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# **Mark Scheme (Results)**

Summer 2018

Pearson Edexcel Level 3 GCE  
In Spanish (8SP02) Paper 01  
Written Response to Works and Translation

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

### GCE SPANISH

#### AS

### PAPER 2: WRITTEN RESPONSE TO WORKS AND TRANSLATION

#### MARK SCHEME

#### SECTION A: TRANSLATION AND GRAMMAR

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>
1	The number of couples	El número de parejas		
2	Choosing to marry	que escogen casarse	eligen/deciden	
3	has decreased greatly in Spain	ha disminuido enormemente en España	mucho	
4	during the past decade	durante la última década		
5	The institution has become	La institución se ha vuelto	se ha convertido/se ha hecho/es cada vez	

6	less important	menos importante		
7	from a religious and legal point of view	desde un punto de vista religioso y legal		
8	so many people	así que mucha gente	por eso muchos muchas personas	
9	live together	vive junta	convive(n) cohabita(n)	
10	Without getting married.	sin casarse.	estar casados	sin casando
11	Although this trend	Aunque esta tendencia		
12	started	empezó	comenzó	
13	before the financial crisis,	antes de la crisis financiera,	económica	
14	the economic difficulties	las dificultades económicas		
15	have undoubtedly had an impact.	sin duda han tenido un impacto.	Indudablemente Sin lugar a dudas seguramente	
16	Young people prefer	Los jóvenes prefieren	La gente joven prefiere	
17	not to commit to	no asumir	no comprometerse a	
18	the responsibilities of marriage	las responsabilidades del matrimonio		
19	because it is difficult for them to find	porque es difícil que encuentren	les resulta difícil encontrar para ellos es difícil encontrar	
20	well paid jobs.	trabajos bien pagados	Empleos Puestos de trabajo remunerados	

## SECTION B: WRITTEN RESPONSE TO WORKS (LITERARY TEXTS)

Question number	Indicative content
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2(a)	<p><b>Bodas de sangre – Federico García Lorca</b> Students may refer to the following in their answers:</p> <p>Knives are a recurring symbol of hatred and death throughout the play.</p> <ul style="list-style-type: none"> <li>• The theme of knives as bearers of death is presented with the Mother in act I, after she sees the Groom carrying a knife. She remembers bitterly how her husband and son were killed by stabbing in the feud with the Félix family.</li> <li>• The light of the moon is associated with the silver reflection of the knife's blade 'la luna deja un cuchillo abandonado en el aire'; the beggar woman also expects the final confrontation will result in death by stabbing: ' ilumina el chaleco y aparta los botones, que después las navajas ya saben el camino'</li> <li>• In the end, Leonardo and the Groom die, as the beggar woman had predicted, by stabbing each other.</li> <li>• In the play's final moments, the Mother and the Bride marvel in despair at how such a small object can end the life of two such strong men.</li> </ul>
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Question number	Indicative content
2(b)	<p><b>Bodas de sangre – Federico García Lorca</b> Students may refer to the following in their answers.</p> <p>From the beginning, the Mother is consumed by her hatred of the Félix family, who are responsible for the death of her husband and son. Unable to let go, she pushes her son towards a tragic end.</p>
	<ul style="list-style-type: none"> <li>□ In act I, the Mother reminds the Groom of the old conflict with the Félix family. She is bitter that the members of the Félix family, although now in jail, survived the violent confrontation, whereas her own husband and son are dead. The Groom's impatient reaction suggests the Mother complains frequently and is unable to forgive.</li> <li>□ The Mother is shocked to hear the Bride's former boyfriend was a Félix. This creates further animosity towards the Bride and the wedding.</li> </ul>

	<ul style="list-style-type: none"> <li>□ When the Bride flees from her wedding, the Mother's repressed desire for vengeance comes to the fore. ' Ha llegado otra vez la hora de la sangre'. She immediately separates the wedding guests into two opposing sides - ' aquí ya hay dos bandos'- and fully expects her son to kill Leonardo in revenge.</li> <li>□ After the death of her son, however, the Mother's attitude changes drastically. Having lost all the members of her family, she is no longer afraid of her son getting killed or of herself dying. She expects to confine herself to her house for the rest of her life.</li> </ul>
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Question number	Indicative content
3(a)	<p><b>Como agua para chocolate - Laura Esquivel</b></p> <p>Students may refer to the following in their answers.</p> <p>The story is told by an omniscient narrator, who introduces herself at the beginning of the book as the great-niece of Tita, the protagonist.</p> <ul style="list-style-type: none"> <li>• Tita's great-niece, Esperanza's daughter, introduces herself at the beginning of the book. She emphasises her presence in the story with the use of first person possessive adjectives- <i>mi tía</i>, <i>mi madre</i>- and the first person pronoun- <i>yo</i>-, and then starts using the third (3rd) person as an omniscient narrator.</li> <li>• She explains that the story is told with the help of a book of recipes left behind by her great-aunt Tita. The protagonist of the story has therefore left an imprint on the book's structure; the recipes that introduce each chapter are part of Tita's legacy.</li> <li>• At the end of the book, the omniscient narration is abandoned again in favour of first person narration. Esperanza's daughter strongly identifies with her great-aunt's Tita's struggle against tradition and, more generally, with a female world dominated by feelings, with the kitchen not a symbolic place of repression, but a place of potential liberation and self-expression.</li> </ul>

