

AS
SPANISH
7691/2

Paper 2 Writing

Mark scheme

V1.0

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

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

Further copies of this mark scheme are available from aqa.org.uk

Section A**Guidance on level of accuracy in translations into the target language****Errors of accent**

Errors of accent are accepted unless (a) they are grammatical or (b) the inclusion of the accent(s) causes ambiguity.

Errors of spelling

Errors of spelling will not be tolerated.

Tense endings, irregular verb forms and adjective endings must be correct.

Errors of gender

Errors of gender will not be tolerated. Genders of nouns are clearly an area where guidance can be provided in the passage that supports the translation task.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a total of 15 marks.

Qu	Accept	Mark	Notes
01.1	Ayer por la tarde María López fue a la boda de su hermana mayor que celebraron (festejaron) en la catedral.	3	Reject: matrimonio Reject: cathedral

Qu	Accept	Mark	Notes
01.2	Para muchas familias españolas hoy en día es importante que sus hijos reciban clases de inglés.	3	Reject: <u>por</u> muchas familias Reject: masculine endings españolas

Qu	Accept	Mark	Notes
01.3	Me gustaría terminar este curso de español en las próximas semanas.	2	Accept: quisiera Reject: <u>ese</u> curso

Qu	Accept	Mark	Notes
01.4	Según el hijo menor el día de su 18 (dieciocho) cumpleaños fue (era) un a ocasión muy emocionante.	3	Reject: incorrect word order for 18 th birthday Reject: excitante

Qu	Accept	Mark	Notes
01.5	Los padres siempre deberían pensar en cómo reaccionarán sus hijos,- dijo la magistrada.	4	Reject: lack of <u>los</u> padres Reject: anglicised word order

[15 marks AO3]

Conversion grid	
Number of ticks	Mark
29-30	15
27-28	14
25-26	13
23-24	12
21-22	11
19-20	10
17-18	9
15-16	8
13-14	7
11-12	6
9-10	5

7-8	4
5-6	3
3-4	2
1-2	1
0	0

Level of response marking instructions

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

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

Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

Section B**Questions 02 – 17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
13-15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10-12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7-9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4-6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1-3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

subordinate clauses

- Relative
- Conditional
- Purpose etc.

appropriate use of Subjunctive;

formation of regular and irregular verbs;

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

AO4	
17-20	<p>Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
13-16	<p>Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
9-12	<p>Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
5- 8	<p>Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
1-4	<p>Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

Question 02.1**La casa de Bernarda Alba – Federico García Lorca**

¿Qué nos enseñan varios personajes sobre el papel de las mujeres en la obra de Lorca?

Puedes mencionar a:

- La Poncia
- María Josefa
- la hija de la Librada
- Bernarda Alba

[35 marks]

Possible content

- As servant to Bernarda, she is hypocritical but basically shares Bernarda's view of woman's role.
She describes herself as a *buena perra* but is scornful of Bernarda behind her back.
She gives her son money to go to a prostitute: *Los hombres necesitan estas cosas*.
She sees the frustration of the daughters and tries to warn Bernarda of possible disaster.
She wants to live in a *casa decente* but likes to make suggestive remarks, e.g. about the priest in church and about her relationship with her own husband.
Her advice to Adela (to wait for Angustias to die) is practical but callous.
- As Bernarda's elderly mother
She is obsessed with finding *un varón hermoso* to marry.
She talks of having *crías y crías y crías*.
She says openly what the daughters cannot express.
She is kept locked up in order to maintain a *buena fachada*.
- The character does not appear on stage, the attack on her is overheard and commented on in the house.
She is a figure of shame because she has had a child out of wedlock.
She tries to cover up her disgrace.
She is brutally attacked by the villagers when the baby's body is discovered.
She is a social outcast who must be punished severely.
Adela is visibly distressed on hearing her mother's condemnation.

- The head of the household now that her second husband has died.

She assumes the traditionally masculine authority over her daughters and her servants

She beats Angustias for wearing make-up.

She insists on strict gender roles: *Hilo y aguja para las hembras. látigo y mula para el varón.*

She tells Angustias to accept a submissive role to her husband.

She torments la Poncia with allusions to her mother and a brothel.

Her condemnation of la hija de la Librada is brutal and extreme.

Her main concern when Adela dies is *mi hija ha muerto vírgen.*

Question 02.2**La casa de Bernarda Alba – Federico García Lorca**

Lorca describe con un lenguaje específico a varios de sus personajes en *La casa de Bernarda Alba*. Considera por qué merecen estas descripciones.

Puedes mencionar:

- “tirana de todos los que la rodean” (Bernarda)
- “un pozo de veneno” (Martirio)
- “vieja, enfermiza... un palo vestido” (Angustias)
- “ladrona, ¡deshonra de nuestra casa!” (Adela)

[35 marks]**Possible content**

- La Poncia, her servant, says this of Bernarda early in the play

We learn that Bernarda:

is contemptuous of others, especially those of lower class.

is extremely demanding of her servants.

insists on an extreme degree of cleanliness in the house.

bullies her daughters.

locks up her elderly mother.

forbids Magdalena to cry at her father's funeral.

imposes 8 years of mourning.

has fixed ideas about the role of women.

uses physical violence on Angustias and on Martirio.

- Poncia says this of Martirio. It is justified because:

she is secretly in love with Pepe el Romano.

she hides his portrait, then says it was a joke.

she is bitter about Enrique Humanes' failure to marry her.

she makes insinuating remarks to Adela about Pepe el Romano.

she is a hypocrite, “*a mí no me gusta mentir*”.

she is clearly jealous of Adela.

she lies to Adela, saying Pepe is dead

Magdalena says this to Martirio and Amelia:

Angustias is the eldest of the 5 daughters (39).

she has a different father to the other sisters.

she has an inheritance from her father.

she is thin and sickly and unattractive.

Pepe el Romano is marrying her for her money.

Poncia says that she will probably die in childbirth.

- Angustias says this of her youngest sister because:

Adela has stolen her fiancé, Pepe.

Adela is having secret assignations with Pepe.

Adela's immoral behaviour brings shame on the family.

