



General Certificate of Education

Spanish 6696 *Specification*

SP5W The Cultural and Social Landscape in Focus

Mark Scheme

2008 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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

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Unit 5W

The assessment objectives will be allocated in the following way.

		% of A Level	Marks
AO2	Response to written language	2.5	5
AO3	Knowledge of grammar	2.5	5
AO4	Knowledge of society	10	20
	TOTAL	15	30

The following criteria will be used.

	Knowledge of Society (AO4)
16-20	Demonstrates thorough knowledge and understanding of the task using a wide range of examples and evidence. The answer is fully relevant with a good depth of treatment.
11-15	Demonstrates sound overall knowledge and understanding of the task, using a good range of examples and evidence. The answer is mostly relevant, treating the task in some depth.
6-10	Demonstrates some knowledge and understanding of the task. Examples and evidence are mostly simple, but the answer is generally relevant.
1-5	Demonstrates only limited knowledge and understanding of the task. Limited range of examples and evidence, often superficial.
0	The answer shows no relevance to the task set. A zero score will automatically result in a zero score for the answer as a whole.

	Reaction/Response (AO2)
5	A good range of points evaluated with conclusions. Clear evidence of personal reaction, well illustrated/justified. Well organised structure with clear progression.
4	Some attempt at evaluation with some personal reaction and conclusions but not always convincingly illustrated/justified. Logical structure with some progression.
3	Some evaluation evident, but relies on received ideas with few conclusions and little personal opinion. Some attempts at structure. Ideas generally not well supported.
2	Little relevant reaction/opinion/evaluation, generally factual or descriptive. Very poor structure.
0-1	Little or no reaction. No real illustration or justification.

	Knowledge of Grammar (AO3)
5	Very good command of the language. Good use of idiom, complex structures and a wide range of vocabulary. Highly accurate grammar and sentence structure; only occasional mistakes.
4	Good command of the language. Attempts to use complex constructions and a wide range of vocabulary. Good grammar and sentence structure. Generally accurate.
3	A variety of linguistic structures used, generally effectively. Limitations in the use of more complex structures and more sophisticated vocabulary. Grammatical errors rarely impede comprehension.
2	Reasonable performance, tending to use unsophisticated constructions and vocabulary. Grammatical errors generally do not impede comprehension.
0-1	Generally comprehensible to a native speaker. Limited range of constructions, vocabulary and sentence patterns. Grammatical errors may significantly impede comprehension.

Total for Paper = 60 marks

Annotation of Scripts

- C written in the margin to indicate information relevant to AO4
- R written in the margin to indicate evidence of personal reaction or evaluation (AO2)
- ® written in the margin to indicate evidence of personal reaction with justification or evaluation with conclusions
- Rep written in the margin to indicate repetition of information relevant to AO4 or of evidence of personal reaction AO2.
- irr** and vertical line in the margin = irrelevant material.

The mark for AO2, AO4 and AO3 respectively to be written at the foot of the answer accompanied, where the examiner deems it necessary, by a word or phrase quoted from the criteria for assessment as published in the specification

GENERAL POINTS

AO4 Knowledge of Society

Marks are awarded for the way in which knowledge of a text/topic is applied to a **specific** question. This is the **task** referred to in the Mark Scheme.

It is useful to bear the following in mind :

- detail provided and depth of treatment
- appropriate examples from text/topic
- justification/explanation of points made and examples made
- relevant quotation (if appropriate)
- personal involvement/insight/flair
- structure – introduction, paragraphing, conclusion.

The above criteria should help to place an answer into one of the 4 bands indicated on the Mark Scheme.

The extent of personal involvement, insight, flair and the overall structure of the piece should help with the fine tuning within the band and the reaching of the AO4 mark for the task.

AO2 Reaction/Response

Marks are awarded for the way in which the candidate reacts/responds to points made in answering the specific question.

It is useful to bear the following in mind:

- amount of reaction/response
- explanation/personal opinion
- speculation/assessment/conclusions drawn
- justification
- illustration
- originality (where appropriate)

AO3 Knowledge of Grammar

It is useful to bear the following in mind:

- fluency
- range of vocabulary/tenses/constructions
- sophistication of language/use of idiom
- how easy the piece reads/communicates its message successfully (to a sympathetic native speaker)

NB Accuracy is only one of the criteria used to determine the mark awarded.

Notes For Answers : Set Texts

In section A, knowledge of society (A04) = knowledge of the text so relevant quotations and detailed textual references will be expected for the 16 – 20 band.

Question 1(a) - Buero Vallejo: En la ardiente oscuridad - Analiza el carácter de Carlos y sus relaciones con los demás personajes principales de esta obra.

