

Examiners' Report  
June 2018

GCE Spanish 9SP0 02

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# Introduction

This is the first examination of Paper 9SP02 01 and it is positive to be able to report that centres had responded well in preparing their candidates. There was evidence of much good practice in teaching translation skills and in writing essays showing critical analysis of texts and films.

This paper was set as per the GCE 2016 Specification, and is consistent with the format of the specimen paper. The principal differences from the legacy specification are that the translation is worth 20 marks instead of 10, the creative and discursive essays have been removed, and candidates are given a prescriptive list of texts and films from where they must choose 2 options, either a text and a film or two different texts.

In sections B and C candidates generally showed a very good level of critical analysis; most of them were able to understand the question properly and link their responses to the questions. There were few examples that were mostly descriptive, and candidates were generally good at drawing conclusions from evidence. In a few instances these were far-fetched but the majority were relevant. Some essays lacked direct reference to evidence from the work but generally they showed an in-depth knowledge of the texts or films.

Some candidates were particularly careful as to establishing the key ideas in the introduction which were followed up in order and then summed up in the conclusion – this structure was very effective, and it brought cohesion and coherence to their responses.

Candidates were able to analyse and argue their points successfully using language such as '*metáfora*', '*símbolo*', '*simbolismo*', '*narrativa*', '*novela*', '*paralelismo*', '*escenografía*', and '*empatía*'. A number of candidates displayed complexity in their sentence structures through the use of subjunctive and perfect tenses. There are still several candidates not showing progression from AS as they have conjugated the entire response in the present tense and therefore not deployed a range of tenses and grammatical structures that they should be capable of at A-level.

Overarching advice for candidates in future sessions is to ensure that they focus carefully on all elements of the translation, looking at grammatical key points, such as tenses, agreements (adjectives, adverbs, articles, verb conjugations), verbal constructions including verbs followed by a present participle, the infinitive or specific prepositions.

In Sections B and C candidates are advised to read the question carefully and ensure they answer fully cover each aspect of it. When writing an essay, candidates should clearly plan how they are going to structure their answer; this should be reflected in effective introductions and conclusions with arguments that link well together. There is guidance in this report, which can be viewed in comments on individual questions, and teachers are, therefore, advised to read and digest the report in full.

## Question 1

The summer 2017 translation related to Theme 3 of the specification, Immigration and the Multicultural Spanish Society, sub-theme: Facing the Challenges of Immigration and Integration in Spain. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

The language offered in each box had to be completely correct for the point to be gained, with the only exceptions laid out in our marking principles. For instance, non-grammatical accent errors are tolerated, for example *jovenes* rather than *jóvenes* unless they cause ambiguity, for example *entro* rather than *entró*, or *sí (si)*, *más (mas)*. Non-grammatical misspellings are tolerated, for example *imigracion* rather than *inmigración*, as long as they are not ambiguous or in the wrong language (for example *emigración* or *immigration*).

Candidates need to be aware that verb endings and adjective endings must be correct and will not be classed as spelling errors. Repeated capitalisation errors will not be penalised (for example *Español* instead of *español*).

Although there were different, acceptable ways of rendering some items, the Spanish given had to be a faithful rendering of the English. Quite a number of candidates altered the meaning of the original or paraphrased it in some way and this does not gain credit.

The translation was made up of 5 sentences with some very accessible items, such as 'the lack of job opportunities', 'the number of foreigners', 'in order to facilitate the integration of immigrants' and 'share its cultural heritage'.

Regarding complex structures, candidates were expected to use the pluperfect, reflexive verbs, perfect and progressive tenses and conditional phrases using the imperfect subjunctive; regarding handling of adjectives, candidates were tested on agreements, relative adjectives, as well as irregular comparative forms. Another complex aspect was the use of constructions with verbs, i.e. verbs followed directly by an infinitive, verbs followed by a preposition plus an infinitive or noun phrase and verbs followed by a gerund. Candidates were also expected to show good use of prepositions and conjunctions.

The translation started with a phrase including the pluperfect, 'had caused', the present participle followed by an infinitive, 'applying to become', and a present perfect continuous structure, 'has been changing'. The first grammatical structure was usually successfully translated, some candidates used the present perfect instead, which was not accepted. The second structure proved more challenging and there was a considerable number of candidates who used '*sido*' instead of '*estado*' which was wrong. The lexical items that proved more challenging were 'financial crisis' as the Spanish word '*crisis*' on its own did not render the phrase correctly; 'decline', for which a variety of translations were accepted, however the word '*bajo*' was very popular, although incorrect. Candidates failed to score in some cases due to the misuse of the capital letter in '*españoles*', which was a shame.

