo cual hace el realismo mágico ~~la mejor manera para que sus sentimientos para que sus~~ una importante manera para que sus sentimientos tengan vida.



This response exemplifies how a candidate can respond to an essay on stylistic techniques. This is usually avoided by candidates; however, this text lends itself to an array of symbols and techniques to develop a variety of themes and issues.

The introduction is effective by addressing the question and stating which elements are going to be used to structure the response. The first point refers to the use of magical realism as a technique which allows Tita to express her feelings through food, as she cannot do it otherwise due to Mamá Elena's repression. The following point focuses on the symbols of cold and fire which are used to represent Tita's feelings towards Pedro. The conclusion summarises the points and concludes that the stylistic techniques, especially magic realism, are important in portraying Tita's feelings.

Critical and analytical response (AO4): a mark in the top band as it shows critical analysis through convincing and clear interpretations, which are consistently justified with appropriately selected evidence from the text. The essay is very well structured, and the response is relevant to the question throughout.

Range of grammatical structures and vocabulary (AO3): a mark in the top band as it shows consistent variation in the use of complex language producing consistently articulate writing which is pleasing to read: *'hace que ocurra', 'al secarse', 'ayuda al lector a', 'no solo son sentidos por ella, sino que', 'no es capaz de mostrar', 'ayuda a hacerlo', 'el fuego es utilizado para presentar', 'sería difícil para el lector realmente entender',* among others. The terminology for literary analysis, as well as the range of vocabulary, is consistently varied e.g. *'fue escrita', 'el movimiento del realismo mágico literario', 'primeramente evaluaré', 'desde el principio de la novela', 'está en el vientre', 'es usado para mostrar', 'presagia la sensibilidad', 'serán presentados brutalmente', 'sentimientos de melancolía y frustración', 'en contraste', 'el deseo sexual', 'el fin de la novela', 'hacen el amor', 'arde en llamas', 'una relación secreta de pocas palabras'.*

Accuracy (AO3): a mark in the 7-8 band as, despite the consistently coherent writing, there are some issues with accents which rarely hinder clarity of communication, especially when it comes to conjugating verbs in the preterite tense: *'acabó/acabo', 'dejó/dejo'.*

Question 4

Crónica de una muerte anunciada

This text by Gabriel García Márquez was quite popular among candidates. The questions are to either analyse how the author presents the theme of destiny in the text or evaluate who is most responsible for Santiago's death: Ángela or the Vicario brothers. The second option was slightly more popular than the first one, perhaps because it offers the opportunity to evaluate two characters and therefore candidates found it easier to structure their essay.

Question 5

Eva Luna

This text by Isabel Allende was chosen by only a few candidates. The options were to analyse how Allende presents the theme of identity in the text, or evaluate which characters best represent the social context in the text.

Question 6

El coronel no tiene quien le escriba

This text by Gabriel García Márquez was chosen by a significant number of candidates. They either analyse how death affects the characters in the text or evaluate if the letter the colonel is expecting is the most important symbol in the text. The second option was much more popular and in some cases candidates made a very good case for other symbols being more important than the actual letter.

Question 7

El túnel

This text by Ernesto Sabato was chosen by only a few candidates. They either evaluate the importance of the letter which Allende delivers to Juan Pablo, or analyse the effect that Hunter has on Juan Pablo. There were some interesting analyses of how Juan Pablo was affected by Hunter at different levels, as he represented everything that he despised in society, and in some cases, candidates concluded that it was he who led Juan Pablo to kill María.

Question 8

Ficciones

This text by Jorge Luis Borges was chosen by only a few of candidates who had to either analyse how the author presents the theme of human nature in the short stories or explain the meaning of the symbol of the lottery in *La lotería de Babilonia*.

