# Mark Scheme (Results)

# Summer 2017

Pearson Edexcel GCE
In Spanish (8SP0) Paper 02
Written response to works and translation

**Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at www.edexcel.com or www.btec.co.uk. Alternatively, you can get in touch with us using the details on our contact us page at www.edexcel.com/contactus.

**Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

# General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

## Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given above the grid.

### Marking principles

Accents: non-grammatical accent errors are tolerated, for example jovenes rather than jóvenes unless they cause ambiguity (e.g. entro rather than entró).

Spelling: non-grammatical mis-spellings are tolerated, for example imigracion rather than inmigración, as long as they are not ambiguous or in the wrong language
(e.g. eimigración rather than immigration).

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

One error of capitalisation will be penalised. (eg: Español instead of español) Subsequent errors will be ignored.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

| | Text | Correct Answer | Acceptable Answers | Reject | Mark |
|---|---|---|---|---|---|
| 1 | Music in the Hispanic world | <u>La</u> música en el mundo hispano | del mundo hispanohablante mundo hispánico | La música hispana | 1 |
| 2 | shows the great cultural diversity | muestra la gran diversidad cultural | la diversidad cultural grande | la grande diversidad demuestra | 1 |
| 3 | of the countries | de los países | | | 1 |
| 4 | where Spanish is spoken. | donde se habla español. | hispanohablantes. es hablado. Hablan español | | 1 |
| 5 | During | Durante | En | | 1 |
| 6 | the 20th century, | el siglo XX | veinte/ 20 | | 1 |
| 7 | it became a way of | se convirtió en una forma de | llegó a ser se volvió se transformó una manera | se hizo se puso | 1 |

| 8 | expressing political views. | expresar puntos de vista políticos, | opiniones políticas | Vistas políticas | 1 |
|---|---|---|---|---|---|
| 9 | Furthermore it promoted | Además promovió | También Fomentó | | 1 |
| 10 | the mix of traditional rhythms | la mezcla de ritmos tradicionales | | | 1 |
| 11 | with contemporary styles. | con estilos contemporáneos. | modernos | | 1 |
| 12 | In recent years, | En años recientes, | En los últimos años, En los … | | 1 |
| 13 | we have seen an increased number | hemos visto un aumento en el | aumento/ incremento del/un número aumentado accept incremento without en el numer0 | | 1 |
| 14 | of Latin American artists | número de artistas latinoamericanos | Latinos | latinas cantantes latinoamericanas | 1 |
| 15 | who are successful | que tienen éxito | que son exitosos quienes | | 1 |
| 16 | outside their country of origin; | fuera de su país de origen; | país natal; | afuera | 1 |
| 17 | it is likely that | es probable que | puede que | | 1 |
| 18 | this will continue | esto continúe, | Siga eso | continuará | 1 |
| 19 | because of the popularity | a causa de la popularidad | debido a gracias a | porque | 1 |
| 20 | of the language. | del idioma. | de la lengua | Lenguaje La idioma | 1 |
| | | | | **Total (20)** | |

**Sections B and C, Question 2 to 15 (written response to works)**

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

General guidance on using levels-based mark schemes

**Step 1 Decide on a band**

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.

- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on 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 bands 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, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

**Step 2 Decide on a mark**

- Once you have decided on a band you will then need to decide on a mark within the band.

- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.

- You will modify the mark based on how securely the trait descriptors are met at that band.

- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

**Critical response (AO4)**

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

| Marks | Description |
|---|---|
| 0 | No rewardable work. |
| 1–4 | • Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.<br>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.<br>• Response relates to the work but has limited focus on the question. |
| 5–8 | • Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.<br>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.<br>• Response relates to the work but often loses focus on the question. |
| 9–12 | • Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion<br>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.<br>• Response is relevant to particular aspects of the question, occasional loss of focus. |
| 13–16 | • Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.<br>• Arguments are made that mostly link with valid conclusions.<br>• Predominantly relevant response to the question. |
| 17–20 | • Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.<br>• Arguments are made that link with valid conclusions.<br>• Relevant response to the question throughout. |