In the second sentence candidates were required to use the present perfect, 'there has been', the present participle followed by a noun, 'requesting permanent residence' and the adverb 'some' followed by a number. Some candidates failed to recognise the difference between 'it has been' and 'there has been', which made the sentence incorrect; some translated 'requesting' as '*queriendo*' which changed the meaning of the phrase, as the fact that someone wants something does not imply that they are requesting it. Finally, there were many that understood the need for the adverb 'some' to express approximation and therefore translated it correctly as '*un*' or '*cerca del*', '*aproximadamente el*' or '*casi*'. Once again, the misuse of capital letters in '*marroquíes*' or '*España*'

meant that some did not score a mark in those sections, however, the examiners followed the marking guidance and repeated capitalisation errors were only penalised once.

The following sentence included complex structures such as the idiom 'in order to' followed by a verb in the infinitive form, the pronoun 'whose' used as an adjective, the present continuous, the pronoun 'which' used in a relative clause and the passive voice. Most of the candidates correctly used '*para*'; however, some used the more literal translation '*en orden a*' which was incorrect. Some failed to notice that the pronoun 'whose' had to agree with the noun 'objective' as it was used as an adjective. Some chose to avoid this construction by translating the phrase as 'which has the target of'; given that the meaning conveyed was the same as the original phrase, it was accepted. There were different renditions of 'to which' showing good handling of prepositions, definite articles and relative clauses. The phrase using the passive voice could have been translated by using the verb '*ser*' and the past participle form of '*invitar*', or by the pronoun '*se*' followed by appropriate form of the verb '*invitar*'. Regarding lexical items, the phrase 'cultural heritage' was expressed in different ways, however some candidates chose to adapt the English word and came up with expressions such as '*heritago*' which was not accepted. 'Performers' proved a challenging word, and some candidates used other routes to express the same meaning by using the closest possible words to '*intérpretes*' such as '*músicos*', '*actores*', '*bailarines*'; all these translations were accepted.

The fourth sentence gave the candidates the opportunity to show their knowledge of conditional phrases using the imperfect subjunctive; unfortunately accents in high frequency words like '*si*' meant some did not score a mark for part of this sentence. The rendition of the imperfect subjunctive clauses was usually successful, however there were instances in which the preterite was used, which was incorrect. The adjective 'such' had to, as any other adjective, agree with the noun that was describing, 'events'; this proved challenging for less able candidates. In terms of vocabulary, candidates found 'backgrounds' a challenging word to translate since they have clearly learned this word in the context of cinematographic analysis '*fondo*'. Candidates need to consider the context in which a word is used in order to avoid such mistakes. Conjugating the verb 'have' in the conditional form was challenging as some did not check they were using the right form based on the subject used previously, either '*gente*' (third person singular) or '*personas*' (third person singular).

The final sentence was made up of a modal verb 'could' followed by a verb in the infinitive form. The issues that caused some candidates not to score marks in these items were the wrong choice of modal verb, 'can' instead of 'could' which takes away the idea of possibility and make the statement more definitive; also, some wrote '*llegar a*' which unfortunately changed the meaning of the word, despite being the misspelling of a single letter. Many candidates translated 'greater' as '*más grande*' instead of '*mayor*' or '*mejor*', which is an irregular comparative structure. A few students were unsure about the translation of the word 'understanding' and used the word 'comprehension', which would have led them to the correct translation '*comprensión*' should they have used the right spelling; the rendition '*comprehensión*' was not accepted as it was too close to the English word.

Overall, the performance was quite encouraging, and most candidates showed that they could transfer the meaning of an unseen piece of English with acceptable accuracy. I would, however, draw attention to basic grammatical rules, such as agreements, and attention to details as being essential if candidates are to score highly.

This is an example of a candidate who achieved a medium to high mark in Question 1.

SECTION A: TRANSLATION

1 Traduce el texto siguiente al español.

ascenso  
asciense

(20)

Although the financial crisis and lack of job opportunities had caused a decline in the number of foreigners applying to become Spanish citizens, recently this tendency has been changing. There has been an increase in Moroccan nationals requesting permanent residence in Spain, some 20% of all applicants.

In order to facilitate the integration of immigrants, Córdoba, <sup>cuya</sup> whose aim is to share its cultural heritage, is organising festivals, to which performers from other countries are invited. If other autonomous communities followed this example, and planned such multicultural events, people from different backgrounds would have an opportunity to interact. This could lead to greater understanding and tolerance for all.