Question 9

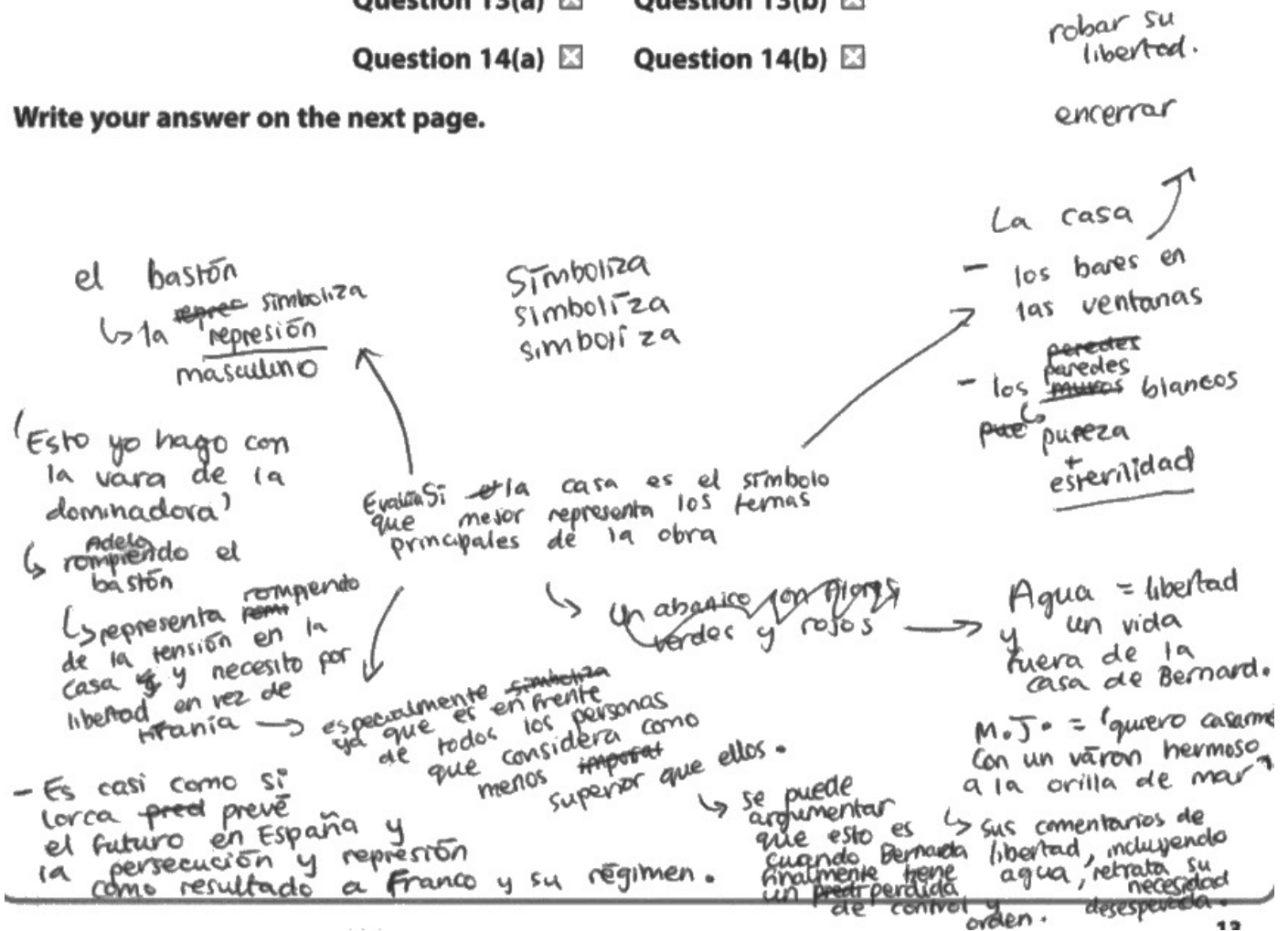
La casa de Bernarda Alba

This text by Federico García Lorca was by far the most popular. Candidates either evaluate if the house is the symbol which best represents the main themes of the text or analyse the importance of Poncia in Bernada's family. Option (a) was chosen by a significantly higher number of candidates, who embraced the opportunity to show their knowledge on the symbols used by Lorca, displaying great evidence of critical analysis.

Question 13(a) Question 13(b)

Question 14(a) Question 14(b)

Write your answer on the next page.



26 a)

Plan

Quizás represente ~~es~~ ~~cash~~ la retorno de Almodóvar a La Mancha después de mudó a Madrid durante la movida madrileña como Raimunda.

↳ Una película introspectiva

La muerte de Paco
- mayor relación

- la habilidad de volver a su pueblo de origen
↳ La Mancha

recuerda que fui yo quien lo mató

- como una madre soltera Raimunda hará todo para proteger su propia hija.

↳ Esto resultó en un relación más fuerte y muy cercanos.

Efecto que tiene la muerte en los personajes

P: no está considerado como final

P: algo cotidiano normal
Sin miedo porque ~~no está considerado como final~~

Es 'Mamá, ¿en el pueblo creen que eres un fantasma?'

Almodóvar: 'la muerte es algo cotidiano, social y algo que se comparte'
Es posible que represente un paralelismo entre su infancia en La Mancha donde la muerte era normal y presente sin ~~ningún~~ miedo.

Debido a las infidelidades de su marido, se ve forzado a vivir como un fantasma por el resto de su vida.

↳ No tengo ninguna duda que ~~pero~~ es plausible debido a las supersticiones de La Mancha donde la gente mayor acepta tiene como un fantasma sin cuestionarlo.

Paula = 'Mamá, es verdad que Augustina viene a arreglar su propia tumba'

Está claro que la muerte ~~es~~ tiene un impacto en vida cotidiano debido al hecho de que Augustina tiene su propia tumba.

→ puede aceptar la muerte en vez de ~~corriendo~~ ~~preocupada~~ ~~con~~ ~~su~~ ~~madre~~ ~~es~~ porque Augustina tiene cáncer y es más preocupada con donde su madre es.

9a) En la drama de ^{la} mujeres en el pueblo en España de 1936 'La casa de Bernarda Alba' escrita por Federico García Lorca, claramente la casa es el símbolo que representa los temas principales de la obra como la falta de ~~la~~ libertad con relación a los bares y ^{la} pureza, vinculada con los paredes. Pero, se puede argumentar que hay otros objetos que representa mejor los temas principales, ~~es~~ por ejemplo, ~~de~~ el bastón y repressión, ~~y~~ el agua ~~y~~ y ~~la~~ la libertad.

Claramente, la casa es un símbolo de la tema de la falta de libertad ^{también retrata} y la pureza. Los bares en las ventanas son un símbolo de Bernarda robando la libertad de sus hijas. Estos bares representa la inhabilidad para escapar la agarre de Bernarda y su código moral abrumador. Además, subraya el hecho de que Pepe el Romano ~~o~~ y todos los hombres ^{no} ~~o~~ pueden entrar la casa y ayuda con la frustración sexual de las hijas. ~~esto~~ Significa También, los paredes blancos actúan como un símbolo de la pureza y ~~esterilidad~~ esterilidad que Bernarda ~~for~~ fuerza en sus hijas. El hecho de que ~~te~~ los muros son blancos ~~es~~ ^{en} ~~un~~ contraste con ~~la~~ la vestirse negro de la gente en la casa. Esto significa la dualidad de los sentimientos de los hijos - la inhabilidad ^{para} ~~te~~ tener ~~tener~~ las relaciones sexuales con la necesidad desesperada para ~~relativ~~ aliviar su frustración sexual. Por eso, ~~mucho~~

está claro que varias partes de la casa destaca ~~la falta de libertad~~ ~~el tema principal~~ la tema principal de la falta de libertad de las hijas, gracias a las reglas duras de Bernarda.