Refer to Carlos before and after Ignacio arrives at the school for blind people. Most important relationship is with Ignacio, who has a disturbing effect generally, making everyone question their own comfortable routine and what they had previously accepted as a safe existence in a protective setting.

Don Pablo, head of school, fears the negative influence of Ignacio but does not confront directly. Carlos, his model pupil, acts as his mouthpiece and “enforcer” of his philosophy of making the best of the situation. Ignacio’s suspicious death solves a problem and Don Pablo readily accepts the convenient view that it was an accident. Doña Pepita, his sighted wife, knows what she saw but chooses not to shed light, “turning a blind eye” so to speak.

Carlos is apparently a rounded personality, an optimist who wants everybody to be happy and is *novio* to Juana. Tries to change Ignacio’s views on “invidentes” (see the opportunities rather than the obstacles, look for the positive and the doors that are open) but they conflict/argue. Carlos is jealous and senses the effect on Juana, her feelings for Ignacio apparently aroused and her keenness to spend time with him. Carlos would rather Ignacio left the school and blames Ignacio for the change in mood of his colleagues – less motivation, slacker dress code, more critical. His final words, though, indicate that some of Ignacio’s aspirations have rubbed off on him. A revealing final conversation with Doña Pepita indicates that, although Ignacio is dead, Carlos has not “won” and life for him will not return to how it was.

Juana does feel something for Ignacio but realises too his draining effect and that she still loves Carlos. She too tries to change Ignacio, to “throw his stick away” but has no success and feels much more secure with Carlos and his philosophy.

Ignacio’s strong personality challenges Carlos and influences others. Unlike Carlos, he takes the view that blindness is crippling, that he feels useless and unfulfilled and he expresses, for himself, the desperate reality of the affliction. He unsettles and Carlos can not influence him otherwise or win the psychological battle with the others.

Candidates may mention the relationship with such as Miguel and Elisa and other more minor characters.

Top band answers will quote key scenes and illustrate conflict and differences as well as the subtleties in Carlos’s relationship with authority and his status within the school.

Question 1(b) - Buero Vallejo: En la ardiente oscuridad - ¿Cuáles son los mensajes más importantes que quiere comunicar el autor en esta obra?

Plenty to reflect on and the question is fairly open-ended raising a number of issues. Candidates could well discuss the nature of blindness, physical and psychological, and blindness to reality. The definitions of “vidente” and “invidente” are important. Universal themes of love, deception, mistrust, jealousy, all heightened perhaps in this community. There are disability issues linked to restricted opportunities and the conflict between coping for the best or expressing the frustrations of limitation and the desire to have more/ the freedom to strive, rejecting a false sense of wellbeing. Political/ symbolic content with possible references to authoritative government. To what extent should one accept the little one has and does striving for something different/perhaps impossible to obtain just make one unhappy? What does Don Pablo represent and is he a force for good? The answer is surely “not totally.” The contrast between how things seem and how things are. Any other themes, well expressed and backed up with references, will obtain the highest marks.

Question 2(a) - Esquivel: Como agua para chocolate - A pesar de los elementos trágicos, Como agua para chocolate no es una historia triste. ¿Estás de acuerdo?

Candidates should be aware of the key tragic elements as well as the many moments of humour and absurdity, not forgetting the delightfully fantastic. Many of the episodes seem “over the top” and difficult to imagine but the novel also contains harsh reality and universal truths, tragedy as well as heartwarming moments and no little comedy or absurdity against the background of the Mexican revolution.

Most tragic element is the fact that Tita and Pedro cannot be together, her mother Mama Elena insisting on family tradition that the youngest daughter remains unmarried and looks after her till death. Sadness of watching sister Rosaura enter an unloving relationship with Pedro and sadness too of Rosaura’s losing one child and then suffering sterility following the birth of daughter Esperanza. Cruelty of Mama Elena (physical beating, denial, rejection and suspicion of her recipes), cruel effects and hardships of the revolution. So many missed opportunities. Emotional oppression, ill fated pregnancy (“terminated” by the ghost of Mama Elena in a fire which nearly kills Pedro). Final, much later on short-lived coming together with Pedro (following deaths of mother and Rosaura) igniting a passion which kills them both in another fire. Candidates can discuss the absurdity, tragedy and also self-fulfilment and perhaps uplifting symbolism of this final act.

Kindness to mention – Gertrudis, Nacha the cook and John Brown (Tita and he nearly marry) among others. Free spirited and sometimes hilarious actions of Gertrudis (swept away by a passing soldier) as well as the joy of the recipes, mixed with raw emotions and the incredible things that happen to people who consume them.

Not a sad ending, if one believes that Tita and Pedro are finally united. One sees that Tita has grown and one sees the family live on in the union of Esperanza and Alex, John Brown’s son.

The best answers will most probably combine all elements in a mixture as rich as one of the many recipes but most importantly will be backed up with close reference to events and character.