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Aunque el crisis financiera y la falta de oportunidades de trabajo <sup>había</sup> ~~ha~~ causado un bajen en el número de extranjeros pidiendo ~~solicitando~~ <sup>para</sup> convertirse en ciudadanos Españoles, recientemente esta tendencia se ha sido cambiando. Ha habido un ascenso en Marraquis ~~pedi~~ pidiendo residencia permanente en España, como 20% de todas los aplicantes.

Para facilitar la integración de los inmigrantes, Córdoba, cuya meta es compartir sus raíces culturales, está organizando festivales, a cual artistas de otros países están invitadas. Si otras comunidades autónomas siguieran este ejemplo, y prepararan eventos tan multiculturales, gente de diferentes raíces tendrían una oportunidad de interactuar.

~~Esto puede ayudar <sup>nos</sup> a que llegemos ha~~

esto puede ayudarnos en llegar ha  
tener un mejor conocimiento y tolerancia  
para todos.

This is a very sound translation. The candidate gets most of the most demanding points right. They gained marks for points 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16, 17 and 20 in the mark scheme.

Note on point 1: They did not translate the word 'financial' and assigned the wrong gender to the word '*crisis*', therefore did not get a mark.

Note on points 3 and 4:

The accent on the word '*bajón*' and '*número*' is not critical and the misspelling in '*extranjeros*' is non-grammatical, therefore the marks were awarded.

Note on point 5:

The candidate capitalised the noun '*españoles*'; for this reason, a mark for this box was not awarded.

Note on point 6:

There was 1 misspelling, '*hido*', which does not affect the meaning of the word, also the extra '*se*' was disregarded, therefore a mark was awarded.

Note on point 7:

The candidate used the present perfect correctly; the misspelling in 'increase' is non-grammatical; given that the candidate had already been penalised for misusing capital letters in box 5 a mark was given.

Note on point 9:

The adverb '*como*' expresses approximation therefore it is accepted.

Note on points 10, 12 and 14:

The accents on '*integración*' and '*están*' are not essential and the misspelling in '*raíces*' is non-grammatical. Therefore, the marks were awarded.

Note on point 13:

The accent on '*está*' is essential as it changes the word from a verb form, 'it is', to an adjective meaning 'this'. Besides, the translation of 'to which' is incorrect.

Note on point 16:

The translation of 'such' as '*tan*' referring to how multicultural the events are is accepted.

Note on point 18:

The candidate did not conjugate the verb '*tener*' in the third person singular following the use of the word '*gente*'. Also, the word '*interaccionar*' does not exist.

Note on point 19:

The candidate incorrectly paraphrased the clause 'this could lead to'.

Total marks 15





- Learn specific vocabulary from the 4 themes and consider the context in which a word is used in order to choose the correct translation.
- Plan regular grammar practice exercises following the prescribed grammar list in the specification.
- Make sure you read the whole text carefully before starting a translation. Identify grammar points covered during the A Level course, i.e. pluperfect, subjunctive, and future tense.
- Revise continuous tenses and modal verbs.
- Good revision of the subjunctive tenses.
- Check carefully the agreement between nouns, adjectives and articles.
- Practise homographs which meaning changes depending on accents (critical accents).

This is an example of a candidate who achieved a low mark in Question 1.

### SECTION A: TRANSLATION

1 Traduce el texto siguiente al español.

(20)

Although the financial crisis and lack of job opportunities had caused a decline in the number of foreigners applying to become Spanish citizens, recently this tendency has been changing. There has been an increase in Moroccan nationals requesting permanent residence in Spain, some 20% of all applicants.

In order to facilitate the integration of immigrants, Córdoba, whose aim is to share its cultural heritage, is organising festivals, to which performers from other countries are invited. If other autonomous communities followed this example, and planned such multicultural events, people from different backgrounds would have an opportunity to interact. This could lead to greater understanding and tolerance for all.

Aunque ~~Sin embargo~~ la crisis financiera y falta de trabajo <sup>han</sup> oportunidades de trabajo ~~habían~~ causado un declino en <sup>la cantidad</sup> ~~el número~~ de extranjeros ~~buscando~~ <sup>empleados</sup> para ser Españoles, recientemente esta tendencia <sup>ha</sup> ~~había~~ <sup>sido</sup> cambiado. Había ~~en~~ <sup>pasado</sup> un crecimiento en nacionales Moroccanos <sup>que han querido</sup> ~~queriendo~~ residencia permanente en España, ~~un~~ <sup>cerca de</sup> ~~algunas~~ de veinte por ciento de todas las applicantes.