**Accuracy and range of grammatical structures and vocabulary (AO3)**

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

| Marks | Description |
|---|---|
| 0 | No rewardable language. |
| 1–4 | • Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.<br>• Limited use of terminology appropriate for critical response to the literary or cinematic work.<br>• Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed. |
| 5–8 | • Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.<br>• Occasional use of terminology appropriate for critical response to the literary or cinematic work.<br>• Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed. |
| 9–12 | • Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.<br>• Some use of terminology appropriate for critical response to the literary or cinematic work.<br>• Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication. |
| 13–16 | • Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.<br>• Frequent use of terminology appropriate for critical response to the literary or cinematic work.<br>• Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication. |
| 17–20 | • Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.<br>• Consistent use of terminology appropriate for critical response to the literary or cinematic work.<br>• Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication. |

**Additional guidance**

***Variation of vocabulary and grammatical structures:*** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of articulate below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis – (see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

***Articulate:*** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

***Terminology for literary and cinematic critical response:*** vocabulary for critical response according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative'.

***Complex language*** is considered to include the following:
* conceptually challenging tenses such as the pluperfect, future perfect
* passive voice
* subjunctive mood
* use of relative pronouns
* using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
* using synonyms and a variety of expressions to say things in different ways.

***Straightforward*** language is considered to be:
• simple sentences with limited linking of sentences and clauses
• high frequency grammatical structures and vocabulary.

***Errors:*** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity:**
* errors that do not affect meaning, for example gender, adjectival agreements
* infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity:**
* errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
* frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed:**
- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

| Question number | Indicative content |
|---|---|
| 2(a) | **Bodas de sangre – Federico García Lorca**<br>Students may refer to the following in their answers:<br><br>The chorus throughout the play are a very important technique to describe events that are going to happen, are happening or have happened, without furthering the action of the play.<br><br>• They help to predict what is going to happen, for example, the Mother in law and the Wife sing a lullaby to Leonardo's son which makes references to the setting in which Leonardo and the Groom find their death.<br><br>• The Moon and the Beggar foretell of the tragedy that will end up in death, for example, the Moon mentions a knife and says that her face will be covered in red blood; another example is when the Beggar states that the Moon should light up the waistcoat so the knives will then be able to find their way.<br><br>• The songs describe and confirm the events, for example, the songs on the wedding day, the lullabies and the spinners' song. |

| Question number | Indicative content |
|---|---|
| 2(b) | **Bodas de sangre – Federico García Lorca**<br>Students may refer to the following in their answers.<br><br>Lorca presents some social issues of the time, through the lens of a traditional rural setting:<br><br>• Marriage is fundamental in the traditional society in which the play is set; it was frequently an arrangement made by two families rather than based on love.  E.g. the bride does not love the Groom and the Bride's relationship with Leonardo is forbidden.<br><br>• The amount and quality of the land you own influences your social status. This is why, the Bride is marrying into that family, and cannot marry Leonardo who has only *"dos bueyes y una mala choza..."*.<br><br>• Women play a significant role in the society, despite being confined to four walls and being limited by their duties as wives and mothers. Women are brought up to look after their family until their death even if that means sacrificing their own happiness, for example the Mother. They also maintain the traditions through the generations. |

| Question number | Indicative content |
|---|---|
| 3(a) | **Como agua para chocolate - Laura Esquivel**<br>Students may refer to the following in their answers.<br><br>Food is an essential element of *Como agua para chocolate* and it is used to present and emphasise the emotions of different characters.<br><br>• Certain foods cause and express sadness and loneliness, for instance when Tita was born due to her mother's excessive crying whilst cutting onions, it is said that Tita knew that her fate was to live a life without marriage. Another example is the wedding cake and what happens when people eat it.<br><br>• Tita discovers that she and Pedro can communicate their love and especially their sexual desire through food, for example the quail in rose petal sauce.  Another example is the food at Esperanza's wedding.<br><br>• Tita associates food with memories which helps the reader empathise with the character. The smell of '*tamales*' and '*atoles*' reminds her of Nacha and how close she was to her. She also associates apricots with how she felt the first time that Pedro saw her bare legs. |