Question number	Indicative content
3(b)	<p><b>Como agua para chocolate - Laura Esquivel</b></p> <p>Students may refer to the following in their answers.</p>

	<p>After the death of Mamá Elena, Tita and Pedro are free to love each other. However, they keep their romance secret, in part out of guilt and respect for Rosaura and Dr. John, but also because they find themselves unable to defy society's conventions.</p> <ul style="list-style-type: none"> <li>• Rosaura asks Tita to help her with her marriage. During the conversation, Tita realises the pain she is causing her sister and secretly laments having become Pedro's lover. She reflects on the nature of desire and concludes that some desires are sinful and indecent. Furthermore, she regrets the way she is treating John, who has been so good to her.</li> <li>• Tita's own feelings of guilt for starting a secret affair with Pedro have a physical manifestation in her false pregnancy and in the ghost of Mamá Elena, who keeps appearing to torment her, reminding her of the sinful nature of her relationship with Pedro.</li> <li>• In a bitter exchange between the two sisters, Rosaura allows Tita and Pedro to continue loving each other, but on condition that they do it in secret. She no longer loves Pedro but wants the family to maintain an aura of respectability.</li> <li>• Respectability also prevents Pedro from acting on numerous occasions. For example, after John gives Tita a box of matches as a present, Pedro, mad with jealousy, feels the urge to attack him. He stops himself after considering what people would say if he, Tita's brother-in-law, fought with the groom on their wedding day.</li> </ul>
<b>Question number</b>	<b>Indicative content</b>

4(a)	<p><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b> Students may refer to the following in their answers.</p> <p>The fighting cock is a reminder of Agustín, the colonel’s dead son; as a valued fighting cock, with a good chance of winning a fight in the pit, it is also a symbol of hope, both for the colonel and for Agustín’s friends.</p> <ul style="list-style-type: none"> <li>• The cock belonged to Agustín before he was killed in the cockpit by the authorities. The colonel, therefore, keeps it in memory of his son. He also hopes the cock will win the fight and solve his and his wife’s financial situation.</li> <li>• The Colonel needs to keep feeding the cock, even when, as his wife bitterly complains, they themselves are starving. Pressed</li> </ul>
	<p>by their dire situation, the wife convinces the colonel to sell the cock to Don Sabas. She sees it only as the cause of their son’s death.</p> <ul style="list-style-type: none"> <li>□ The friends of Agustín have strongly invested in the cock’s victory. They help the colonel by feeding it; they even take it, without the colonel’s permission, to a cockfight trial. By association with the violent death of Agustín, killed for distributing clandestine information, the cock has become a symbol of collective resistance against the authorities responsible for the death of his son.</li> <li>□ He finally refuses to sell the cock. At this moment, the cock takes the place of the long-awaited letter and becomes a symbol of collective hope.</li> </ul>

Question number	Indicative content
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4(b)	<p><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b> Students may refer to the following in their answers.</p> <p>Rather than being explicitly described, political repression is only hinted at or casually mentioned. Nevertheless, the colonel and his wife are clearly victims of it.</p> <ul style="list-style-type: none"> <li>• The colonel is very isolated, he participated in the civil war but fought on the losing side; all of his <i>co-partidarios</i> have either been killed or have been expelled from town</li> <li>• The town is under a state of siege. The colonel's son, Agustín, is machined-gunned to death by the authorities for distributing clandestine information. Without Agustín's support, the colonel and his wife become ' huérfanos de nuestro hijo'.</li> <li>• Later on, the colonel also finds himself in a similar position to that of Agustín when he died. In a police raid on the billiards' hall, one of the policemen, Agustín's killer, holds the barrel of his gun at the colonel's stomach. Rather than being afraid, he confronts his son's killer, calmly puts the gun away and leaves the premises.</li> <li>• The colonel is involved in clandestine activities; he shares secret information with the tailor's apprentices, friends of Agustín, and the doctor regularly lends him foreign newspapers, which the coronel secretly circulates between the circle of friends of Agustín. The colonel's reaction to current events is, however, despondent and cynical.</li> </ul>
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Question number	Indicative content
5(a)	<p><b>La casa de Bernarda Alba – Federico García Lorca</b> Students may refer to the following in their answers.</p> <p><i>Poncia</i> has been <i>Bernarda's</i> loyal servant for over 30 years but class ally. Her loyalty prevents <i>Bernarda</i> from treating <i>La Poncia</i> as a friend or an</p> <ul style="list-style-type: none"> <li>□ In her first appearance, <i>La Poncia</i>, talking to another servant, criticises <i>Bernarda</i> bitterly. Her deep rancour towards her, accumulated over the years, is openly expressed. She accuses <i>Bernarda</i> of cruelty and heartlessness but admits she has no other option but to serve and obey her.</li> </ul>