Para facilitar la integración de los inmigrantes, Córdoba, que tenía como punto <sup>de</sup> ~~partager~~ sus raíces culturales, está organizando festivales, donde artistas de otros países son invitados. Si otros comunidades autonómicas utilizan este ejemplo, y ~~maximizan~~ <sup>plannificado</sup> eventos multiculturales como así, personas de diferentes ambientes habían tenido una oportunidad para ~~interactar~~ <sup>participar</sup>.

este podría ~~esta podría~~ desearse vincularse a un más grande conocimiento y ~~esta~~ tolerancia para todos.

This is a translation that illustrates some interesting marking principles. The candidate gained marks for points 2, 4, 9, 10 and 14 in the mark scheme.

**Note on point 1:** They did not translate the word 'financial', therefore did not get a mark.

**Note on point 2:** There was a misspelling in the word 'oportunidades', but as this was a non-grammatical error, a mark was given for this box. **Note on point 3:** The candidate chose to use the present perfect instead of the pluperfect (despite having written it correctly to begin with), which was wrong. Also, the word '*declino*' does not exist as a noun, only as a conjugation of the verb '*declinar* = to decline'. **Note on point 5:** The candidate incorrectly used the verb '*emplear* = to employ' to translate 'applying', as well as capitalised the noun '*españoles*'; for this reason, a mark for this box was not awarded. **Note on point 6:** There were 2 misspellings, '*recientemente*' and '*cambiado*'; the first one does not affect the meaning of the word, however the second one changes the verb from the present to the past participle, therefore it is considered a grammatical error. Besides, the student used the wrong translation of 'been', given it is part of a continuous tense construction it should have been '*estado*' instead of '*sido*'. **Note on point 7:** The candidate did not use the present perfect correctly, instead used the pluperfect with the wrong verb. The use of the word '*crecimiento*' followed by the 'Moroccan nationals' instead of 'the number of Moroccan nationals' implies that it is referring to the growth of the people as opposed to an increase in the numbers. The word '*nacionales*' is not used to refer to people who come from a particular country, therefore it was not accepted. **Note on point 8:** The verb '*querer*' does not carry the same meaning as '*solicitar*'. **Note on point 9:** The candidate wrote '*de*' twice, but it was ignored by the examiner. Also, they chose to apply a feminine gender to the applicants, which was consistently used for the adjective and article '*todas las aplicantes*', given that the English version does not specify gender, it was accepted. **Note on point 11:** The candidate tried to paraphrase the word 'whose' but made it wrong by using the imperfect tense as the tense used in the phrase was the present tense 'is'. **Note on point 12:** Interference from French '*partager*'. **Note on points 15 and 16:** The candidate assigned the wrong gender to the word '*comunidades*' which affected the adjectives describing it. Also, the use of the imperfect subjunctive was incorrect. **Note on point 17:** '*ambientes*' was not accepted as a translation of 'backgrounds'. **Note on point 18:** The candidate did not use the conditional tense, instead used the pluperfect; also chose to use the word 'participate' instead of 'interact' despite having translated it correctly in the first place. **Note on point 19:** The misspelling of '*esto*' changed the word from 'this' to 'this one' which is a grammatical mistake. Also, despite the word '*vincularse*' fitting well in the sentence, it does not mean the same as 'lead to'.

Total marks: 5

## Question 2

### Bodas de sangre

This text by Federico García Lorca was a very popular one. Candidates had to either evaluate the responsibility of the Bride in the tragic end of the play or analyse the importance of money in the destiny of the characters.

This script has been chosen to illustrate the importance of an effective introduction and conclusion to organise the presentation of ideas. It also shows that the two mark grids can offer quite contrasting scores. There was good level of A03 (Range of grammatical structures and vocabulary / Accuracy), but the A04 (Critical and analytical response) was less secure.

En segundo lugar, el matrimonio tradicional ~~es~~ sirve para encadenar los protagonistas al ~~no~~ tener que respetar las normas sociales y al romperlas ~~mesa~~ lo propulsa hacia el desastre, ~~esta~~ en lo cual los ~~personajes~~ protagonistas en el triángulo amoroso están destinados a la infelicidad.

En aquella época el matrimonio ~~tradicional~~ tradicional era muy importante para las personas ~~en~~ ~~esta~~ ~~estaba~~ que no eran pobres ni tan ricos.