| Question number | Indicative content |
|---|---|
| 3(b) | **Como agua para chocolate - Laura Esquivel**<br>Students may refer to the following in their answers.<br><br>Forbidden love is a key feature in the text, as it is what drives the main characters towards eventual happiness or loneliness.<br><br>• Mamá Elena still has strong feelings for her former lover, a *mulato*, who was killed before she could flee with him. His death means that she decides to stay with her husband despite not loving him. This could explain her bitterness and disregard for the love of others.<br><br>• Tita and Pedro must endure a life living under the same roof without being able to express their love freely due to an ancient family tradition, for example only after Esperanza's wedding can they profess their love without any barriers.<br><br>• Rosaura expects Esperanza to continue with the family tradition, but eventually, given the death of Rosaura, Esperanza can marry Alex. The tradition dies then along with the De la Garza family name. |

| Question number | Indicative content |
|---|---|
| 4(a) | **El coronel no tiene quien le escriba – Gabriel García Márquez**<br>Students may refer to the following in their answers.<br><br>The Colonel feels proud of having served his country and struggles to come to terms with his current situation.<br><br>- He refuses to acknowledge publicly that he is struggling financially, for example when his wife goes around the village trying to sell a painting and a clock unsuccessfully, he bitterly comments that now everybody knows that they are dying of hunger.<br><br>- The Colonel believes that he has the right to a state pension. Pride prevents him from seeing that it will never come, for example he says: *'Esto no es una limosna'*, *'no se trata de hacernos un favor. Nosotros nos rompimos el cuero para salvar la República'*.<br><br>- The Colonel's wife repeatedly says that the life of the cockerel seems more precious to the Colonel than their own lives and he is too proud to admit that she is right. The colonel has to keep the fighting cock for the sake of dead Agustín and what he struggled for, and at the same time he is proud of what the cockerel symbolises for the town in terms of hope for the future, and that´s why he will not sell it, although they are starving. |

| Question number | Indicative content |
|---|---|
| 4(b) | **El coronel no tiene quien le escriba – Gabriel García Márquez**<br>Students may refer to the following in their answers.<br><br>The social context is shown through the physical description of the town and the depiction of key characters and political repression.<br><br>- The Colonel and his wife live in a very isolated town that can only be reached by boat, for example the post only reaches the town once a week. Living there is uncomfortable because it is oppressively hot and always raining. There are signs of poverty, for example people are looking forward to the cock fight in order to win some money.<br><br>- There is a lack of equality in society, for example Don Sabas' main interest is financial, and therefore he takes advantage of people indiscriminately. He tries to buy the cockerel from the Colonel very cheaply. He escaped the political persecution by making a deal with the town mayor; he bought the properties of his party supporters at half price. This exemplifies the corruption among political leaders.<br><br>- Censorship means that people are not allowed to find out about what the opposition is doing, for example newspapers only report on what is happening in Europe. The Doctor, as well as some other key people in the story, has access to information about the resistance in the country through leaflets which are circulated clandestinely. |

| Question number | Indicative content |
|---|---|
| 5(a) | **La casa de Bernarda Alba – Federico García Lorca**<br>Students may refer to the following in their answers.<br><br>Lorca uses a rich variety of different forms and registers in *La casa de Bernarda Alba* ranging from colloquial language to a more poetic tone as the play unfolds.<br><br>• At the beginning of each act, there are examples of everyday language that aim to set the tone. Some examples are the use of phrases such as '*Lleva ya más de 2 horas de gori-gori* (onomatopoeic voice referring to the Latin hymns sung in church)'. However, this realistic tone is less obvious in the third act as we approach the dramatic end.<br><br>• A way of combining the poetic and realistic language is the regular use of *refranes* either to describe the actions or feelings of the characters or to highlight the themes. Some examples are: '*Hilo y aguja para las hembras. Látigo y mula para el varón'. 'Más vale onza en el arca que ojos negros en la cara'.*<br><br>• Adela uses expressions to describe her feelings that are beyond realism, for example: "*¡Qué noche más hermosa! Me gustaría quedarme hasta muy tarde para disfrutar el fresco del campo." or "¡Ay, quién pudiera salir también a los campos!*", or "*por encima de mi madre saltaría para apagarme este fuego que tengo levantado por piernas y boca."* Phrases like this highlight the dramatic tone of the play. |