Sin embargo, un ~~objeto~~ con símbolo que representa mejor las temas principales ^{se} puede el bastón de Bernarda. Claramente, el bastón simboliza la represión masculina ~~que~~ de Bernarda porque ^{lo} usa para enforzar sus reglas, por ejemplo ^{lo} usa en contra de Angustina a la iglesia. Por eso, cuando Adela anuncia 'Esto yo hago con la vara de la dominadora', mientras que rompiendo el bastón, representa la rompiendo de la tensión y presión ~~presión~~ en la casa. Además, la necesidad abrumadora por la liberación en vez de la ~~tranta~~ tiranía de Bernarda, ~~es~~ especialmente ya que esta acción ^{paso} ~~pasa~~ en frente de todas las personas que considera como menos superior. Se puede argumentar que este momento es ^{finalmente} cuando Bernarda ~~finalmente~~ tiene una pérdida de control y orden que ~~se había predecido~~ ^{predijera} ~~preve por la Poncia~~ ~~predijera~~ ^{predijera} por la Poncia. Por eso, el bastón de Bernarda simboliza la ~~represión~~ ^{tema de la} represión y persecución ~~es~~, presente en la casa. Es casi como si Lorca prevé el futuro en España, tras su muerte en 1936, y la persecución y represión como resultado a Franco y su régimen.

Finalmente, el agua con su naturaleza fluida puede representar la tema principal de la necesidad de libertad ^{desesperada}.

Marta Josefa se refiere al agua cuando declara 'quiero casarme con un varón hermoso a la ~~orilla~~ ^{orilla} del mar'.

Sus comentarios ~~de~~ sobre libertad, incluyendo el agua, retrata su necesidad abrumadora de una vida fuera de la casa de Bernarda. La agua es un ~~parallelismo~~ ^{parallelismo} con

Sus anhelos y deseos, como la agua fluida, María quiere ser fluida, ~~es~~ libre y en cargo de su propia vida.

Pero debido al ~~ta~~ miedo al que dirán, María es encerrada como en una ~~prisión~~ ^{encarcelam} encarcelamiento o una prisión.

Por eso, el agua ^{fluida} representa los deseos de libertad de María y las hijas ya que María es la voz

de los deseos de las hijas. La tema principal de la necesidad de libertad es presente a través del

agua. Es casi como si María Josefa estuviera

~~tratad~~ tratando a decir a Bernarda sobre los anhelos de las ~~en~~ ^{las} chicas para salvarlos de su dolor futuro.

En conclusión, Lorca usa la casa y su características

debido a demostrar la tema principal de la falta

de libertad y la ~~pur~~ pureza y esterilidad que

se ~~ven~~ esperaba de las hijas. ^{En contraste,} ~~sin embargo~~ usa el bastón

para representar la represión en la casa y el agua como

una manera para ~~simbolizar~~ enfatizar la necesidad

de libertad. ~~Duda~~ Duda que la casa es el símbolo

en vez, el bastón es una representación mejor de la represión ya que era usado para enforzar el código moral.



This candidate writes about the house as a symbol (option a). The essay starts with a plan in which the candidate brainstorms ideas; it is clear they have an in-depth knowledge of the play.

The introduction is very effective as it is fully relevant to the question and clearly presents the elements that the candidate is going to use to structure their response. The first point refers to how the house represents the themes of freedom and purity/chastity. First, the bars in the windows represent how Bernarda restricts her daughters' freedom. The house colour shows the chastity that Bernarda imposes on her daughters, leading to sexual frustration. The following paragraphs focus on how Bernarda's walking stick and water could be seen as symbols that portray the main themes in a better way. Finally, in the conclusion the candidate decides that the house is not the symbol that best represents the themes in the play, instead Bernarda's walking stick is more effective in doing that.

Critical and analytical response (AO4): a mark in the top band; the response is fully relevant to the question and the interpretations show evidence of critical analysis, effective selection of evidence and a great ability to consistently link arguments and conclusions.

Range of grammatical structures and vocabulary (AO3): a mark at the top of the 13-16 band. There are some examples of variation in use of vocabulary and terminology for literary analysis: *'escrita por', 'símbolo', 'se puede argumentar', 'código moral abrumador', 'para escapar', 'subraya el hecho de que', 'la pureza y esterilidad', 'la dualidad de los sentimientos', 'la inhabilidad', 'la necesidad desesperada', 'aliviar su frustración', 'las reglas duras', 'simboliza la represión', 'la tiranía', 'se puede argumentar'*. However, there is a lack of complex structures to make the writing more articulate.

Accuracy (AO3): a mark in 5-6 band. There are some inconsistencies with verb conjugations: *'objetos que representa', 'símbolo de Bernarda robando', 'mientras que rompiendo'*, and gender agreements: *'la tema', 'los paredes'*; this candidate also needs to work on their use of *'para'* and *'por'*. There are some instances in which language hinders clarity of communication: *'bares'* instead of *'barras'*, *'la agarre de Bernarda'* and *'la vestirse negro'*.

Question 10

La casa de los espíritus

This text by Isabel Allende was chosen by only a few candidates. They either analyse how Allende uses religious elements in the text or evaluate whether Esteban Trueba is presented in a positive way in the text.