Adela is unrepentant, boasts about her relationship with Pepe.

she probably realises that her chance of marriage is over.

Question 03.1**Crónica de una muerte anunciada – Gabriel García Márquez**

Imagina que eres uno de los personajes principales de la novela. Cuenta lo que le pasó a Santiago Nasar.

Puedes mencionar:

- la boda
- el asesinato
- la autopsia
- la actitud de la Iglesia

[35 marks]**Possible content**

- An 'arranged' marriage: Bayardo rich, Angela young and marriageable
Should have been a happy event bringing a happy future
However tradition rules regarding necessity for bride to be a virgin
So turns into an unfortunate event with a tragic outcome
- An expectation of the community in relation to Angela's defilement
Announced, planned and prepared for...
...'publicised' in advance e.g. by sharpening of the brothers' knives
Almost avoided, but Santiago changed habits, then being 'locked out'
Gruesomely, bizarrely and unnecessarily brutal
An act of butchery, literally
- Probably quite unnecessary...
... bizarre that Padre Amador 'volunteers'
Difficult to understand his motive
- Should have been a force for reconciliation and forgiveness
Instead padre Amador seems almost to be an accomplice to crime
So he takes the lead instead of moderating the villagers' behaviour
Opts for the easy way out rather than confronting the villagers' bloodlust
Difficult to understand his motive
The bishop is no better, displays disdain for the villagers and selfishness

Question 03.2

Crónica de una muerte anunciada – *Gabriel García Márquez*

Compara las acciones de dos personajes en la novela. En tu opinión, ¿sus acciones demuestran que son personas sinceras?

Puedes mencionar a:

- Bayardo San Román
- Ángela Vicario
- los hermanos Vicario
- el padre Amador

[35 marks]

Possible content

- Rich newcomer to village.

Decides to marry Ángela without getting to know her enough

Then rejects her when he discovers that she is not a virgin

Perhaps not genuinely in love with , Ángela or he might have accepted her

Conforms to the requirements of the honour code in rejecting Ángela

May have been aware of probable consequences, does nothing to prevent it

Not particularly sincere - quite selfish

- Marries Bayardo San Román even though she knows that she is not a virgin and that this will probably have consequences

Blames Santiago for taking her virginity, but she may be lying

Beaten by her mother for bringing disgrace on the family

Does and says nothing to rectify her brothers' belief that Santiago is guilty, even though she knows that they plan to kill him

Sincere clearly economical with the truth, perhaps overwhelmed by circumstances

- Say they want revenge for sister's loss of virginity

Driven by 'social pressure', expectation of honour code

Probably hope that somebody will warn Santiago or stop them

Give off obvious signals about their intentions - e.g. sharpening their knives

Driven by their 'perceived' duty eventually to carry out their deed

However not convinced; their lack of conviction reveals that they are not very sincere about their 'duty'

- Does not attempt to prevent the killing

Nor does he condemn it, instead seeking to justify the Vicario twins' actions

Performs an amateurish autopsy, having been a medical student

Absolutely not sincere in relation to his faith and his duties as parish priest - instead is a rather selfish pragmatist

Question 04.1

Como agua para chocolate - *Laura Esquivel*

Considera la relación de Tita con otros personajes en la novela. ¿La hacen feliz?
Puedes mencionar a:

- Nacha
- Mamá Elena
- Pedro Múzquiz
- John Brown

[35 marks]

Possible content

- She is an indigenous indian who is the family's cook until her death.
She teaches Tita all she knows about cooking.
She has a maternal relationship with Tita.
She understands Tita and is protective of her.
Her spirit continues to guide Tita after her death.
- She is a cold, authoritarian mother to Tita.
She insists that Tita follow the family tradition: to care for her mother until her death.
She refuses to allow Tita to marry.
She insists that Pedro, Tita's great love, must marry Rosaura, her older sister.
She constantly criticises Tita and is physically violent towards her.
Her spirit haunts Tita and condemns her relationship with Pedro.
Finally Tita rebels and tells her mother's spirit that she has always hated her.
- Pedro and Tita fall passionately in love.
When he cannot marry Tita, he marries her sister Rosaura in order to be near to Tita.
They both try not to arouse the suspicions of Mamá Elena, but they cannot hide their feelings for each other.
Tita cares for his son Roberto when Rosaura is unable to feed him.
Pedro goes to live in the USA with his wife and child at the insistence of Mamá Elena.
Tita forms a special bond with his second child, Esperanza.
After Mamá Elena's death, they give in to their passion.
At the end of the novel, they have a brief moment of happiness until Pedro dies.

Tita chooses to die rather than live without him.

- John Brown is an American doctor who rescues Tita after she is severely beaten by her mother.

He nurses her back to health at his own home.

He shares his beliefs with her, mystical as well as medical.

He falls in love with Tita and asks her to marry him.

She agrees, but changes her mind when Pedro returns.

He remains kind and supportive to Tita and respects her need to be with Pedro.

Question 04.2

Como agua para chocolate - *Laura Esquivel*

Describe el uso del realismo mágico en varios acontecimientos de la novela. ¿Qué efecto tiene? Puedes mencionar:

- el nacimiento de Tita
- la boda de Rosaura
- la salida del rancho por parte de Gertrudis
- la muerte de Pedro

[35 marks]

Possible content

- Tita can be heard crying in the womb when her mother chops onions.

Tita is born prematurely on the kitchen table in a torrent of tears.

When the tears have evaporated Nacha sweeps up the salt from the floor.

The salt fills a 5 kilo bag that is later used for cooking.

Tita is born with an intense love of cooking.

The scene shows two aspects of Tita's destiny: her natural ability as a cook and her sadness because she will never marry. The effect is startling and invites the reader to sympathise with Tita.

- Tita has to make the cake for her sister's wedding to Pedro.

Tita and Pedro are in love but are not allowed to marry.

Tradition says that youngest daughter must care for her mother until her death.

Tita's tears fall into the cake mixture.

The guests eat the cake and first become nostalgic and tearful.

The result is a *vomitona colectiva*: Rosaura's dress and wedding are ruined.