| Question number | Indicative content |
|---|---|
| 5(b) | **La casa de Bernarda Alba – Federico García Lorca**<br>Students may refer to the following in their answers.<br><br>Lorca represents some key features of life in a small village in Andalusia through Bernarda's family and the physical and social context in which they live.<br><br>• Certain features of the house resemble a prison which emphasises the isolation and repression, for example the house is described as very white with thick walls with grills at the windows. Some of these details can be seen in typical Andalusian homes.<br><br>• The town is presented as isolated and repressive, for example there is no river, only wells. This exacerbates the effect of heat during the summer. It is possible to hear the church bells from the house which highlights the central place of the church in the town and the effect that its teachings have on the people.<br><br>• Keeping up appearances is fundamental for Bernarda's family, but it seems to be a concern shared by other parts of the society. One example is La Librada's daughter who had an illegitimate child and resorted to killing him to hide her shame. |

| Question number | Indicative content |
|---|---|
| 6(a) | **Nada – Carmen Laforet**<br>Students may refer to the following in their answers.<br><br>Andrea comes from a poor background, where money is scarce. Going to university means that she mixes with people from more affluent families who become very close friends. Once she has to manage her own money she struggles.<br><br>• Andrea's relationship with Ena and other wealthy students at university fulfilled many aspects of Andrea's life, which meant that she did not feel the need of having much money to enjoy life. For example, Andrea could benefit from using Ena's books and dictionaries and she also enjoyed outings with Ena and her boyfriend Jaime.<br><br>• Andrea became more and more enchanted by how wonderful and extraordinary food was: '*Hasta entonces no había sospechado que la comida pudiera ser algo tan bueno, tan extraordinario.*' For example, she had no difficulty spending her money visiting a restaurant more than once a month, or buying packets of sweets to eat at the cinema.<br><br>• Andrea was not good at budgeting her own monthly income, for example, as soon as she received it, she went on a shopping spree, which led to not having enough money for food for the rest of the month. Andrea herself explains that the pleasure of spending money, buying and giving away things she couldn't afford for herself such as expensive flowers, became an obsession over time. |

| Question number | Indicative content |
|---|---|
| 6(b) | **Nada – Carmen Laforet**<br>Students may refer to the following in their answers.<br><br>At the end of the text Andrea finds herself leaving the family flat in Barcelona in circumstances that resemble her arrival described in chapter 1. This could be described as a circular style of narration.<br><br>• Andrea's feelings before leaving and at her arrival are similar, for example the excitement on the evening before travelling, which prevents her from sleeping. When Andrea arrives, and leaves the flat via the stairs she experiences hope, yearning for life and desire for love.<br><br>• Her perception and relationships with her family at the flat are quite different from the beginning to the end; for example, at the beginning she describes the flat and the people in it as quite ghostly and eerie. At the end of the year, when Andrea is ready to leave, she doesn't feel disgust towards her relatives; she even describes it as love: '*La abracé y, cosa extraña, sentí que la quería.*'<br><br>• Andrea's circumstances are quite different. For example, she does not have the same hopeful anticipation as when she arrives in Barcelona for the first time ready to start university, but instead, she feels liberation and excitement given the opportunity ahead: working with Ena's family and becoming more independent. |

| Question number | Indicative content |
|---|---|
| 7(a) | **Primera memoria – Ana María Matute**<br>Students may refer to the following in their answers.<br><br>Ana María Matute uses symbols such as the house, the island and the games played by the children to represent the social and political divisions of that era.<br><br>• The house is described as a fort, with big thick walls that keep children from the outside world. Matia compares how free she was at home before the war and how bored and confined to the house she feels now.<br><br>• The island itself is a micro representation of the Spanish national conflict, where rich and poor people have opposed ideologies. For example, Doña Praxedes supports the fascist cause, whilst Manuel's family represents the Republican side.<br><br>• The war games children play mirror the fights taking place in the adult world. The class differences inherent in the conflict also become apparent. For example, Borja, Juan Antonio, Leon and Carlos, children of bourgeois parents, engage in regular fights with Guiem and Toni, children of working class parents; Matia refers to them as '*ellos*'. |