- In spite of their class differences, both women share the same prejudices and hold the same moral values. For example, both women condemn *Paca La Roseta* as a woman of loose morals. *La Poncia* also shares with *Bernarda* all the gossip of the village.
- *La Poncia* disapproves of *Adela's* behaviour and keeps watch over her, not out of loyalty to *Bernarda*, but because she upholds *Bernarda's* and society's strict values: 'quiero vivir en casa decente'
- *La Poncia* tries to warn *Bernarda* of the impending scandal, but *Bernarda* resents *La Poncia* for being privy to what she considers are exclusive family matters. 'Siento que hayas oído. Nunca está bien una extraña en el centro de la familia'. To her repeated warnings, she cruelly reminds *La Poncia* of her own mother's dark past.

Question number	Indicative content
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5(b)	<p><b>La casa de Bernarda Alba – Federico García Lorca</b> Students may refer to the following in their answers.</p> <p>Rather than coming together against their mother’s cruel control, the sisters show a lack of support towards each other, which turns into bickering and jealousy as Adela’s relationship with Pepe el Romano develops.</p> <ul style="list-style-type: none"> <li>• Magdalena seems the most sympathetic of the sisters. She claims she wants to see Adela happy. Nevertheless, she also contributes to her repression. For example, she rebukes Adela’s cries for freedom. ‘Ya te acostumbrarás’ ‘Ha estado a punto de oírte la criada’.</li> <li>• Angustias wants only to marry Pepe el Romano and leave Bernarda and her sisters behind. She accuses all her sisters, including Adela, of jealousy.</li> <li>• Martirio is secretly in love with Pepe el Romano. She keeps a constant watch over Adela and threatens her frequently with denouncing her to their mother. At the height of her jealousy, she disowns Adela as a sister and claims she has become only a rival. She will be instrumental in Adela’s suicide as she is the one tricking Adela into believing Pepe el Romano is dead.</li> </ul>
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Question number	Indicative content
6(a)	<p><b>Nada – Carmen Laforet</b> Students may refer to the following in their answers.</p> <p>Román is a tortured character, a failed artist who delights in dominating and hurting those around him.</p> <ul style="list-style-type: none"> <li>• Román, a double agent during the war and now involved in black marketeering, is a lonely figure who lives separated from the family in his upstairs flat. From there, he likes to spy on and manipulate them. For example, he exerts a great influence over his brother Juan. He uses this influence to provoke and torment him with false stories about his wife’s supposed infidelities.</li> <li>• Roman is portrayed as an attractive, charismatic but narcissistic and dangerous seducer. Gloria was in love with Román before the war, but he only laughed at her and humiliated her in front of his army friends after she consented to being painted nude for him. He now keeps seducing and tempting her in an attempt to break her marriage with Juan.</li> </ul>

	<ul style="list-style-type: none"> <li>□ In the past, he also exploited Ena’s mother. In response to her love for him, he asks her to sacrifice her beautiful hair, a symbol of his domination over her.</li> <li>□ Roman’s demise comes as a result of his failure to exert control over Ena, who is the only female who seems capable of equalling him in perversity and cruelty.</li> </ul>
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Question number	Indicative content
<b>6(b)</b>	<p><b>Nada – Carmen Laforet</b> Students may refer to the following in their answers.</p> <p>Art in its different manifestations seems to provide Andrea with a welcome scape from the sordid and depressing life in <i>calle Aribau</i>. She has a special sensibility that allows her to feel enraptured by beauty and she often feels transported into reverie.</p> <ul style="list-style-type: none"> <li>• At the footsteps of the Cathedral, she is so entranced by its architecture that she feels ‘una paz, una imponente claridad’. This has a soothing, calming effect on her, but also gives her a desire to evade reality.</li> <li>• Andrea’s initial fascination with Román stems from the fact he is a virtuoso violin player. In an early scene, he plays the violin for her. Andrea’s defences and hostility towards Román disappear as he plays. He later comments on how easily Andrea can be hypnotized.</li> <li>• Andrea finds solace and friendship with a group of young artists. Yturdiaga is a writer, and Guixols and Pujol are painters (far more successful than Juan, who is a failed artist). They meet regularly in their studio flat to talk about their work and discuss art. In spite of their class differences, Andrea feels welcomed in the group.</li> </ul>