Question 11

Modelos de mujer

This text by Almudena Grandes was not chosen by any candidates.

Question 12

Nada

This text by Carmen Laforet was only chosen by a few candidates. The options were to either evaluate if university education is presented as a privilege in the Spanish society at the time in the text or analyse how the characters demonstrate the theme of unhappiness in the text. There were more candidates who chose the second option, perhaps as unhappiness is such a prominent theme.

Question 13

Primera memoria

This text by Ana María Matute was chosen by only a couple of candidates. The options were to either evaluate the importance of Manuel's character, Matia and Borja's friend, in the text, or analyse how the relevance of religion to the Spanish society at the time is presented in the text.

Question 14

Réquiem por un campesino español

This text by Ramón J. Sender was quite popular. Candidates either evaluate if the use of romance is the most important stylistic technique in the text or analyse to what extent the characters demonstrate loyalty in the text. The second option was more appealing to candidates, perhaps as the first option focuses on stylistic techniques and students tend not to feel so confident when writing about this aspect of the text.

Question 15

Diarios de motocicleta

This film directed by Walter Salles was the fourth most popular film amongst candidates. They either analyse the importance of sound effects for the success of the film or evaluate how successful the presentation of the theme of poverty is. The second option was by far the most popular choice, perhaps as candidates felt less confident writing about stylistic techniques.

Question 16

El laberinto del fauno

This film directed by Guillermo del Toro was the second most popular film. Candidates either analyse the stylistic techniques used to link reality and fantasy in the film or evaluate if the theme of loyalty is one of the most important in the film. The options were equally popular which demonstrates that candidates were well prepared in both areas.

El laberinto del fauno plan

técnicas
realidad → colores
→ paralelismo → hombre pálido
Fantasía → objetos que conectan → la tiza → realidad
→ las llaves → la fantasía.

Analiza las técnicas estilísticas usadas para conectar la realidad y la fantasía en la película.

La película, 'el laberinto del fauno,' fue escrita y dirigida por Guillermo del Toro en 2006 pero está ambientada en ^{el año} 1944 durante la posguerra española. La idea de realidad y fantasía es muy central ^{en} la película, y la conexión entre las dos se explora de muchas técnicas estilísticas importantes. Hay que analizar no solo cuales son las técnicas estilísticas, pero porqué del Toro eligió crear estos dos mundos de realidad y fantasía.

En un principio hay que considerar que la técnica más obvia que separa el mundo real y el de fantasía es el uso de los colores. Cuando vemos las escenas del mundo real se hace

~~ya~~ ja

juxtaposición
yuxtaposición

obvio que hay tonos de ^{colores} ~~colores~~ fríos, con azules y grises metálicos ~~to~~ y oscuros. Esto nos permite ver que el mundo real no tiene ningún sentimiento ni aspecto cariñoso ni amistoso, y quizá del Toro hace esto para criticar la brutalidad de la posguerra y ^{del} el régimen. El ^{juxtapone} esto con los tonos cálidos del mundo de fantasía, con ~~rojos~~ el color rojo y ^{tonos} ~~colores~~ dorados. Esto de la idea de la esperanza y ^{escapismo} ~~juxtapone~~ la atmósfera del mundo real, que es sin corazón. Los tonos de ^{colores} ~~colores~~ facilita que ~~podemos~~ podamos diferenciar entre los dos mundos, hasta tal punto de las explosiones de los maguis, cuando los colores de los dos mundos se unen ~~+~~ debido a los fuegos de las explosiones. ^{En este momento} El tono de color es todo del mundo fantasía cuando Ofelia muere, que significa que el mundo fantasía es un símbolo de la muerte. Ofelia ^(y otros) prefiere estar para siempre ^{en el mundo fantasía} ~~mostrado~~ por el tono de color más agradable del mundo de fantasía, así del Toro quería mostrar ^{a través de los colores} que Morris era mejor que

yuxtaposición
juxtaposición

estar vivo en el mundo real del régimen y posguerra.

También deberíamos analizar el uso del paralelismo y juxtaposición de escenas para comparar los dos mundos. Del Toro crea paralelos entre las escenas de ^{los} los dos banquetes para usar el mundo de fantasía para criticar el mundo real.

Vemos dos mesas llenas de manjares, pero ~~en el~~ el Fauno le dice a Ofelia con respecto al banquete ~~del~~ del hombre pálido, "no comáis ni bebáis nada, absolutamente nada. Os va la vida en ello." Esto es una crítica de la corrupción ~~es~~ durante los años del hambre, en los que 120.000 españoles murieron de hambre. Los inocentes (representados por Ofelia ~~por~~ porque es niña) no pueden comer nada mientras Vidal y sus compañeros (los que son encargados) tienen bastante comida para un "banquete". La realidad y fantasía se conectan a través de los personajes de Vidal y del hombre pálido, y, ^{otra vez} ~~también~~, del Toro usa uno para criticar el otro. El hombre pálido es una metáfora de Vidal.

sentarse
se sientan

porque los dos se sientan a la cabeza de la mesa, pero también además el hombre pálido tiene ~~pare~~ similitudes al dios Cronos de la mitología, porque los dos comen niños. El dios Cronos comió sus siete hijos para mantener su poder, que es una crítica de las acciones de Vidal, él matará cualquier persona para mantener su poder, incluso una niña como Ofelia. Aquí ~~del toro conecta los dos mundos a trav~~ "pues los matamos, y ya está (sin sentimiento alguno)" Aquí del toro conecta los dos mundos a través del tema de inmortalidad. El dios Cronos es el dios de tiempo, es inmortal, y Vidal quiere que él sea inmortal a través de su legado, así mata a mucha gente para mantener su poder y legado, por ejemplo, "solo si tiene que escoger, salve al niño. Ese niño llevará mi nombre y el nombre de mi padre" para continuar su legado.