| Question number | Indicative content |
|---|---|
| 7(b) | **Primera memoria – Ana María Matute**<br>Students may refer to the following in their answers.<br><br>All the characters in *Primera memoria* are affected by loneliness and isolation because of the circumstances in which they live during the Civil War.<br><br>• Matia has spent much of her childhood and adolescence on her own. For example, her father is fighting in the Republican side, and her mother has been dead for several years. Her nanny, a surrogate mother for Matia, is too ill to look after her. By contrast, the relationship she has with her grandmother is distant as she is described as an austere and indifferent person.<br><br>• Manuel is another person whose isolation is due to the war. For example, the fascist in the village first kill his father and then humiliate his mother, by publicly shaving her head. Everyone in the island ignores them. However, he does not present himself as feeling sorry for himself as Matia and Borja do.<br><br>• The island of Mallorca is for Matia a fearsome prison. For example, it is isolated and far from the cities and towns where the battles and conflicts are taking place. However, there is a silence and apparent peace that is very frustrating and traumatic for the characters. |

| Question number | Indicative content |
|---|---|
| 8(a) | **Réquiem por un campesino español – Ramón J. Sender**<br>Students may refer to the following in their answers.<br><br>The story is told by an omniscient narrator through a series of Mosén Millán's memories in the form of flashbacks. This is supported by the use of a *romance* sung by one of the altar boys.<br><br>• The narrator is omniscient so it is possible to know details that Mosén Millán does not know, for example, we learn about the feelings of Paco about visiting the caves when he talks about it to his family at the dinner table.<br><br>• The actual story takes place in the present tense. However, there are 8 flashbacks that describe Paco's life, since he was baptised 26 years ago, until he was killed. For example, the first 5 memories of Mosén Millán refer to Paco's young life as a child until he gets married, while the last 3 focus on the last few years of Paco's life.<br><br>• One of the altar boys sings a *romance* created by the people from the town following the death of Paco. The altar boy becomes the narrator and through this epic poem the reader gets to know what happened to Paco before Mosén Millán starts recalling the incidents. |

| Question number | Indicative content |
|---|---|
| 8(b) | **Réquiem por un campesino español – Ramón J. Sender**<br>Students may refer to the following in their answers.<br><br>Mosén Millán felt responsible for the death of Paco as he chose to take sides with Don Valeriano and Don Gumersindo when Paco became more politically involved. He took no active steps to stop the violence that erupted in the village and betrayed Paco to the authorities.<br><br>• Don Gumersindo and Don Valeriano support Mosén Millán financially which creates a link between them. Mosén Millán decides to take sides with them as he feels threatened by Paco's rebellious attitude. This relationship makes Mosén Millán feel guilty as he knows that it is not beneficial to Paco and eventually leads to Paco's death.<br><br>• Mosén Millán remains unmoved by the violence experienced under the ruling of Don Valeriano. For example, he is only concerned about the fact that people were killed without having enough time to be confessed. Mosén Millán remembered the horrors of those days and felt '*atribulado y confuso'*.<br><br>• Mosén Millán feels ashamed and guilty thinking about all the dead peasants, the women from *el carasol* and, obviously, Paco. For example, when Paco is executed on the spot, Mosén Millán is sat in the car hearing him shout his name and ask him for help, he knows that it was him who convinced Paco to give himself in. |

| Question number | Indicative content |
|---|---|
| 9(a) | **Diarios de motocicleta – Walter Salles**<br>Students may refer to the following in their answers.<br><br>The director uses the places and scenarios in the film to emphasise some of the key themes and issues such as social divisions, inequality and the need for an armed revolution.<br><br>• At the leprosy hospital, the river is a clear division between the clean and healthy people and those suffering the disease. It is not only a physical way to keep them apart, but illustrates the isolation and dependence those who were ill had to suffer. This is an example of the existing social divisions in Latin America at the time.<br><br>• In the desert, the scene is full of darkness apart from the flickering light of the campfire. There is a sense of solitude and loneliness at the same time as great intimacy between Ernesto, Alberto and the communist couple. This scene is an example of the vulnerability and inequality peasants suffer and how much of an impact this encounter had on Ernesto.<br><br>• At Machu Picchu Alberto and Ernesto reflect on the need of a revolution as the only way out of the current situation. For example, they discuss the great achievements of the Inca culture and how far Latin America had veered from its roots leading it into chaotic cities and towns where the indigenous people were suffering poverty and slavery. |