Mamá Elena thinks Tita has poisoned the cake and beats her severely.

This is an example of how Tita's emotions are expressed through her cooking although she does not set out to do so deliberately. The *vomitona colectiva* is both comic and tragic. It also highlights her mother's abusive treatment of Tita.

- Pedro gives Tita a bouquet of roses to mark her first year as the ranch's cook.

Mamá Elena tells her to get rid of them.

Tita uses them in an old recipe: *codornices en pétalos de rosa*.

Everyone who eats it is overcome with passion.

Gertrudis rushes to the shower to cool down but sets the hut alight.

She is carried off naked by a revolutionary, attracted by the scent of roses.

They consummate their passion on horseback.

Again, Tita's passion for Pedro is communicated through her cooking, which is felt by others who eat the meal. The intensity of their feelings is expressed through Gertrudis' desperate attempt to cool herself and assuage her passion.

- Tita and Pedro are finally alone and can make love freely.

Their *cuarto oscuro* is filled with candles and white flowers.

Millions of doves fly above them as they make love.

At the climax, she hears Pedro's heartbeat stop and realises that he is dead.

She remembers John Brown's words about the *túnel luminoso*.

She swallows a box of matches to recreate the intense pleasure she has felt.

She sees the tunnel of light and joins Pedro who is waiting for her.

The death of the two lovers is spectacular. The impression of light and intensity create an atmosphere of elation and optimism. They are united at last.

Question 05.1**Réquiem por un campesino español – Ramón J. Sender**

Explica cómo cambia la relación entre Paco y Mosén Millán a lo largo de la novela.
Puedes mencionar:

- la infancia de Paco
- la visita a las cuevas
- las ideas políticas de Paco
- la última confesión de Paco

[35 marks]**Possible content**

- Mosén Millán baptises Paco.

He is invited to the meal afterwards with Paco's family.

He sees Paco as his *hijo espiritual*.

Paco, 6 years old, visits Mosén Millán of his own accord.

At 7 years old he becomes *monaguillo auxiliar*.

Mosén Millán cannot persuade him to give up the revolver.

Paco is prepared for his first communion.

- Mosén Millán takes Paco with him to give the last rites to a dying man in a cave.

Paco is appalled at the poverty of the people there.

Mosén Millán is in a hurry to leave.

Paco asks questions that Mosén Millán does not want to answer.

Paco still trusts Mosén Millán.

Paco's father says he must not go with Mosén Millán again.

- After the visit to the caves, Paco is aware of injustice.
He wants to help relieve poverty.
He starts to distance himself from Mosén Millán.
Paco says that paying the Duke for pasture rights is *no cabal*.
Paco defies the mayor and disarms the Civil Guards.
Mosén Millán calls him *iluso*.
Paco is elected councillor, stops payments to Duke.
He refuses to negotiate with don Valeriano.
- Mosén Millán convinces Paco he will not be harmed if he gives himself up.
He hears Paco's confession seated in Cástulo's car.
Paco does not understand what Mosén Millán is saying to him.
Mosén Millán says "God sometimes allows innocents to die".
Paco repeats *Usted me conoce, Mosén Millán*.
Mosén Millán closes his eyes and prays.
Paco's final words: *Él me denunció, Mosén Millán*.
The priest feels guilty.

Question 05.2

Réquiem por un campesino español – *Ramón J. Sender*

Describe lo que aprendemos sobre el personaje de Paco a través de otros personajes de la novela. Puedes mencionar a:

- El monaguillo
- La Jerónima
- Águeda
- Don Valeriano

[35 marks]

Possible content

- The altar boy sings to himself while waiting for the requiem mass.

It is an additional level of narrative, appearing in fragments.

Through his singing we learn the story of Paco's life and death.

It represents Paco as a folk hero.

- She is present at Paco's baptism, places a charm in his cot to protect him.

She represents superstition in the novel.

She exaggerates Paco's heroic and masculine attributes.

She leads the gossip among the other women.

- She is Paco's wife, whom he met in the village

People in the village regard her as a good person, very hardworking and responsible

Her relationship with Paco causes certain insecurity in her; she is respectful to her mother-in-law but doesn't fully get on well with her

She is pregnant when Paco is killed

- He is a landowner and an agent for the Duke.

He invites Paco to discuss the refusal of the peasants to pay the Duke.

He suggests that Paco should negotiate.

Paco refuses, saying that the new law must be applied.

He infuriates Don Valeriano by helping himself to wine.

Paco shows his arrogance and naivety.

Question 06.1**La sombra del viento – Carlos Ruiz Zafón**

Estudia qué papel juegan varios personajes en el desarrollo de la novela. ¿Son personas buenas o malas?

Puedes mencionar a:

- Daniel Sampere
- Fermín Romero de Torres
- Julián Carax
- El Inspector Fumero

[35 marks]

Possible content

- Protagonist and hero of the novel.

A reluctant hero, does not always act heroically – for example standing by and watching Fumero beat up Fermín, does nothing to help.

A flawed hero, he makes mistakes on his quest to discover Julián Carax's story, wrong assumptions lead to the death of Nuria Monfort.

A good person though, despite the flaws in his character. Most readers will root for him.

- “The moral centre of the story” (in Zafón's own words).

A good person, he seeks to protect his friends and loved ones despite the consequences.

True and faithful to those he love, he embraces monogamy with Bernarda.

A survivor with grit and determination, he survives torture in the years following the Civil War and withstands a savage beating at the hands of Fumero.

Support and guide for Daniel, he helps with quest to uncover the mystery of Julián Carax.

Very wise, a sage – Daniel refers to him as “*el hombre más sabio que jamás conocí*”.

Also a comedic character, he offers some light-hearted moments amid the tension that unfolds.

Obsessed with food, many scenes feature his snacks, references to food are frequent. “*Trago como una lima*”.

- He is also considered the hero of the novel.

A tragic hero, he has suffered so much loss, the loss of Penélope and himself as he seeks to destroy all traces of Julián Carax.

He is essentially a good person but we see a darker, villainous side to him, personified by Lain Coubert.

The reader is likely to sympathise with his character.