No olvidemos que hay objetos y cosas que conectan los dos mundos también, por ejemplo la tiza, las llaves e incluso ~~la~~ el personaje de Ofelia, pero la tiza

tiene importancia cierta, Ofelia la usa para escapar ~~entre los dos~~ y ~~se~~ viajar entre los dos mundos, pero también es un objeto de educación, usado por los maestros para enseñar el pensamiento libre, y el fauno le dice a Ofelia a usar la tiza para "crear [~~su~~^{su}] propia puerta". Del Toro crea una conexión aquí entre el mundo real, la educación y el mundo de fantasía ^{que es} un tipo de creencia diferente. Quizá él quería usar el mundo de fantasía como alternativa al racionalismo catolicismo en ese tiempo, lo obligatorio durante la dictadura de Franco. El mundo de fantasía es una metáfora de otra religión o creencia, y ^{del Toro} él quería conectar los mundos - el de real y el de otra creencia - a través de la educación, para criticar ~~en~~ el hecho de que la educación no era laica ~~durante~~ la dictadura.

Para concluir, diría que el uso de colores, paralelismo y objetos es muy eficaz en conectar la realidad y fantasía, pero la conexión también es útil para que del Toro pueda criticar y expresar su mensaje.



This essay successfully responds to the question on stylistic techniques. There is a very short plan to start with, followed by the actual question. This is a simple, yet effective, strategy which allows the candidate to regularly read the question to make sure that the response is fully relevant without losing focus.

Critical and analytical response (AO4): mark at top of the top band. The introduction and conclusion are effective, although it is noticeable that the candidate was running out of space, and perhaps time, to write a more detailed conclusion. However, it manages to summarise the main points and address the question. The first point focuses on the use of colours to represent each world and how once the maquis attack the Vidal's base camp the colours start to mix to show the interaction between the real and fantasy world. The second point highlights the use of parallelism and juxtaposition of scenes, specifically the banquets. It gives a detailed explanation of the symbolism presented in both scenes, particularly the one in the fantasy world referring to the god Chronos. Finally, the candidate makes a great point highlighting other symbols such as the chalk, making a reference to education in Franco's time. Overall, it is a very informative essay and is a pleasure to read.

Range of grammatical structures and vocabulary (AO3): mark at bottom of the top band. There are frequent examples of complex language, however, it could be more varied to get full marks: *'eligió crear', 'facilitan que podamos diferenciar', 'prefieren estar para siempre', 'quería mostrar (...) que morir era mejor', 'le dice a', 'quiere que él sea'*. On the other hand, there is plenty of variation of vocabulary and terminology for literary analysis: *'fue escrita y dirigida por', 'está ambientada', 'la posguerra española', 'en un principio hay que considerar', 'el uso de los colores', 'las escenas', 'se hace obvio que', 'tonos de colores fríos', 'grises metálicos', 'esto nos permite ver', 'quizás (...) hace esto para criticar', 'la brutalidad', 'yuxtapone', 'los tonos cálidos', 'tonos dorados', 'da la idea de esperanza y escapismo', 'los maquis', 'deberíamos analizar el uso del paralelismo', 'llenas de manjares', 'los años del hambre', 'metáfora', 'continuar su legado', among others.*

Accuracy (AO3): mark in top band. Despite some issues with spellings, the errors do not hinder clarity of communication, e.g. *'no solo...pero'*.

Question 17

La historia oficial

This film, directed by Luis Puenzo, was chosen by only a few candidates who either analyse how some symbols help us understand Alicia or evaluate to what extent Ana has a positive effect on Alicia.

Question 18

La lengua de las mariposas

This film directed by José Luis Cuerda was quite popular among candidates. They either evaluate the effect that don Gregorio has on the other characters in the town or analyse the importance of the use of the camera in the film. Once again, the question on characters was preferred over the stylistic techniques one, by most candidates. There were very interesting interpretations on how don Gregorio had a significant positive effect on the characters, especially those who supported the republic.

Question 19

La misma luna

This film, directed by Patricia Riggen, was chosen by only a few. Candidates either evaluate to what extent friendship is important for the characters in the film, or analyse the stylistic techniques used to highlight Carlitos' situation.

Question 20

Las 13 rosas

This film, directed by Emilio Martínez-Lázaro, was not very popular. Candidates either evaluate whether Teo's betrayal led to the death of the 13 roses or analyse how the political situation in the Spanish society of the period is presented in the film.

Question 21

Machuca

This film, directed by Andrés Wood, was chosen by only a few candidates who either analyse the symbols used by the director in the protest scenes or evaluate the importance of family in the Chilean society at the time, according to the film.

Question 22

Mar adentro

This film, directed by Alejandro Amenábar, was the third most popular film amongst candidates. Candidates either analyse how the director presents Rosa in the film or analyse the different interpretations of the theme of a dignified life in the film. More candidates were inclined towards the second option, but the difference in numbers was not significant.

Mar Adentro es una película dirigida de Alejandro Amenábar y ~~le~~ cuenta la ~~historia~~ historia de Ramón Sampedro. Ramón ~~tiene~~ ^{ha sido} un tetrapléjico ~~para~~ ~~ti~~ por veinte ochos años y la película muestra el viaje de Ramón para ~~obtener~~ ^{obtener} ~~esta~~ ^{la} derecha a morir. En este ensayo voy a analizar las diferentes interpretaciones del tema de la vida digna que hay en la película.