| Question number | Indicative content |
|---|---|
| 9(b) | **Diarios de motocicleta – Walter Salles**<br>Students may refer to the following in their answers.<br><br>Ernesto and Alberto show honesty in different ways at various points during their trip as Alberto has a more pragmatic approach, whereas Ernesto remains true to his ideals.<br><br>• Ernesto is always very honest with Alberto and despite his not agreeing with his handling of Chinchina's money, they respect each other. Alberto is happy to lie to his best friend to achieve a goal, for example, he lies to Ernesto about his actual birthday, and argues that he did it to keep them going with an achievable target.<br><br>• Alberto and Ernesto have opposing views on how honest they should be with people. For example, when they meet a man who is worried about a lump in his neck, Alberto tries to remain positive, while Ernesto immediately says that it looks cancerous and that he must have it checked as soon as possible.<br><br>• At the leprosy colony, both Alberto and Ernesto show their close relationship with the residents, but it is Ernesto who is true to his feelings and refuses to spend all his birthday separated from those who are ill. Alberto decides to stay and admires him for what he has done. |

| Question number | Indicative content |
|---|---|
| 10(a) | **El laberinto del fauno – Guillermo del Toro**<br>Students may refer to the following in their answers.<br><br>*El laberinto del fauno* is a film that is rich in symbolism. This creates a striking juxtaposition between reality and fantasy.<br><br>• The story of a magic rose that holds the secret to immortality, told by Ofelia, symbolises the situation people have to endure under the control of the Captain (Franco). Freedom, like immortality, is something everybody longs for but it is very difficult to achieve.<br><br>• The shape of the fig tree Ofelia must enter in (a womb), creates a connection between the tree and Ofelia's mother and how she is being consumed by the Captain, who is using her to have a son.<br><br>• The scene with the Pale Man, dining alone, is a clear parallelism of the meal between the Captain and some of his supporters. They talk about the rationing that is going to be imposed on the peasants, whilst enjoying a big meal. |

| Question number | Indicative content |
|---|---|
| 10(b) | **El laberinto del fauno – Guillermo del Toro**<br>Students may refer to the following in their answers.<br><br>The film explores how Spain was dealing with the aftermath of the Civil War, when the fascist regime still had to fight pockets of resistance. Spain was still recovering financially and people were not able to express their political views openly.<br><br>• The captain is sent to 'El Molino', a military camp in northern Spain, in order to combat the remaining guerrillas. The camp is strategically situated near the forest where the Maquis are still hiding. It is a dense, foggy, mountainous and isolated area. The isolation of these towns makes communication difficult for the resistance and it is easier to maintain the population in a state of fear, given the stories told about the brutality of the war.<br><br>• Rationing of food among peasants is strictly supervised by the regime. Only Vidal and Mercedes have access to the pantry. The peasants are suffering from hunger, as exemplified by the father and son caught poaching rabbits.<br><br>• The Maquis are the rural guerrilla forces that keep fighting Franco after the war. They hide in very isolated and almost inaccessible places deep in the forest. Many of them, like Mercedes' brother, Pedro, still believe the war can be won. |

| Question number | Indicative content |
|---|---|
| 11(a) | **La lengua de las mariposas – José Luis Cuerda**<br>Students may refer to the following in their answers.<br>José Luis Cuerda uses stylistic techniques that contribute to the success of the film. Some of them are the use of exteriors, the dialogues and the sound track.<br><br>• There are plenty of scenes filmed in the open air, this emphasises the relationship with nature that Don Gregorio wanted his students to develop, but also the rural aspect of Spain at the time. It shows intimate and very personal details, for example, Moncho observes the butterfly or other insects which has a great impact on him.<br><br>• The use of language helps us reinforce the familiarity of the characters with each other, for example, the dialogues are short and the language used is simple. There is also use of Latin between the priest and Don Gregorio, which shows which sectors of the society had more access to education and therefore had more influence on the population.<br><br>• The soundtrack is a significant element, for example, Moncho's brother finds music as a way of helping him to grow up and become a man. The dog barking while there is a couple trying to have sex, helps the viewer sympathise with the boy as the barks become louder and louder and therefore more disturbing, which leads to a terrible ending for the dog. |