Question 2(b) - Esquivel: Como agua para chocolate - Explica el significado del título. ¿Es suficiente para reflejar los elementos más importantes del libro?

The title refers, as do the recipes, to the readiness of simmering water to accept chunks of milk chocolate melting at the right temperature to produce a delicious hot drink.

The double meaning in the title relates to passion, sexual arousal, the (close to boiling?) point at which a couple are ready to come together in an ideal match.

Candidates should refer to the many passionate elements, particularly the relationship between Tita and Pedro, although this perfect blend does not come together as freely and as frequently as they would like. The symbolism too of fire and water and their association with life and death. The perfection perhaps of Tita and Pedro's final union as they "melt" into each other, albeit in death.

They may refer to those who are unsuited, forced together or into a course of action by tradition or convention. They may refer to the readiness of individual characters to pursue a course of action, whether right or wrong, impulsive or planned and it would be fair to say so much does not work out as planned, according to the recipe. They may argue that the title does not do justice to the political and social background or alternatively e.g. the path Gertrudis took.

Recipe format gives the book structure and candidates should refer to the many events linked in with the food and drink prepared and some of the incredible effects they produce.

Candidates could argue the book is as much about restriction and repression than giving voice to feelings and desires but the best answers, whichever view they take, will draw on a number of key incidents and personalities and how they come together.

References to magical realism, appropriately explained and illustrated, could feature in either essay

Question 3(a) – García Lorca: La casa de Bernarda Alba - Analiza el simbolismo en La casa de Bernarda Alba.

Plenty to be said here. Candidates, though, must not only identify what is symbolic but also discuss the how and why, not merely describing but also analysing its effectiveness.

Candidates will probably refer to the symbolism of colour, black and white, death/evil and life/goodness and maybe dark forces/oppression and purity/innocence or indeed the "photographic document" of society. Note the colour of the walls (later tinged in blue-less pure) and the clothes worn by the women – mainly black but the green of Adela (hope, jealousy, passion) and the white of María Josefa's wedding dress, not forgetting what she stands for.

Water – wells running dry (stagnant – death) rivers flowing, thirst, longing for the sea and freedom/life linked here with sexual desire as expressed in references to life outside and the virility of nature, the men toiling in the fields and olive groves, the fresh air as opposed to the oppressive heat and lack of air inside.

The stick of authority as wielded by Bernarda – candidates may refer to a machista, male dominated society of discipline and the subjugation of women and those of liberal ideas and tendencies but should not overdo the references to Franco in relation to Lorca's intentions. He died at the beginning of the Civil War before Franco came to power. It would be fair though to interpret the women as reflecting some of Lorca's own experience as a homosexual and non-macho male. Hypocrisy, things to hide and the tyranny of *el que dirán* could be mentioned.

The names of the girls eg Magdalena, Martirio and Angustias and their meaning.

The aforementioned María Josefa, Bernarda's mother, and the horse that is kept locked up. Symbols of repression, defiance and resistance and sexual energy.

The representation of the Church and women, the house, seen by some as a convent.

Play is very visual (and atmospheric – silence and sounds) and much symbolism is overt. The most able candidates will certainly identify other, more subtle, symbolism and thorough answers, justified by close reference to the play and the secrets it reveals and an evaluation evidencing personal reaction convincingly argued will gain the best marks.

Question 3(b) - García Lorca: La casa de Bernarda Alba - Examina las relaciones entre Bernarda y otros personajes fuertes de la obra.

Scope for reference to a variety of characters, including, if candidates are able to justify their "strength", some who are not seen or who are referred to as illustrations of life "outside" e.g the horse and Pepe el Romano.

Most obviously, though, candidates should mention La Poncia, a maid who is certainly not afraid of telling Bernarda what she thinks and who is closest to an equal, although Bernarda refuses to listen properly to what she says and advises.

The Criada, a low ranking servant who is not backward in expressing her dissatisfaction. Bernarda despises her and treats her like dirt.

María Josefa, Bernarda's mother, seen as mad and dangerous and an opposition to authority and she speaks her mind when unleashed. For many she is a positive force but Bernarda needs to keep her under lock and key.

Most daughters submissive or weak, unable to escape the tyranny of their mother. Angustias, the eldest and daughter of Bernarda's first husband, desperate to marry Pepe, should be the most defiant but is too sickly.

Adela, however, the youngest, is the most defiant, a mirror image of María Josefa, in love herself with Pepe, who is, in her mind, the road to freedom. She is defiant, to her sisters and her mother, and Bernarda identifies her as the one who will need most controlling if honour is to be preserved. So it proves.

Most able candidates will mention most of these and possibly others, explaining and evaluating their role in this drama and their relationship with Bernarda.