Julian's own life seems to parallel Daniel's, Julián is keen to put right the mistakes he made through Daniel.

- The archetypal villain.

The antagonist of the novel.

Suggestions that he may be insane.

Is Fumero's villainy due to his nature or nurture e.g: events in his childhood and upbringing?

A terrifying character, his presence is feared by the characters in the book and by the reader.

He is very influential, mainly because of his violent, brutish nature. Only Palacios is able, in the end, to attempt to stand up to him.

Fumero has no particular allegiance – he switches sides frequently during the Civil War, motives behind his violent brutality are not political, but borne of his wickedness.

Question 06.2**La sombra del viento – Carlos Ruiz Zafón**

Compara la importancia de varios sitios en la novela.

Puedes mencionar:

- el cementerio de los libros olvidados
- la librería de Sampere
- la casa de los Aldaya
- el colegio San Gabriel

[35 marks]

Possible content

- A pivotal role in the plot, here Daniel discovers *La Sombra del Viento* which begins his quest to uncover the mystery of its author.

It reappears at several junctures throughout the plot, eg: Daniel takes both Beatriz and his son there.

The importance of *el cementerio* is therefore reinforced throughout the novel.

A place of safety – Daniel's father refers to it as *un santuario*, Carax's novel was placed there by Nuria Monfort for safety.

A highly secretive, mysterious place. *Este lugar es un misterio* (Daniel's father), the mystery adds to the general intrigue of the plot.

El cementerio is also a place where books go to remain forever. It protects books which otherwise might have been cast aside.

- Along with *el cementerio*, this place puts literature and the written word at the heart of the story.

Used to highlight the importance of reading, as opposed to the television - the bookshop could be seen as a kind of antidote to this.

The bookshop provides the backdrop to the struggle of Daniel's father, Fermin and Beatriz – fighting against the dying art of reading.

- it is an important place both in Julián's and Daniel's life.

It is pivotal to the development of two key relationships in the story; Julián first meets Penélope here and Daniel begins his (physical) relationship with Beatriz here.

It represents the faded glory of the Aldaya family, once a powerful Barcelona dynasty whose fortune ebbed away.

It is reminiscent of the eerie mansions typical of gothic literature – there is a sense of fear and foreboding about the house, adds to the mystery and intrigue that characterise the novel.

The scene of the climax of the plot, where Julián, Daniel and el Inspector Fumero come face to face.

- The events of the entire plot originate here, so it is of key importance.

Fumero first sees Penélope Aldaya here and instantly falls in love with her “*una aparición, un ángel de luz*”.

Fumero also meets Carax here.

Julián's friendship with Miquel Moliner also develops here - a true friendship; Miquel seeks always to guarantee Julián's safety and wellbeing and to protect him from harm.

Question 07.1

La casa de los espíritus – Isabel Allende

Examina las cualidades positivas y/o negativas de varios personajes en la novela.

Puedes mencionar a:

- Esteban Trueba
- Clara del Valle
- Pedro Tercero
- Blanca Trueba

[35 marks]

Possible content

- Key protagonist throughout: a veritable action man
 - Human enough to fall in love with Rosa and then Clara
 - Affection for his grand-daughter Alba
 - Hard-working and ambitious enough to renovate "Las Tres Marías"
 - Political ideology swayed when he becomes aware of injustices
 - Incapable of showing affection to people, with few exceptions
 - Irascible and hostile to most people, cruel to his workers in Las Tres Marías
 - Selfish and self-seeking in areas where he is 'driven'
 - Raped several peasant women, made them pregnant - various illegitimate children.
 - Beat Clara rather viciously
- Key protagonist, main element/source of *realismo mágico*, a major characteristic of the novel.
 - Determined and decisive in maintaining silence for 9 years...
 - ... deciding to marry Esteban without telling him and leaving him after
 - Good mother of three children
 - Clairvoyant and other unusual powers
 - Kept a diary reliably
 - Died when she decided she had done all she could in this world

Somewhat strange in behaviour and attitudes

Fails to understand that others find her strange e.g. deciding to marry Esteban without asking him

- Introduces and identifies with the politics of justice and fairness

Devoted to Blanca, deeply in love with her, faithful.

Musically talented

Fights for and defends disadvantaged people

- Devotedly in love with Pedro Tercero...

... true to this love despite Esteban's opposition.

Tolerates marriage to Jean de Satigny until she discovers his true nature.

Question 07.2**La casa de los espíritus – *Isabel Allende***

Explica cómo presenta Isabel Allende los temas principales en la novela.

Puedes mencionar:

- el amor
- la familia
- la muerte
- los fantasmas

[35 marks]

Possible content

- Many different types of love explored, of which some key examples are:

True love at first sight: Esteban's love for Rosa

'Rational' love: Esteban's love for Clara and decision to marry her, Clara's accepting him as her husband

Sexual lust: Esteban's raping/seduction of several peasant women

True, virtuous and unselfish love: Blanca and Pedro Tercero

Parental love - e.g. of Clara for her children, and eventually of Esteban for Alba

Sibling love, e.g. of Miguel for Amanda

'Love of one's neighbour' - seen in acts of charity and selflessness of several characters, notably of Jaime's care for his patients

- 'the family' is the protagonist as a whole and is explored in each of its forms:

The del Valle, Trueba and García families - traditional, nuclear families

Esteban and Clara and children, often dysfunctional

Blanca and Pedro Tercero - she is a single mother for a while - perhaps an 'unfulfilled' family

Brother and sister - Miguel and Amanda

The community 'family' of "Las Tres Marías"

The political families.

Other aspects of family explored - cohesion in face of adversity, generation gap, sibling loyalty and rivalry, discord between parents etc.

- inevitable in a family saga, particularly so in light of Clara's powers and the background of the class struggle and political turmoil; Allende explores nature and impact of various different types of death, specifically, among others:

impact of death of Rosa from taking the poison intended for her father (political assassination).

tragic deaths of del Valle parents in a RTA; gruesome decapitation of Nivea and subsequent finding and keeping of her head by Clara.

death of Clara when *she decided* she was ready to go.

execution of Jaime during the Pinochet *coup d'état*, along with President Salvador Allende

death of Esteban from old age.