| Question number | Indicative content |
|---|---|
| 11(b) | **La lengua de las mariposas – José Luis Cuerda**<br>Students may refer to the following in their answers.<br>The theme of fear is presented in the film through characters such as Rosa, Ramón and Moncho, who are affected in different ways by it.<br><br>• Rosa has an underlying fear of God as taught by the Church. For example, she wants to keep the traditions running in her family as she is convinced that it is her duty. Her husband, Ramón, does not agree with her, but respects her views and never questions her in front of the children.<br><br>• Ramón is a Republican at heart, but is afraid that showing his true political views will put his family in danger. For example, he understands when Rosa decides to get rid of all the republican items in the house and despite feeling that he is betraying his true ideals, he is happy to do it to protect his family.<br><br>• Moncho does not know much about fear, apart from the normal concerns of a young boy. When the Civil War starts, he starts experiencing fear. For example, he could quickly understand the fear of his parents and has to take sides with them, which means turning against Don Gregorio. |

| Question number | Indicative content |
|---|---|
| 12(a) | **La misma luna – Patricia Riggen**<br>Students may refer to the following in their answers.<br>Carlitos must deal with the conflict caused by his father abandoning him and his mother when he was little.<br><br>• Carlitos often questions himself about why his father left him and his mother. During his adventures, Carlitos has moments when he feels insecure and fears that his mother has also abandoned him.<br><br>• Carlitos has the opportunity to meet his father and spend some time with him; but soon he feels disappointed by the fact that his father decides not to go with him. Here we can see how angry and frustrated he feels.<br><br>• Enrique develops a father-son relationship with Carlitos. At the beginning, Enrique refuses to take any responsibility for Carlitos, but with time, he realises how important he has become for him and ends up sacrificing himself to see Carlitos happy. |

| Question number | Indicative content |
|---|---|
| 12(b) | **La misma luna – Patricia Riggen**<br>Students may refer to the following in their answers.<br>Illegal immigration is the central theme of the film. We see it from the point of view of the immigrants themselves, who in many cases, like Rosario, have had to abandon their families in pursuit of a better life.<br><br>• Rosario appreciates the opportunity she has in America and the better standard of living she enjoys. However, she is also underpaid and has to work two jobs. Like many other immigrants, Rosario longs to become a legal resident in the USA.<br><br>• There are people who present themselves as helpers, but who are taking advantage of those who work illegally in America. For example, the family Rosario works for dismiss her without taking into consideration her rights as an employee. They are aware that she cannot find any legal support to sue them and therefore feel free to exploit her.<br><br>• The 'Coyotes' are people who specialise in trafficking people illegally into the USA. The two young people who take Carlitos across the border show themselves as not very experienced, quite careless and willing to do anything for some money towards their university fees. |

| Question number | Indicative content |
|---|---|
| 13(a) | **Mar adentro – Alejandro Amenábar**<br>Students may refer to the following in their answers.<br>Father Francisco is presented by the director in mainly a negative light to represent the views the Catholic church have on the topic of euthanasia.<br><br>• Francisco is a public figure, a famous priest who happens to be tetraplegic like Ramón. He supports the stance of the Catholic church on euthanasia and feels that Ramón is mistaken in choosing to die. Based on his own life experience, he is confident he can convince Ramón otherwise.<br><br>• The priest decides to visit Ramón and they engage in a philosophical debate about life and death. Ramón presents some arguments that despite not being radical, seem to oppose everything the priest says.<br><br>• Father Francisco fails to connect with the people and instead shows prejudice and lack of understanding. For example, there is an element of judgement from the priest towards the family, implying that if they loved Ramón more, he might feel more inclined to live. |

| Question number | Indicative content |
|---|---|
| 13(b) | **Mar adentro – Alejandro Amenábar**<br>Students may refer to the following in their answers.<br>Alejandro Amenábar uses music to highlight the emotions and feelings of the characters and to emphasise some dramatic situations; the music also helps the viewer understand the connections between the characters.<br><br>• Ramón chooses to listen to classical music to reminiscence and imagine other people's experiences. This music also fuels his dreams and becomes the soundtrack to his own stories. For example, he listens to the aria 'Nessum dorma' by Puccini when he dreams about flying and meeting Julia at the beach.<br><br>• Rosa has a radio show and uses it to communicate with Ramón, as he is a regular listener. He enjoys her choice of music, which shows a link between them.<br><br>• In addition to the music listened to by the characters, Amenábar uses music composed by himself in collaboration with Carlos Núñez. The music is mainly melodic, sad and nostalgic, with frequent use of bagpipes to emphasise Ramón's Galician roots. |