Question number	Indicative content
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7(a)	<p><b>Primera memoria – Ana María Matute</b></p> <p>Students may refer to the following in their answers.</p> <p><i>La abuela</i> is, for the narrator, a wholly unsympathetic character, incapable of love. Proud, domineering and cruel, she wants to exert total control over Matia and everyone around her. Matia resents her authority and quietly rebels against her.</p> <p>□ As Matia has spent the last 3 years living only with her <i>aya</i>, <i>la abuela</i> considers her to be wild and uneducated, '<i>hosca y cerril</i>', and begins what for Matia is an unbearable process of control. For example, Matia mentions how she always ordered</p>
	<p>her to stand still, walk properly and not to squint. Matia feels an intense hatred for her in these moments and obeys but also provokes her.</p> <p>□ Matia explains how the house was for her a prison and her only concern at the time was to disobey <i>la abuela</i>. In spite of <i>la abuela</i>'s constant surveillance, Matia and Borja manage to escape many times from her control. For example, they frequently leave the house to visit a remote cove, only accessible by boat, and at night, they meet in the <i>logia</i>, a part of the house <i>la abuela</i> never goes to.</p> <p>□ Matia the narrator seems to have as much hatred for <i>la abuela</i> as her younger self. In her descriptions of her, she frequently gives <i>la abuela</i> animal characteristics to emphasise her domineering nature and heartlessness. For example, she surveys Matia with '<i>ojos de lechuza</i>' or '<i>olfateaba como un lebrej nuestras huidas al pueblo</i>'</p>

Question number	Indicative content
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7(b)	<p><b>Primera memoria – Ana María Matute</b></p> <p>Students may refer to the following in their answers.</p> <p>The novel presents a world that reproduces the social reality of the time. On the one hand, there are the powerful rich, exemplified by Doña Práxedes, supporters of the nationalist cause and upholders of the established law and order. On the other hand, we have the more numerous poor, violently persecuted for their ideals or submissively accepting the status quo.</p> <ul style="list-style-type: none"> <li>• Doña Práxedes is the richest and most powerful person in the island. Her house, on top of the hill, overlooks the houses of the more humble inhabitants down below in <i>el declive</i>. Matia explains how her grandmother likes to sit by the window and watch through her binoculars the goings-on of the people below.</li> <li>• The priest Mosen Mayol, the mayor and Mos Major constitute, together with Doña Práxedes, the group of the rich and powerful on the island. They all exert their influence over the population. For example, Jorge San Major gives Manuel’s father a house and a wife. Doña Práxedes marries her servant Antonia to whoever she desires. Others in the village, like the violent brothers Taronjí, are eager to be accepted in the group.</li> <li>• Guiem’s and Antonio’s family are examples of working class families in the island. They are respectful of Doña Práxedes and uphold the conservative values she represents. For example, Guiem’s mother publicly condemns Manuel’s mother for not</li> </ul>
	<p>wearing black after the death of her husband and is humbled when she receives a visit from Borja and Matia in her garden.</p> <p>□ Manuel and his family are one of the poorest families on the island. They live right in the middle of Doña Práxedes’ land and are constantly harassed because of the father’s Republican sympathies.</p>

Question number	Indicative content
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8(a)	<p><b>Réquiem por un campesino español – Ramón J. Sender</b> Students may refer to the following in their answers.</p> <p>The visit to the caves represents a key moment in the evolution of Paco. After the visit, his views on the Catholic Church and his opinion of Mosén Millan will radically change. The visit will also determine his future political activism.</p> <ul style="list-style-type: none"> <li>• Paco accompanies Mosén Millán to administer the last rites to a dying man who lives in the caves, outside the village. People living there are very poor and live in extreme conditions. There is no water nor light in the caves, they are damp and cold. The impending death of the man and the poor conditions of the cave make a great impression on Paco.</li> <li>• Paco notices Mosén Millan is uncomfortable in the place and only wants to leave. In acute contrast to what he represents, Mosén Millán shows a complete lack of charity or empathy for the dying man.</li> <li>• On leaving the caves, Paco asks Mosén Millan uncomfortable questions that Millán is unable to answer satisfactorily. Paco realises the church is unable or unwilling to help those who suffer.</li> <li>• After the visit, Paco will dissociate himself from the church and Mosén Millan’s influence. For example, he will refuse to participate in the penitential procession on Good Friday.</li> <li>• Fuelled by the social deprivation he has witnessed in the caves, Paco becomes involved in politics in his adult life, leading a fight for social justice. Mosén Millán acknowledges the influence of the episode of the caves in Paco’s political awakening when he admits with regret: ‘Y vino conmigo, yo lo llevé’</li> </ul>
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Question number	Indicative content
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8(b)	<p><b>Réquiem por un campesino español – Ramón J. Sender</b> Students may refer to the following in their answers.</p> <p>El Carasol is a sunny place near a rock wall outside of the village where the older and poorer women gather to sew, knit and talk.</p> <ul style="list-style-type: none"> <li>• La Jerónima is the leader of El carasol. She is the symbol of an ancestral and pagan culture and as such is outspoken in her rejection of both church and science. She is a natural enemy of Mosén Millán and the doctor, and frequently makes sacrilegious or sexually charged jokes. She represents the spirit of joy and free speech.</li> <li>• In El Carasol they always speak about Paco with respect and admiration. From his days as a little boy, they comment on his good heart, his compassion for the poor people living in the caves, his wedding and his brave political actions in his defence of the poor and the dispossessed.</li> <li>• The Carasol represents the voice and subconscious of the villagers, away from the influence of the rich and the church. As such, it represents a threat to both and is therefore destroyed by the fascists.</li> </ul>
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**TOTAL FOR SECTION B = 40 MARKS**

**SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)**

Question number	Indicative content
9(a)	<p><b>Diarios de motocicleta – Walter Salles</b> Students may refer to the following in their answers. Alberto and Ernesto have very different, contrasting personalities. Nevertheless, by the end of their journey their friendship has become stronger and they become friends for life.</p> <ul style="list-style-type: none"> <li>• Alberto is the oldest. He wants to enjoy life; he is very selfconfident, a bit of a womaniser and likes partying and wine. By contrast, Ernesto is still very young, inexperienced and shy.</li> <li>• Alberto will lie and deceive to get what they both need, whether it is food, a roof or fixing their motorbike. For example, he sweet-talks a couple of girls to get drinks and food for free or pretends that they are famous doctors in order to</li> </ul>



	<p>get their motorbike fixed. By contrast, Ernesto is incapable of lying, even when the situation demands or justifies it.</p> <p>□ As their journey progresses, it becomes clear that Ernesto is the stronger of the two. Accustomed to suffering crippling asthma attacks, Ernesto can endure extreme weather conditions much better than Alberto, who complains more often and begs Alberto to spend the money Ernesto keeps for his girlfriend</p>
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Question number	Indicative content
9(b)	<p><b>Diarios de motocicleta – Walter Salles</b></p> <p>Students may refer to the following in their answers.</p> <p>The film is a re-enactment of the 8,000 mile trip undertaken by Alberto Granados and Che Guevara in their youth. Although a work of fiction, the film seeks to remain faithful to both the book written by Guevara and to the real experience lived by the two friends.</p> <ul style="list-style-type: none"> <li>• The film is shot using the real locations visited by the two friends. In order to further guide the audience into the real experience of the trip, the distance in miles the two travellers are covering is often shown in the establishing shot. The Atacama Desert, Machu Picchu and Valparaíso, for example, are used to great effect.</li> <li>• Many of the people Alberto and Ernesto encounter in their travels are non- professional actors in improvised, unscripted situations. For example, the Indian women who only speak Quechua, improvised freely, within the framework of the screenplay, in the scene with Alberto and Ernesto. Some of the actors in the leper colony are former patients of the San Pablo leper colony.</li> <li>• Alberto Granados, who makes a cameo appearance at the end of the film, acted as an advisor during the shooting.</li> <li>• The film frequently uses a series of hand-held camera movements, associated with the documentary. For example, the scene with the little boy in Cuzco is totally improvised and shot on a small Super 16 hand-held camera.</li> <li>• At the end of the film, the director shoots many of the nonprofessional actors who have previously appeared in the film - farmers, miners, beggars, impoverished workers- posing for the camera in static positions. These tableaux are bracketed outside the narrative of the film and seem to establish a dialogue with current Latin American living conditions.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="405 286 1007 320"><b>El laberinto del fauno – Guillermo del Toro</b></p> <p data-bbox="405 327 1086 360">Students may refer to the following in their answers.</p> <p data-bbox="405 405 1337 510">Soon after Ofelia arrives at the mill with her ailing mother, Carmen, Mercedes becomes her surrogate mother and confidante. Mercedes tries to protect her from <i>Capitán Vidal</i>.</p> <ul data-bbox="456 562 1343 1317" style="list-style-type: none"> <li data-bbox="456 562 1343 712">• Ofelia’s mother is too ill to look after Ofelia. Mercedes looks after her instead. For example, in a scene when Carmen is taken very ill, Mercedes consoles Ofelia by singing a nursery rhyme to her while gently hugging her and stroking her hair.</li> <li data-bbox="456 763 1343 954">• Ofelia and Mercedes become secret accomplices against Vidal’s tyranny. Ofelia rebels against Vidal as much as Mercedes does. Ofelia discovers that Mercedes is helping <i>the maquis</i> when she comes back to the mill after completing the first task, but she stays silent.</li> <li data-bbox="456 1005 1343 1111">• Carmen does not believe in fairy tales and grows impatient with Ofelia’s obsession with them; by contrast, Mercedes listens to Ofelia’s stories and warns her about the duplicity of Fauns.</li> <li data-bbox="456 1162 1343 1317">• By the end, when Mercedes has been caught, they attempt to flee from the mill and the captain together. Mercedes tries to save Ofelia once again from Vidal after the rebels have taken the mill.</li> </ul>