El primer ejemplo es la vida de Ramón. ~~Ramón cree que su vida no es digna porque no tiene ^{la} habilidad le cuida porque pierde estas habilidades en su accidente.~~ Antes de su accidente ~~tiene~~ ^{tiene} tuvo una vida ^{digna} ~~porque~~ porque trabajaba en un barco y viajaba el mundo. En ese punto, ~~su~~ su vida fue digna. Sin embargo, después ~~de~~ su accidente, Ramón cree que su vida no es digna porque no tiene las habilidades le cuida porque pierde estas habilidades en su accidente. Como resultado su familia ~~tiene~~ ^{tiene} especialmente su cuñada Manuela, tiene que cuidar a Ramón. Esto ha llevado a sus creencias sobre la vida digna porque ~~la~~ ^{la} ~~interpretación~~ ^{creencia}

de Ramón ^{es si} una persona no le cuida luego no tiene una vida digna. ~~Por~~ Ya que, Ramón cree que no tiene una vida digna, decidió que quiere morir. ^{Esto} Muestra que los fuertes sentimientos de Ramón sobre la vida digna y la muerte. Además, demuestra a la ~~audiencia~~ audiencia que Ramón es cierto en sus creencias.

Un otro ejemplo es ~~una~~ ^{la} vida de ^{es un otro tetrapléjico} Padre Francisco. Padre Francisco tiene un diferente opinión sobre la vida digna. Sus creencias es el mismo de la Iglesia Católica y las enseñanzas de Dios. Padre Francisco cree que ~~todos los~~ toda la gente tiene una vida digna si viven una vida como Dios. ~~las distintas creencias~~ Esto muestra que Padre Francisco tiene una fuerte creencia en Dios y no cambiará estas creencias. ~~los dos~~ Los distintos sentimientos sobre la vida digna lleva a una conversación entre Padre Francisco y Ramón. Padre ~~Francisco~~ Francisco no comprende el razón que Ramón quiere morir y cree que es porque la familia de Ramón no ~~está~~ le cuida buena. ~~La~~ La

punta de vista de Padre Francisco muestra que mucha gente tiene distintas vistas sobre la vida digna si creen que en Dios.

Además, la vida de Julia es un ejemplo de la vida digna. Al principio de la película, Julia es la abogada de Ramón y ella es luchar el caso con Ramón. ~~Después~~ ~~ese~~ Julia comprende los sentimientos de Ramón porque ella tiene una enfermedad degenerativa así que una día puede decidir morir. ~~Después~~ Como la película desarrolla, Julia piensa que su vida tiene cada vez menos digna. Como resultado decide que ~~en~~ en la día que ~~el~~ ~~to~~ ~~para~~ el primer libro se publique, morirá con otro. Esto muestra que cree que su vida no pena viven ~~en~~ y que ~~su~~ su enfermedad ha tomado control de su. Sin embargo, Julia no vuelve y esto es muy triste por Ramón. ~~Julia~~ ~~he~~ Julia decide que ya no quiere morir y cree que su vida es digna y feliz con su marido. Esto demuestra que las opiniones sobre la vida digna pueden cambiar y no todo

~~tened~~ ^{tendrá} ~~tenerá~~ ~~et~~ ~~et~~ Los mismas creencias por el
todo de su vida

En conclusión, creo que toda gente debería
~~una~~ ~~de~~ ~~una~~ opciones diferentes sobre la vida
digna y esto lleva a ~~et~~ la enseñanza sobre
~~disto~~ distintas creencias. ~~En~~ Como resultado,
creencias pueden cambiar pero todo
debería tiene respeto por otras puntas
de vistas.



This candidate chose option (b) and wrote about how Ramón, Father Francisco and Julia interpret the concept of a dignified life in the film.

The introduction offers some contextual information and mentions the question, without highlighting the elements that are going to be presented in the essay to respond to it. The first point focuses on Ramón's life and how it went from being a dignified one when he travelled around the world, to an undignified life after his accident. The following argument is about Father Francisco's catholic perspective on how to live a dignified life despite one's disabilities. The last argument focuses on Julia's perception and how it changes with time. The conclusion does not refer to each argument, but instead presents a general view on the topic of the question. There are some issues with clarity due to problems with accuracy of language.

Critical and analytical response (AO4): a mark in the middle band (9-12). The candidate presents some appropriate interpretations which are relevant to the question and are justified by some evidence; this evidence is sometimes descriptive, and the arguments can also sound rambling and repetitive.

Range of grammatical structures and vocabulary (AO3): a mark towards the top of the 5-8 band. There is occasional variation in use of mostly straight forward grammatical structures with infrequent use of complex language. Some examples of the language that was credited are: *'voy a analizar'*, *'como resultado'*, *'ha llevado'*, *'le cuida'*, *'tetraplégico'*, *'abogada'*, *'enfermedad degenerativa'*, *'cada vez menos digna'*, *'se publique'*, *'ha tomado'*.

Accuracy (AO3): a mark in the 3-4 band. Although there are some accurate sequences of language, there are errors in most sentences. Some of these errors hinder clarity of communication and occasionally prevent meaning being conveyed. This gets in the way when the reader is trying to understand the arguments presented.

Question 23

También la lluvia

This film directed by Icíar Bollaín was quite a popular choice. Candidates either analyse the importance of money as a symbol of power in the film or evaluate to what extent Daniel is the most important character in the film. Both options had a good number of candidates choosing them, however option (b) was slightly more popular. Costa's character was usually compared to Daniel's, especially because Daniel is presented as a static character, whereas Costa is a dynamic character who develops a great deal throughout the film.