| Question number | Indicative content |
|---|---|
| 14(a) | **También la lluvia – Icíar Bollaín**<br>Students may refer to the following in their answers.<br>*También la lluvia* tells a modern-day story which has parallels with what happened 500 years ago at the time of the conquest of Latin America. The relationship between the indigenous people and the Spaniards is affected by the work conditions and the interests of both groups.<br><br>• Indigenous people were considered cheap labour by the Spaniards in both stories. For example, both the government and the producers of the film talk about the low wages the indigenous people receive and how it is not enough for them to have a decent life; both excuse themselves by talking about the low budgets they have to work with.<br>• Some of the Spanish people show a very dismissive attitude towards the indigenous people. They acknowledge they have a different culture, but do not understand their true values. For example, the film demonstrates how little things have changed in 500 years, as the Spanish crew are there to make their film, without much regard for the hardship the natives are suffering.<br>• The attitude of the indigenous people, especially Daniel's, towards the shows lack of trust, without being aggressive or disrespectful. For example, they appreciate that it may be beneficial to cooperate, but fail to comprehend the reasons why white people behave the way they do, especially their double standards when it comes to religion. |

| Question number | Indicative content |
|---|---|
| 14(b) | **También la lluvia – Icíar Bollaín**<br>Students may refer to the following in their answers.<br>Costa works very closely with the indigenous people, which makes his character evolve. His financial interests are affected by his relationship with Daniel and Belén.<br><br>• Costa is depicted as a very cold-hearted person who cares very little for what the indigenous people think or feel. For example, his main worry is the financial aspect of the film and how working with indigenous people can benefit the budget as they can receive a very low salary. He refers to them in a very despotic way, using language that shows no respect towards them. An example of this is the comments he makes in the car when travelling towards the mountains where they will shoot the film.<br>• Costa develops a very close relationship with Daniel and his family despite feeling unease with his rebellious nature. For example, Costa feels embarrassed by the comments he makes about indigenous people when he realises Daniel can understand English. Costa starts understanding Daniel more and realises he is just looking after his people and fighting the right cause.<br>• Belén is the character that moves Costa more. For example, he chooses to help Belén's mother to find her among those hurt by the fights between the indigenous people and the government. He shows himself completely selfless and focused on getting Belén to safety and reunite her with her father. |

| Question number | Indicative content |
|---|---|
| 15(a) | **Volver – Pedro Almodóvar**<br>Students may refer to the following in their answers.<br>Pedro Almodóvar presents a variety of urban and rural locations that help the viewer understand the origins of the characters and how they evolve with time.<br><br>• In the village, people are more accustomed to dealing with death. For example, women clean the tombs of their loved ones. Another example is that the idea of ghosts living among them is completely normal.<br><br>• The pace of life is different in the village and the city. For example, the village is depicted as a more quiet, traditional and bright place where the wind is the natural force that brings movement; life there seems to stay still, for example Agustina and Paula have very quiet lives. The city is busy, for example, Irene and her sister live very hectic lives there. Raimunda has more than one job and Paula is always busy with clients.<br><br>• Family life is conflictive in both places; however, it seems to be more quietly dealt with in the village. For example, people either choose to live covering their problems for a long time (Irene) or choose to leave the village to escape from their problems (Raimunda). |

| Question number | Indicative content |
|---|---|
| 15(b) | **Volver – Pedro Almodóvar**<br>Students may refer to the following in their answers.<br>The male characters are almost not existent in the film; however, they have a direct and profound negative effect on the female characters and their lives.<br><br>• Irene's husband destroys their marriage, by abusing their daughter and being unfaithful to her. Because of this, Irene has to live her life as a ghost after having murdered her husband.<br><br>• Raimunda is disappointed in men and is betrayed by both her father and husband. For example, Raimunda has to endure sexual abuse from her own father and gives birth to a daughter from this incestuous relationship. This damages her relationship with her mother as Raimunda does not forgive her mother for not preventing the abuse.<br><br>• Paula continues with the bad experiences women in her family have with men. For example, she nearly becomes the second victim of rape in the family and unlike Raimunda she manages to repel the attack and commits a crime, which she must live with for the rest of her life. |