- The spiritual aspect is very much a key aspect of *realismo mágico* and of the novel. Clara is the link, able to see all, one or two others see ghosts or manifestations of them fleetingly. Her family tried to hide her powers from outsiders, but her powers, including the ability to move objects, are her very *razón de ser* and dominate every aspect of her life, including her contact with the spirits. Since she is one of the two main characters, this is central to the novel; it could be said that her being dominated by the spiritual world contrasts with Esteban being rooted in the real world, so their marriage is symbolic of the fusion of the two.

Question 08.1**Rimas – Gustavo Adolfo Bécquer**

Describe cómo presenta Bécquer los temas principales en sus *Rimas*. ¿Crees que son ideas universales?

Puedes mencionar:

- la poesía
- el amor
- el desengaño
- la muerte

[35 marks]**Possible content**

- The themes of *poesía* and *el amor* are inextricably linked - without understanding love you cannot understand poetry.

Women and beauty inspire his poetry through the language and ideas presented in the *Rimas*.

Various examples can be found in *Rimas 1 – X1*.

- The different stages of “*el amor*” are a central theme throughout many of the *Rimas*.

Many different types of love, such as impossible love, idealized love in *Rima XI* and unrequited, unobtainable love

It is often presented as the tale of brave, valiant men who are in love with strange and beautiful women.

There is also a common theme of spiritual, ghost-like female characters who entrance the males in each story.

Examples of love against different religious backdrops.

- Within this theme Bécquer explores the darker, more negative side of love, dealing with deception, infidelity and rejection in *Rimas XXXI* and the loneliness and solitude that comes as a relationship breaks down.

Following on from the theme of love it represents the idea that we often become obsessed with the idea of something that you want and then when you get it you lose interest and you mourn the love that you lost.

- Another recurring theme in both *Rimas* covering different scenarios and death is often portrayed as an escape or a release from the torment of life itself (*Rima LXXVI*).

Sometimes the main male characters take their own life to pay for the crimes that they had committed.

In *Rima LXXV* which describes spiritual figures and the author being in a sleep state in between life and death

As Bécquer came closer to the end of his life his approach to death appeared to shift and was portrayed more as a means to forget.

Question 08.2**Rimas – Gustavo Adolfo Bécquer**

Explica el uso de varios elementos en **una** de las *Rimas* de Bécquer que has estudiado. Puedes mencionar:

- la estructura
- las imágenes
- los contrastes
- el orden inesperado de las palabras

[35 marks]**Possible content**

- Each piece tends to begin with a detailed introduction to set the scene of events, followed by the main plot itself and conclusion looking back over the story.

The organisation of verses into short stanzas, inspired many poets and writers that came after him, for example García Lorca.

The structure of his works means that it was very easy to set his Rimas to music.

They are often presented as a conversation between the author and the reader.

Very disorganised, Bécquer did not order/number the Rimas, colleagues and friends did this after his death.

- He uses lots of different types of imagery throughout his Rimas. Examples could include:

Nature – for example the use of birds in *Rima LIII*

Women – 3 very different images of women used in *Rima X*, and as fantastical beings, angels etc.

Violent storms – used to represent the emotional upheaval when a relationship breaks down

- Contrasts are a recurrent theme through many of the Rimas. Examples could include:

Light and dark.

Realism and idealism.

Past and present.

Life and death.

- Whilst unexpected word order can sometimes present a barrier to the communication of the message and interrupt the flow of the passage, it can also add to the reader's enjoyment as he plays around with language.

Reference can also be made to the detailed descriptions, use of adjectives, repetition etc.

In addition the student may mention his extraordinary use of punctuation and the change in register from first person to third person as another example of unexpected language.

Question 09.1**Las bicicletas son para el verano – Fernando Fernán-Gómez**

Explica cómo se adaptan varios personajes de la obra a su situación durante la Guerra Civil?

Puedes mencionar a:

- Don Luis
- Doña Dolores
- Luisito
- Manolita

[35 marks]

Possible content

- Father of Luisito and Manolita and husband of Doña Dolores

Works in a winery and earns a good salary

Supports the Republicans

Says what he think, has a good sense of humour, likes to joke.

Does not believe there will be a war (*pero, Doña Antonia, si aquí en Madrid no pasa nada*) and is optimistic about the future at the beginning of the play (*pues el año que viene también tiene verano*).

Sense of humour becomes blacker as the situation worsens

Loses his job at the winery and as founder of the trade union there fears for his future, remains optimistic for his wife's sake (*todo se arreglará*) but confides in his son that he may be arrested

Is worried and fearful for the future at the end of the play (*Sabe Dios cuando habrá otro verano*)

- Loving and kind wife and mother

Has tendency to over-react to her children's problems

Looks to husband for support and guidance

Rather naïve

As play goes on frets less about problems and is more accepting of the situation the family finds itself in (*hay problemas que antes parecían muy gordos y ahora ya no son nada*)

Reassures her husband that all will be well towards the end of the play (*No te preocupes, Luis. Saldremos adelante*)

- 14 years of age; developing an interest in girls and literature.

An adolescent at the start of the play, he is carefree, friendly, rather innocent.

At the end of the play we see how he has grown up.

He is making plans to finish his studies and find a job so he can support the family.

His father tells him that he will have to be the man of the house and look after his mother and sister.

- Free-spirited; wants to make her own way in life

Determined; doesn't let her mother's disappointment with her choice of career get in her way

Believes that more opportunities will be open to her (*¡No vamos a vivir pendientes de los demás! Y menos ahora, con lo que ha cambiado las cosas.*)

Laughs at Julio's advances and calls him *el memo*

Becomes pregnant after an affair with a captain in the militia

Agrees to marry Julio after the baby's father is killed

Question 09.2**Las bicicletas son para el verano – Fernando Fernán-Gómez**

Considera lo que nos enseñan varios temas en *Las bicicletas son para el verano* sobre la Guerra Civil española.

Puedes mencionar:

- el hambre
- el amor
- el matrimonio y el divorcio
- la esperanza

[35 marks]**Possible content**

- María, the maid, manages to get food for the family from Basilio (*su paisano*) at the outbreak of the war.