Question number	Indicative content
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10(b)	<p><b>El laberinto del fauno – Guillermo del Toro</b></p> <p>Students may refer to the following in their answers.</p> <p>Fascism is linked in the film to blind obedience. By contrast, Ofelia rejects following orders from the Captain and from the faun and in this way develops her own free individuality.</p> <p>□ Ofelia is fascinated by the faun from the moment she first meets him and she willingly sets to accomplish the tasks set by him. However, she doesn't always trust him; in fact, sometimes she disregards his direct orders. Ofelia's ultimate act of disobedience is refusing to sacrifice her brother, as the faun asks her to do. This is what saves her spirit and allows her reentrance into the magic kingdom.</p>
	<p>□ In the film's most chilling sequence, the encounter with the Pale Man, Ofelia ignores the faun's warning and eats two grapes from the lavish table, waking up the Pale Man who then savagely kills two of the fairies. At first it seems as if by not listening to the faun, Ofelia has caused unwitting suffering; however, she also manages to escape from the claws of the Pale Man by ignoring the advice of the three fairies and choosing the right exit door.</p> <p>□ In the real world, Ofelia acts against Vidal's authority many times. She commits her first act against him from the moment she meets him, almost unconsciously, when she greets him with her left hand. Vidal angrily tells her that the proper way of greeting someone is by using the right one. She will soon discover Mercedes' involvement with the <i>maquis</i>, but keeps the secret from Vidal.</p>

Question number	Indicative content
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<p><b>11(a)</b></p>	<p><b>La lengua de las mariposas – José Luis Cuerda</b> Students may refer to the following in their answers.</p> <p>Don Gregorio is a humanist, an immensely knowledgeable and cultured teacher who tries to encourage curiosity and a passion for learning in his students.</p> <ul style="list-style-type: none"> <li>• His method of teaching starts by treating all his students with respect and without taking into account their social class. For example, he addresses everyone with the formal ‘usted’ as a mark of respect and apologizes to Moncho for having unwittingly scared him on his first day of class.</li> <li>• In contrast to the disciplinarian teachers of the time, Don Gregorio doesn’t believe in corporal punishment. When the students misbehave, he simply stops talking and looks out the window, waiting for the students to settle down by themselves.</li> <li>• Many of his teaching techniques contrast strongly with the rigid didactic approach of the times. For example, he encourages students to look for beauty in the natural world by taking them outside the classroom and into the countryside.</li> <li>• Don Gregorio represents the progressive, humanist teacher who sought social justice and education for all in the times of the Second Republic.</li> </ul>
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Question number	Indicative content
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<p><b>11(b)</b></p>	<p><b>La lengua de las mariposas – José Luis Cuerda</b> Students may refer to the following in their answers.</p> <p>Don Avelino is the local <i>cacique</i> and Boal the cacique in the neighbouring village. They are both despotic and tyrannical, used to extortion, bribes and threats in order to get what they want. In the end, they will rejoice at the entry of the Fascists into the village.</p> <ul style="list-style-type: none"> <li>• Don Avelino, Jose Maria’s father, interrupts the lesson to give Don Gregorio a present and ask him to be tough with his son. The action suggests that Don Avelino is used to getting what he wants by bribing people with presents.</li>   <li>• Boal is married to a young Chinese girl in what appears to be an abusive relationship. They don’t talk to each other but Boal holds her with a firm grip. This, together with the great age difference between them, suggests this is an arranged marriage.</li>   <li>• At the end of the school year, the village organises a tribute for Don Gregorio. Don Gregorio, profoundly moved, gives a speech, praising the ideals of social justice, freedom and the republic, Don Avelino looks uncomfortable at first and leaves the room in disgust before Don Gregorio has finished his speech. He is later seen in the last sequence being one of the first to publicly insult and humiliate Don Gregorio when he is taken away by the fascists.</li> </ul>
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<p><b>Question number</b></p>	<p><b>Indicative content</b></p>
<p><b>12(a)</b></p>	<p><b>La misma luna – Patricia Riggen</b></p> <p>Students may refer to the following in their answers.</p> <p>Initially, Enrique refuses to look after Carlitos and looks out only for himself, but he gradually starts caring, eventually becoming like a second father to him.</p> <ul style="list-style-type: none"> <li>• At the beginning Enrique is presented as a wholly selfish and unsympathetic character. He resents Carlito’s presence straight away, when he sees him for the first time in the van with his immigrant friend. He thinks that taking Carlitos to LA with them is an unnecessary complication.</li>   <li>• After the I.N.S raid on the winter-house, when the Immigration officers have left, Enrique is visibly annoyed that only Carlitos has managed to evade them. When Carlitos asks for help, Enrique claims he travels alone. Afterwards, he is willing to leave him alone in the road after a car has stopped for them.</li> </ul>