Question 24

Todo sobre mi madre

This film, directed by Pedro Almodóvar, was chosen by only a few. Candidates either analyse how the director uses colours as symbols in the film or evaluate whether organ donation is presented in a positive light in the film. Option (a) was more popular, however, there were some instances in which candidates responded to this question but referred to the other Almodóvar film in the exam, *Volver*. Candidates must be very careful when reading and choosing the questions as this type of mistake can render a response totally irrelevant and the work will not be credited.

Question 25

Voces inocentes

This film, directed by Luis Mandoki, was chosen by very few candidates. The questions are to either evaluate the effects of the decisions made by Chava's mother in the film or analyse how the director shows the feelings of the children in the film.

Question 26

Volver

This film, directed by Pedro Almodóvar, was by far the most popular film choice. The questions are to either evaluate the effect that death has on the characters in the film or analyse how the use of the camera contributes to the success of the film. Once again, the question on characters was significantly favoured by candidates over the stylistic techniques one.

~~Evalúa el efecto que tiene la muerte en los personajes de la película.~~

~~1. Raimunda -~~

~~Analiza como el uso de la cámara contribuye al éxito de la película.~~

~~1. Para mostrar emociones~~

~~Primer plano - Paula cuando esta explicando a R sobre los eventos "me dió que no era mi padre... me curo encima... estaba borracho" - bestuna por Paula~~

~~2. Para intensificar temas principales~~

~~'travelling' derecha left to right~~

~~plano cenital - muerte de Paco~~

~~escote de Raimunda~~

~~plano detalle - yuxtaposición entre la sangre y el papel blanco~~

~~3. Para involucrar la audiencia~~

~~el funeral de Tía Paula - plano cenital~~

Analiza cómo el uso de la cámara contribuye al éxito de la película.

Notablemente, *Volver* el largometraje volver ha tenido mucho éxito y ha ganado muchos premios; es una de las películas más famosas de Pedro Almodóvar. Es muy probable que el éxito de la película sea debido a la manipulación de los ángulos y planos de la cámara que tiene un gran impacto a los espectadores. Exploraré cómo el uso de la cámara contribuye al éxito de la película 'Volver' a través de cómo Almodóvar manipula la cámara para ~~mostrar~~ transmitir ciertas emociones a la audiencia, para intensificar los temas principales y ~~para mostrar~~ ~~para transmitir la~~ ~~autenticidad~~ como *Volver* y la superstición de un pueblo rural.

En primer lugar, Almodóvar usa el ~~primer~~ primer plano con intención para transmitir las emociones de los personajes a la audiencia. El primer plano es un plano intenso ~~hasta desde~~ los hombros hasta la cabeza que muestra efectivamente la expresión de los personajes de la película que transmite al ~~su~~ éxito de esta. Almodóvar utiliza el primer plano en el momento clave cuando Paula ~~esta~~ está explicando ~~lo que~~ para a Raimunda sobre los cuartos del ~~virus~~ de

Intento de violación de Paco: "Me dijo que no era mi padre... me echo encima... estaba borracha...". Mientras que Paula está describiendo esto, el primer plano nos muestra la trauma y emoción que Paula está experimentando para que la audiencia sienta lástima por Paula en lugar de ^{como} una asesina. Si la audiencia no pueda ver las emociones de Paula en este momento la película no sería el mismo en que la audiencia ~~se~~ no se sentirían nada conexión ~~con~~ ni sentimientos hasta los personajes de la película y por eso, sin el uso efectivo del primer plano, el largometraje no tendría el mismo nivel de éxito que ~~la~~ había ~~tenido~~ tenido.

En Segundo lugar, Almodóvar usa y manipula el uso de la cámara para introducir temas claves a la película y para sensibilizarlos. Un ejemplo claro de esto es ~~es~~ durante los créditos donde Almodóvar usa la técnica del 'travelling' donde la cámara se mueve desde la izquierda a la derecha. Esta dirección es ~~es~~ innatural y ~~es~~ 'al revés' y ~~es~~ porque tiene la intención de introducir el tema de 'volver' narra al principio. Esta escena ocurre en el cementerio, y el hecho que la cámara está viajando ~~es~~

al revés podría predecir a la audiencia lo que ocurrirá en la película o simboliza la vuelta de Irene desde 'la muerte'. Por lo tanto, Almodóvar claramente a utiliza la cámara para intensificar temas principales, ~~es~~ y ~~los~~ introducirlos.

Además, Almodóvar también uso el plano central para intensificar temas claves como el feroz de una mujer y el ^{tema} ~~tema~~ de la superstición en ~~de~~ los pueblos rurales de España. Cuando Ramonda froga el cuchillo que Paula habían usado para matar a Paco, ~~el~~ ~~cuchillo~~ ~~de~~ ~~Paula~~ ~~habían~~ ~~usado~~ ~~para~~ ~~matar~~ ~~a~~ ~~Paco~~, ~~el~~ ~~argu~~ ~~de~~ ~~la~~ ~~cámara~~ ~~es~~ ~~desde~~ ~~arriba~~ ~~que~~ ~~revela~~ ~~el~~ ~~escote~~ ~~de~~ ~~Ramonda~~ ~~y~~ ~~el~~ ~~cuchillo~~. Almodóvar hace esto para simbolizar que la mujer, Ramonda amara tiene el poder sobre Paco, el hombre y quiere que manda este mensaje a la audiencia para inspirar a animar ~~la~~ ~~feroz~~ ~~feroz~~ y poder de una mujer soltero y independiente puede tener.