After Maria leaves, Don Luis manages to exchange wine for food to prevent his family starving.

The situation deteriorates. Basilio tells the family that it is difficult to find food – little that there is is sent to the Front.

Lentils become staple diet.

Lentils – symbol of hunger but also resistance.

People who were well connected managed to obtain food (*los dos cerditos*)

'el bombardeo de pan'—bread wrapped in paper with Nationalist flag

- Sexual awakening of Luis (María, Charito. Maluli).

Maria and Basilio: *me ha hecho una charranada*.

Manolita (*habríamos vivido juntos hasta que nuestro amor se hubiese acabado*).

More permissive society. Anselmo: *pero sin hostias de matrimonio, ni de familia, ni documentos, ni juez, ni cura ... Amor libre... Libertad en todo*.

- Manolita says she would not have married the capitán had he survived *porque ninguno de los dos creíamos en eso*.

Julio has more traditional ideas; wants to marry Manolita *así tu hijo tendrá un padre*.

Pedro lives with his girlfriend Rosa.

Doña Marcela wants to divorce her husband but discovers this will not now be possible.

Marriages and divorces arranged in areas under Republican control were declared invalid.

Divorce was authorised in Spain under the Second Republic but this law was repealed by the Nationalists.

- Manolita: *No seas agorera, Mamá.*

Anselmo: *Qué está acabando y que todo va a ser distinto. Distinto y mucho mejor que antes.*

Don Luis: *hay que apechugar con lo que sea.*

Many Spaniards hoped for a better life under Republican rule. They hoped for a more egalitarian society.

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

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

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

Question 10.1**El otro árbol de Guernica – Luis de Castresana**

Explica la relación de Santi con otros personajes de la obra.

Puedes mencionar a:

- su hermana Begoña
- la madre de Santi
- Monsieur y Madame Dufour
- Monserrat

[35 marks]

Possible content

- Both Santiago and his sister are sent abroad (first to France and then Belgium) by his parents to protect them from the Civil War

Although when they have to leave he is only 11, Santiago feels very protective of his 8 year old sister

His mother makes him promise that he will look after Begoña and will keep an eye on her in her absence

She is adopted by Monsieur and Madame Bogaerts and Santiago is very upset when they separate them

He feels he has failed his mother and his own sister by not remaining with Begoña

He tries to remain close to her despite being separated whilst in exile. He goes to visit her and speaks to her in Spanish so that she doesn't forget it

He doesn't like it when she just speaks back in French and acts as a Belgian girl when he goes to visit her.

When they return home, she starts speaking in Spanish once they cross the border. He feels happy about that

- She (with Santi's father) decides to send them abroad to save them from the tragedies of the war

Santi doesn't like it when his mother kisses him or combs his hair in public. He feels he is too old to show that affection in front of others

Santi feels loyalty and love towards his mother throughout all his time in exile

He misses his mother and home environment, especially during his time with the Dufour

- They are a rich, childless couple who welcome him in their home

Santi doesn't like Monsieur and Madame Dufour acting as if they were his real parents

He feels sad and lonely as he doesn't feel at home with them

He doesn't like it when they kiss him or treat him as a little child

- Monserrat is a girl from Cataluña who arrives at the same boarding school with other Spanish children

The fact that she calls Santi by his full name, Santiago, makes him feel like a man and not a child

She becomes Santi's first love

He wants to show her he is mature and smart

When they first dance the 'sardana' together he realises he has feelings for her

Question 10.2**El otro árbol de Guernica – Luis de Castresana**

Describe cómo afectan al personaje de Santi sus experiencias a lo largo de la novela.

Puedes mencionar:

- su separación de sus padres
- su vida con el matrimonio Dufour
- sus experiencias en el 'Fleury'
- su regreso a Baracaldo

[35 marks]**Possible content**

- Separating from his parents hugely upsets Santi, as he doesn't know when he will be able to see them again

As he leaves them behind, he promises his mother he will look after his sister Begoña, something that makes him feel responsible and older

Leaving his parents behind is the beginning of an uncertain period in Santi's life

Not only does he leave his parents, he also leaves his friends, village, traditions, etc... behind

Soon, he starts finding ways to cope with that loss of identity

- Monsieur and Madame Dufour welcome him as their own child

Santi doesn't like being treated as a little child by them

He doesn't like them acting as his own parents; he doesn't want to call Madame Dufour 'Mum' when she requests it

They introduce him to their friends, who look at him in a kind and curious way. Santi feels like a strange caged bird

After an incident at their house, he is sent to the 'Fleury' school

- Santi is the first Spanish child to arrive at the Fleury school

He soon becomes the leader for other exiled Spanish children who arrive at the same place

They use the oak tree in the school as their point of meeting

The tree, together with playing football and singing Basque songs, helps them all to stay united and remember their homeland

During his time at the Fleury, Santi matures and dreams more and more of his return to Spain. His sense of patriotism increases/develops during that time

- As the civil war finishes, they are able to return to Baracaldo. Santi is now fourteen

In the bus, he hates his sister speaking only in French and acting like a foreigner.

As they arrive home, they are welcome by their parents but he can see the sadness and tragedy that has affected them and other friends and relatives in their absence

He is, however, glad and relieved to be back in Spain after his ordeal

Question 11.1**El coronel no tiene quien le escriba – Gabriel García Márquez**

Compara la influencia que tienen algunos personajes en las acciones del coronel?

Puedes mencionar a:

- la mujer
- el médico
- Don Sabas
- el abogado

[35 marks]

Possible content

- The colonel shows her concern and compassion, but ultimately he usually makes the decisions (or non-decisions).

She tries to persuade him to sell the cockerel to Don Sabas.

At one point he is persuaded by her but goes back on his decision.

He stubbornly refuses to sell the cockerel despite her desperate pleas.

At the end of the novel he is prepared to starve them both to death.

- He treats the colonel as a friend.

He treats the wife's asthma for free without making them feel dependent.

He is careful to show respect to the colonel when they are awaiting the post, he never suggests that it is a waste of time.