	<ul style="list-style-type: none"> <li>□ Enrique begins to care for Carlitos when he sees how vulnerable he is, as in the scene when he is about to have his bag stolen by a gang of thugs.</li> <li>□ Eventually, Enrique cares for Carlitos like a father; he encourages him to look for the meeting place with his mother when Carlitos is losing hope. More importantly, he will sacrifice his chances of a good life in the US for him, distracting the police so that Carlitos can flee, while he lets himself be arrested and, most likely, deported.</li> </ul>
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Question number	Indicative content
12(b)	<p><b>La misma luna – Patricia Riggen</b></p> <p>Carlitos and his mother have a strong bond, which they have been able to maintain even after years of enforced separation.</p> <ul style="list-style-type: none"> <li>• Carlitos lives with his grandmother in Mexico, but his mother has been living in the US for 4 years. Their bond is established in the first scenes of the film with a parallel montage of Rosario in the US and Carlitos in México, both getting up and getting ready to call each other.</li> <li>• Rosario will do anything for her son. She is first willing to get married to Pedro because the marriage will give her the opportunity of reuniting with Carlitos.</li> <li>• In her life in the US, Rosario enjoys a better standard of living and is able to provide for her family. Nevertheless, she decides to abandon her new life and go back to Mexico, as she realizes she is unhappy without her son.</li> <li>• It is their strong bond that eventually enables Carlitos and Rosario to find each other. Rosario has a premonition that Carlitos might try looking for her in the telephone box from which she used to call him every week.</li> </ul>

Question number	Indicative content
13(a)	<p><b>Mar adentro – Alejandro Amenábar</b></p> <p>Rosa is a factory worker and young divorcee, mother of two children, who starts visiting Ramón frequently, eventually falling in love with him and helping him to die.</p> <ul style="list-style-type: none"> <li>• Rosa first hears about Ramón’s plight, after seeing him in a TV interview. She initially tries to convince Ramón that life, although sometimes hard, is worth living. Ramón berates her for assuming she can walk in and give her opinions without really knowing him or his circumstances.</li> </ul>

	<ul style="list-style-type: none"> <li>Rosa starts visiting frequently, becoming a good friend. She claims to have been inspired by Ramon's example and to have fallen in love with him. Ramón's sister-in-law resents her</li> </ul>
	<p>frequent visits. Both women seem to compete in their care for Ramón.</p> <ul style="list-style-type: none"> <li>Ramón challenges Rosa to help him die. "The person who truly loves me will be the one who helps me [commit suicide]." Finally understanding Ramón's plight, Rosa agrees, although the extent of her collaboration in helping him die is never shown.</li> </ul>

Question number	Indicative content
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13(b)	<p><b>Mar adentro – Alejandro Amenábar</b></p> <p>Students may refer to the following in their answers.</p> <p>Ramón lives with his family in Galicia, in a farmhouse near the sea. Traditionally a region of fishermen and emigrants, Galicia is also mainly a rural society with traditional views. Ramon’s desire to die stems in part from his love for the sea. By contrast, he finds a fierce opposition from a society that holds on to traditional values.</p> <ul style="list-style-type: none"> <li>• A sailor in his youth, Ramón has travelled extensively around the world before the accident on the Galician beach that paralysed him. He can now only smell the ocean from the window in his room. It is suggested that Ramon’s decision to end his life stems from this cruel contrast.</li> <li>• His emotional attachment to the land and the sea is emphasised in the sequence in which Ramón dreams he is flying over the rainy Galician valleys and onto a beautiful beach, where he meets Julia.</li> <li>• The prejudices of Galician society are represented mainly by Ramon’s brother. He is adamantly opposed to Ramón’s decision to die and stubbornly refuses to discuss it.</li> <li>• Ramón is dependent for his care on his older brother and sister-in law. The family lives a modest life on the farm, quite isolated, so Ramón is aware that the burden of his care puts the family in financial straits.</li> </ul>
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Question number	Indicative content
14(a)	<p><b>También la lluvia – Icíar Bollaín</b></p> <p>Students may refer to the following in their answers.</p> <p>The film dramatizes the conflict between the population of Cochabamba and a multinational company, which, with the backing of the Bolivian authorities, wants to privatise the water in the region. The dispute is used in the film as both a backdrop and a contemporary parallel to the story being filmed about the exploitation of the indigenous people.</p>
	<ul style="list-style-type: none"> <li>□ The conflict is first presented when we see officials of the water company locking the wells that collect rainwater. The authorities back them. A group of women angrily confront them. The <i>indígenas</i> start organising demonstrations. The mayor of the town welcomes the film’s crew to a formal reception. Discussing the recent events, he remarks, with racist overtones, he will never give in to the <i>indígena’s</i> demands.</li> <li>□ The conflict quickly escalates. In the news, watched with increasing concern by the film’s crew, it is explained that the <i>indigenas</i> now have the backing of private business owners and other sectors of the population in the city.</li> </ul>