El plano central también se utiliza en la escena ~~de~~ que muestra el cuerpo muerto de Paco en el ~~de~~ suelo y durante el funeral de la tía Paula, los dos muertos que la audiencia vista en la película. ~~Esto~~ ~~permite~~ ~~la~~ ~~audiencia~~ ~~a~~ ~~vista~~

la totalidad de la panorámica para que sea se
sienta involucrados en la escena y pueda
participar emotivamente. Además, agrega un
elemento 'superior' y 'supersticioso' como
es un fantasma o dios que introduce un
tema principal del largometraje especialmente
porque estas dos escenas involucran muerte.
Por lo tanto, Almodóvar manipula los ángulos de
la cámara para crear y agregar temas
y otros elementos a la película para mantener
el interés de la audiencia; sin los temas
principales que la cámara movimiento y manipulación
de la cámara nos ~~de~~ retrata, la película
sería ~~una~~ plana y por eso es central al éxito
del largometraje.

Para concluir, la manipulación de los movimientos, ángulos
y planos de la cámara tienen un impacto muy
significativo en tanto la película como la audiencia
que es lo más importante. Por eso, la
manera en que Almodóvar ~~en~~ usa la cámara para
~~de~~ transmitir expresión y temas a la audiencia es
esencial y clave en el éxito de esta película.



This is an excellent example of a response to the question on stylistic techniques.

There is a plan at the start of the essay, which has been written in Spanish. The candidate also writes the question, both in the plan and at the start of the essay to ensure that everything that is written is relevant to the question. The introduction gives some contextual information that is fully focused and that leads into which elements are going to be developed in the essay. The first argument focuses on the use of close-ups to highlight the feelings experienced by the main characters. The second point is about how different camera techniques are used to introduce and intensify the main themes. The next argument is about the use of overhead shots to focus on key themes such as female strength and rural superstitions. The conclusion summarises the key points and answers the question effectively.

Critical and analytical response (AO4): a mark towards the top end of the 17-20 band.

Range of grammatical structures and vocabulary (AO3): a mark in the middle of the top band. There are good examples of complex language which allows the candidate to produce an articulate essay. Some of them are: *'ha tenido', 'ha ganado', 'es posible que (...) sea', 'está explicando', 'intento de violación', 'está describiendo', 'para que (...) sienta', 'no sería', 'no tendría', 'podría predecir', 'habían usado para'*. An essay on stylistic techniques usually lends itself to a varied range of vocabulary and terminology for cinematic analysis. These are some of the examples found in this response: *'notablemente', 'la manipulación de los ángulos y planos', 'en primer lugar', 'el primer plano', 'transmitir las emociones de los personajes a la audiencia', 'lástima', 'en segundo lugar', 'manipula', 'un ejemplo claro', 'la técnica del 'travelling'', 'innatural', 'simboliza la vuelta', 'el plano cenital', 'el escote', 'una mujer soltera', 'mantener el interés de la audiencia', 'para concluir'*.



Accuracy (AO3):

a mark in the 5-6 band. This candidate writes a considerable amount in order to present their arguments, however, there are errors that sometimes hinder clarity of communication, e.g. interference of English language: *'possible'*, and *'experienciando'*, *'el feroz'*; there are issues with gender agreement which makes it difficult to identify who the sentence refers to: *'estaba borracha'*; sometimes the lack of accents in the preterite tense makes the text unclear: *'uso* instead of *usó'*, *'freigo* instead of *fregó'*; finally there are instances in which meaning is not conveyed because of the errors: *'en que la audiencia no se sentían nada conexión'*.

Paper Summary

Paper Summary:

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

- In the translation, pay plenty of attention to detail, especially regarding agreements and complex language that works differently in English and Spanish, such as definite articles or present participle forms.
- Remember that the language assessed in the translation will always be drawn from the Grammar List given in the Specification and the vocabulary will relate to each one of the topics studied across the two years of the course.
- If you study a film in your first year have plenty of revision of it closer to the end of the course, to ensure you can show an appropriate level of understanding of the film in your essay.
- Have a clear understanding of the wider context of the text/film; most of the set works have deeply political or social connotations which will always be relevant to any question.
- Read as many model essays as you can, write as many essays as you can. Read previous Examiner's Reports to help you to become familiar with what is expected in each section.
- Develop a bank of complex structures to use, including a variety of synonyms to avoid repetition and achieve variety.
- Read the essay questions carefully. Make sure that you fully understand what you are required to do. Writing the question at the top of the answer space is a good way to remind you of what is being asked.
- Plan the time to answer the question; allow time for planning, writing, and proofreading your answer.
- Consider carefully the two alternatives available and the wording of the question before committing pen to paper.
- Set out the plan in Spanish, clearly identifying the arguments and evidence that will be used to answer the question.
- Essays should have a clear structure: an introduction that clearly states the key point; paragraphs that state the argument at the start, followed by the relevant evidence and explanation, with an evaluation phrase that links the argument back to the question; finally a conclusion that brings the essay to an end with clear reference to the key points and the main requirements of the question.
- Avoid including unnecessary descriptions, telling the story, or giving details that are not relevant to the questions.
- Avoid using quotations that are not relevant or not explained.
- Check the answer carefully, making sure it addresses the wording of the task; do not end up answering a slightly different question. Ask yourself: am I answering the question? – if not, why am I losing focus?

Overall, the sitting of this GCE paper was successful and there was evidence of great preparation and knowledge displayed by candidates. There are lessons to be learnt, in particular regarding grammatical knowledge.

Grade boundaries

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

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