He shares the colonel's political views, discusses issues with him.

He advises the colonel not to trust Don Sabas.

- He pretends to be a friend but is prepared to exploit the colonel's desperation.

He offers a good price for the cockerel and raises the colonel's hopes.

He humiliates the colonel by making him wait in the hot office.

He retracts his earlier price and offers a much lower sum.

He says he envies the colonel's health.

Although the colonel weakens at one point, he resists Don Sabas' attempt to trick him into selling the cock cheaply.

The colonel treats Don Sabas with a respect he does not deserve.

- The colonel seeks the lawyer's help at the insistence of his wife.

The lawyer is slovenly and uninterested in the colonel's case.

The lawyer gives no positive advice, talks only about bureaucratic delays.

He cannot help the colonel to acquire the documents he needs.

The colonel remains hopeful despite the lawyer's cynicism: *el que espera lo mucho espera lo poco.*

Question 11.2**El coronel no tiene quien le escriba – Gabriel García Márquez**

Explica el significado de varios comentarios en la novela. ¿Estás de acuerdo con las opiniones que presentan?

Puedes mencionar:

- “Es un pájaro de mal agüero.” (la mujer)
- “Siga mi consejo, compadre. Venda ese gallo antes que sea demasiado tarde.” (Don Sabas)
- “No seas ingenuo [al Coronel]. A Don Sabas le interesa la plata mucho más que su propio pellejo.” (el médico)
- “La ingratitud humana no tiene límites, Coronel.” (el abogado)

[35 marks]

Possible content

- She is referring to the fighting cockerel that belonged to her dead son, Agustín.

Agustín was their only breadwinner.

He was shot dead in the cock fighting ring for carrying clandestine material.

The colonel feeds the cockerel although they have nothing to eat themselves.

Agustín’s friends are intent on it winning them prize money.

The colonel refuses to sell it so they can eat.

For her it is a “bird of evil omen”.

- Don Sabas wants the cockerel for himself because he thinks it is a winner.

He is aware that the colonel and his wife are starving but pretends that they are in better health than himself.

He is prepared to cheat the colonel and buy it for less than its value.

What does he mean by “*antes que sea demasiado tarde*”? An implied threat?

It shows his ruthlessness and hypocrisy.

- Don Sabas is mercenary and untrustworthy.

He has in the past changed his political allegiance for financial considerations.

He suffers from diabetes – the result of over-indulgence?

He is surrounded by material goods e.g. cupboard full of boots etc.

- He is too lazy to help the colonel.

He has given up and become cynical.

He has nothing to offer but aphorisms, superficial sayings that do not help.

He suggests that the colonel must accept injustice because nothing can be done.

He shows no reaction when the colonel says he wants to change his lawyer.

Question 12.1**El laberinto del fauno – *Guillermo del Toro***

Compara la relación que tiene Ofelia con los otros personajes de la película.
Puedes mencionar a:

- su madre
- el fauno
- Mercedes
- el Capitán Vidal

[35 marks]**Possible content**

Ofelia's subversion of the mother/daughter role where Ofelia plays the role of mother

Ofelia's disobedience of her mother and her various 'rebellions'

the way Vidal disowns Ofelia and treats her with disdain

Vidal's attempt to kill Ofelia

the ambivalent nature of the faun with Ofelia never knowing if he is a force of good/evil.

the mothering and protective nature of Mercedes towards Ofelia

Ofelia's protective nature towards Mercedes in keeping her secret

Ofelia's blatant disobedience of Vidal

the Faun as the imaginary protagonist Ofelia invents to escape the horrors of her reality

her lack of desire to accept Vidal as a father and to accept that her mother is married to him

Question 12.2

El laberinto del fauno – *Guillermo del Toro*

¿Hasta qué punto se puede decir que la película es demasiado violenta?

Puedes mencionar:

- el comportamiento de Vidal
- el fauno
- los Maquis
- el mundo fantástico de Ofelia

[35 marks]

Possible content

Vidal's murder of the rabbit hunters and his lack of humanity

the murder of the doctor by Vidal who is shot in cold blood.

Vidal's torture of the stuttering man

Vidal tells his officers that to die in battle is the only real way for a man to die – violence as a male preserve

the Faun's use of implied violence in order to control the actions of Ofelia

the Maquis blowing up of the train as a subversion

the violent confrontations the Maquis have with the Fascists and the cruel way the Fascists shoot the wounded.

the juxtaposition of the violence in the fantasy world and the real world where reality is far more violent.

the scene of el hombre pálido and various violent motifs and killing.

the Maquis execution of Vidal.

Question 13.1**Ocho-apellidos vascos – *Emilio Martínez-Lázaro***

Describe cómo cambia la relación entre Rafa y Amaia a lo largo de la película.

Puedes mencionar

- su primer encuentro
- la visita de Rafa al País Vasco
- su 'relación'
- sus sentimientos al final

[35 marks]

Possible content

at the beginning they spend the night together

they dislike each other intensely

Rafa believes he has fallen in love with Amaia

Rafa follows Amaia to the Basque country

Rafa agrees to help Amaia.

Rafa pretends to be Basque to win over her father.

Rafa and Amaia pretend they are a couple.

Rafa tries to be amorous with Amaia.

various comic situations as Amaia tries to convince her father

Amaia's feelings change and she starts to care for Rafa.

Question 13.2

Ocho-apellidos vascos – *Emilio Martínez-Lázaro*

Discute la representación de la identidad vasca.
Puedes mencionar:

- el paisaje
- la ropa
- la lengua
- los estereotipos

[35 marks]

Possible content

The greenness of the Basque Country in some shots
the shot when Rafa arrives in the Basque country with the weather
the weather in the shot where Rafa arrives in the Basque Country
the clothes that Rafa wears to pretend he is Basque
the different language that is used and the bilingual nature of the region
the different names
the stereotypes that Basques are terrorists
the stereotypes that the Basques hate the Andalusians
the Basque sports of stone lifting and pelota
the music of Kale Barroka used in the soundtrack

Question 14.1**María, llena eres de gracia – Joshua Marston**

¿Por qué crees que María decide quedarse en los Estados Unidos? ¿Crees que es una buena decisión? Puedes mencionar:

- su vida en Colombia
- su experiencia en los Estados Unidos
- lo que pasó al final
- tu opinión sobre su decisión

[35 marks]**Possible content**

María decides to stay for her baby's health.