	<p>□ In the film’s last moments, Daniel gives Costa a gift in appreciation for having saved his daughter: a vial of Bolivian water. The vial symbolically represents both Costa and Daniel’s newly formed bond and the continuing need on the part of the <i>indigenas</i> to keep on fighting for their basic rights and against injustice.</p>
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Question number	Indicative content
14(b)	<p><b>También la lluvia – Icíar Bollaín</b></p> <p>Students may refer to the following in their answers.</p> <p>Antón is the actor who plays Columbus in the film within the film. He is an alcoholic, frequently drunk even when shooting the film and confrontational with most of the cast and crew. Contrary to expectations, he turns out to be a very genuine and reliable person.</p> <ul style="list-style-type: none"> <li>• Antón’s alcoholism is probably due to the fact that he has a broken family in Spain. He mentions he is divorced and seldom sees his children. His alcoholism worries the producer and the director, who think he might be jeopardising the shooting.</li> <li>• The actors are passionate about their characters in their film and seem to admire how they stood up for the <i>indígenas</i> against the Spanish Empire, but Antón sees their views as fake or half-hearted. He holds bitter conversations with them over their supposed interest in the <i>indígena’s</i> culture. For example, he challenges one of the actors to try and remember the Quechua word for ‘water’ once the shooting has finished.</li> <li>• He is the only actor who speaks out in favour of the <i>indígenas</i> to the mayor of the town once they start going on strike.</li> <li>• Ironically, his character, Columbus, is portrayed as cruel and heartless with the <i>indígenas</i>. For example, in one scene, he watches impassively, while an Indian is being beaten to death.</li> </ul>
	<p>□ Antón is the only actor willing to stay in the country and finish the shooting once the troubles have started and all the other actors are demanding to leave.</p>

Question number	Indicative content
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15(a)	<p><b>Volver – Pedro Almodóvar</b></p> <p>Almodóvar uses the song ‘Volver’, famously sung by Carlos Gardel, to highlight the strong bond between Raimunda and her mother Irene. The song indicates the passage of time and the return of the mother</p> <ul style="list-style-type: none"> <li>□ Sole explains that their mother taught Raimunda that song as a child for an audition to become a movie star.</li> <li>□ When Raimunda sings <i>Volver</i> for the film crew, the mother, hiding in Sole’s car, realises that Raimunda remembers her and still loves her. The scene also demonstrates Raimunda’s strength, talent and beauty. Everyone is captivated by Raimunda’s singing.</li> <li>□ The lyrics of the song are also linked to the main theme of the film and its protagonist, Raimunda. As in the song, Raimunda has been avoiding a painful past that she is now forced to confront again. ‘<i>Y aunque no quise el regreso, siempre se vuelve al primer amor.</i>’ In this case, the first love referred to in the song is the love of Raimunda for her mother.</li> </ul>
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Question number	Indicative content
15(b)	<p><b>Volver – Pedro Almodóvar</b></p> <p>Students may refer to the following in their answers.</p> <p>In a world where men are either hurtful or absent, solidarity between women is one of the central themes of ‘Volver’.</p> <ul style="list-style-type: none"> <li>• Irene is characterised mainly through her caring for others. She is hiding in her home in the village in order to look after Tía Paula. On the other hand, she is full of guilt for having failed to protect Raimunda from her husband. Later in the film, Irene decides to go into hiding again in order to look after Agustina. In one of the last scenes of the film, she is seen nursing her, giving her the medicines and injections for the pain. She tells Raimunda she will stay with her until the end.</li> <li>• Agustina represents the solidarity amongst neighbours. She keeps an eye on Tía Paula, knocking on her door every morning to make sure she is all right. She knows many of Raimunda’s family secrets, but she keeps them to herself out of loyalty. For example, she chooses not to speak about Raimunda’s father in the TV show or to the police.</li> </ul>
	<ul style="list-style-type: none"> <li>□ Raimunda finds help from her neighbours in the city, who help them with stocking food and serving in the restaurant. Thanks to them, she is able to improve the catering for the film crew.</li> </ul>

**TOTAL FOR SECTION C = 40 MARKS**