María wants to provide a better life for her baby.

María decides to stay to follow the 'American dream'.

the poverty Maria experiences in Colombia

María's longing for something more

the monotonous and long hours of her job

her desire to avoid becoming involved again as a mule

the influence of Carla

the sense of belonging to an immigrant Colombian community in New York

to send money home for her family

Question 14.2

María, llena eres de gracia – *Joshua Marston*

Compara las relaciones entre María, Lucy y Blanca.
Puedes mencionar:

- sus personalidades
- lo que tienen en común
- de qué forma son diferentes
- su amistad

[35 marks]

Possible content

María is stubborn.

María acts as a 'mother' figure to Lucy and Blanca.

All three women want a better life.

Blanca's naivety

María takes control.

Blanca; a follower not a leader

Lucy acts as a 'teacher' in showing María how to be a mule.

Blanca's decision to return to Colombia vs María's to stay

a strong bond of friendship between the three girls

Lucy and Blanca are unable to break away from the 'mule' life.

Question 15.1**Volver – *Pedro Almodóvar***

Discute el uso del color en la película.
Puedes mencionar:

- la ropa
- los escenarios
- la sangre
- la relación con lo que ocurre

[35 marks]**Possible content**

bright red appears in the letters of the title in the credits

the red of Raimunda's clothing in the film

the use of red in the family's flat

garish colours used in the sets

the juxtaposition with the bright colours and the dark subject matter

the image of Raimunda holding up the bloodied knife

Raimunda simply says 'Women's troubles' when asked why she has red on her neck. This phrase metaphorically and literally is at the heart of the story

Almodovar's use of trademark red as a motif

the importance of blood

Question 15.2

Volver – *Pedro Almodóvar*

¿Qué nos enseña Almodóvar sobre el papel de las mujeres?
Puedes mencionar a:

- Irene
- Raimunda
- Paula
- Sole

[35 marks]

Possible content

Raimunda is the heroine of the film who displays positive character traits.

Raimunda is a modern women who has left her town for a better life in the capital, Madrid.

Raimunda still holds her traditional values from her town.

Raimunda is a strong and protective women who protects her daughter at all costs.

the supernatural theme via Sole who is naïve and superstitious

Sole is the more timid of the female characters

Sole's name evokes the idea of loneliness.

Paula kills her abusive father; she is a victim of machismo.

Irene 'returns from the dead' to help out her family.

Irene is the matriarch of the family.

Question 16.1**Abel – *Diego Luna***

Describe cómo Abel 'juega' el papel de padre en su familia.

Puedes mencionar:

- su comportamiento hacia Cecilia
- su vestuario
- su lenguaje
- su relación con Anselmo

[35 marks]**Possible content**

he treats Cecilia like his wife; becoming the patriarch of the family.

he thinks he is about to become a father; a very naïve child.

he chastises the boyfriend of Selene as though he is her father.

the clothing he wears is more adult than childlike.

he uses more of an adult register when talking to the family.

he takes the place at the head of the table during mealtimes.

he treats Anselmo not like a father but is suspicious of him as if Anselmo is a rival.

He tucks his brother and sister into bed at night just like a father would do.

Abel tries to be the 'handy man' and fixes the toilet.

He tells Paul that he will attend the Father's Day event at his school.

Question 16.2**Abel – *Diego Luna***

Compara la representación de la masculinidad y la feminidad en la película.
Puedes mencionar a:

- Cecilia
- Anselmo
- Abel
- Selene

[35 marks]**Possible content**

Cecilia plays the role of a traditional Hispanic woman.

Cecilia is often associated with traditional feminine acts – washing, cooking, cleaning and sewing.

Cecilia seems to be a victim of masculine patriarchy.

Cecilia does not seem to have any ambitions beyond being a mother.

Anselmo is an unlikeable character who seems to be selfish and does whatever he wants.

Anselmo is hypocritical in his upset over Cecilia's infidelity whereas his own he finds perfectly acceptable.

Anselmo is violent and seems to treat his family unkindly, abandoning them for another woman.

Abel mimics the masculinity he has experienced from his father.

Abel plays the role of 'male patriarch' which highlights the socialisation of young Mexican males.

Selene also plays the role of mother – often looking after her younger brother.

Selene seems to portray a stronger woman against her mother's weakness.

Question 17.1**Las 13 rosas – *Emilio Martínez-Lázaro***

¿Hasta qué punto crees que Teo es el personaje más egoísta en la película?
Puedes mencionar:

- las acciones de Teo
- Teo, como víctima de la época
- las trece rosas
- el capitán Fontenla

[35 marks]**Possible content**

Teo's actions at the beginning when he wants to destroy information regarding 'las trece rosas'.

Teo begins the film as a Republican soldier aiming to defeat the fascists.

Teo is concerned only with saving himself.

Teo only does what many other Spaniards, do due to the nature of the situation at the time.

Teo betrays the 'trece rosas'.

Las Trece rosas are selfish and do not think of the consequences of their actions on their families.

Captain Fontenla cares only about rounding up suspected dissidents.

The fascist soldiers who only care about themselves.

The wardens in the prison who do nothing to help the inmates and treat them cruelly

Teo is beaten up and tortured and as such has no choice but to do what he does

Question 17.2

Las 13 rosas – *Emilio Martínez-Lázaro*

¿Cómo es la vida para las chicas en la prisión? ¿Qué hacen para sobrevivir?
Puedes mencionar:

- las condiciones horribles
- cómo las tratan
- los juegos y las canciones
- la solidaridad entre ellas.

[35 marks]

Possible content

degrading body searches when they arrive

poor sleeping conditions on the floor and lack of space

poor food and lack of cleanliness.

babies dying every day.

Carmen's apparent kindness to Blanca

the visits from their families

dancing in the yard/mimicking the wardens

singing of songs

releasing mice in church

looking after each other