~~Las~~ Las familias que se unían ~~de~~ debido al tener una boda les importaba más el dinero y <sup>en</sup> las tierras que en la felicidad de sus hijos comprometidas.

Por lo tanto, ~~si~~ si no hubiera sido por el dinero y el respeto a las normas sociales como ~~tenen~~ ~~el~~ ~~matrimonio~~ realizar <sup>un</sup> ~~el~~ matrimonio tradicional, los protagonistas no habrían tenido este predeterminado destino que el público ~~esta~~ espera ~~de~~ desde el principio de la ~~obra~~ obra. (259)



In this introduction the student paraphrases the question adding some information about the author and giving their opinion about one of the aspects of the question. It is not clear how the student is going to address the question, (for instance which characters' lives have been influenced by money).

This is reflected in the body of the essay as there are points presented but not clearly linked.

Critical and analytical response (AO4): Given that the response is relevant to particular aspects of the question, and there is occasional loss of focus, this essay has been awarded a mark at the bottom of the 9-12 band.

The concluding paragraph introduces the idea of how traditional marriages were important for people who were not poor, but not overly rich. There is no specific mention of the characters in the play and how marriage affected their lives. This is not an effective conclusion as it does not sum up the points made throughout the essay linking them back to the question. Despite the loss of focus, this student has made a good effort to use a variety of grammatical structures and vocabulary, for instance *'En aquella época', 'ni tan ricas', 'hijos comprometidos' 'por lo tanto', 'los protagonistas' and 'desde el principio de la obra'*. However, there are some phrases that are not clear due to the choice of lexis or spelling mistakes: *'debido al tener una boda', 'como realizan un matrimonio' and 'esté predeterminado'*. There is evidence of good use of the imperfect tense: *'unían', 'eran', 'importaba'*, also, the student has successfully used the imperfect subjunctive in a conditional phrase: *'si no hubiera sido por...los protagonistas no hubieran tenido...'*

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark at the top of the 9-12 band; this is because the student shows variation in the use of grammatical structures, including some recurrent examples of complex language; there are sections of articulate writing with occasional stilted phrasing. This essay includes some terminology appropriate for literary and cinematic analysis but would have been awarded a higher mark if the variation of expression has been sustained throughout the essay.



- Plan your essay first: Decide which arguments you are going to use to answer the question and make sure the introduction and conclusion carefully link them altogether.
- Keep it relevant: Some students find it useful to re-write the question they are going to answer to keep checking that every point and supporting evidence is relevant to it.

### **Question 3**

Como agua para chocolate

This text by Laura Esquivel was the second most popular text. Candidates had to either evaluate how death is associated with freedom in the text or analyse the role of women in respect to the Mexican revolution in the text.

This script has been chosen to illustrate good critical analysis and consistent variation in use of grammatical structures, vocabulary and terminology appropriate for literary and cinematic analysis.

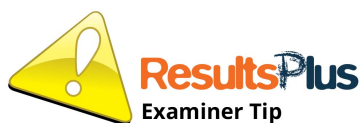
Mamá Elena muere. ~~La muerte de su madre~~ <sup>tiene el</sup> ~~que~~ <sup>como</sup> poder de liberar a Tita y <sup>permitiría</sup> vivir una vida más feliz. Podemos ver esto ~~a través de sus~~ como empieza a querer a Pedro una vez más. Esto ~~nos~~ nos demuestra que la muerte ~~sirve~~ <sup>como</sup> una herramienta de gran importancia en la liberación de Tita, ~~pero~~ <sup>puesto</sup> que esta muerte es el primer paso hacia su libertad. Sin embargo, Tita todavía ~~enfrenta~~ <sup>tenía que</sup> obstáculos ~~de~~ <sup>dados</sup> que ~~después~~ <sup>después</sup> de la muerte de su madre. ~~Aunque~~ <sup>la</sup> ~~había~~ <sup>había</sup> otros personajes que querían dificultar ~~la dictadura del rancho~~ <sup>no</sup> ~~estaban~~ <sup>parar</sup> el amor entre Tita y Pedro - su hermana y la mujer de Pedro, Rosaura. Es importante que recordemos ~~que~~ <sup>que</sup> hay pocas diferencias entre Mamá Elena y Rosaura: ~~en~~ Mamá Elena imponía las ~~reglas~~ <sup>reglas</sup> estrictas de la tradición sobre Tita y ~~aunque~~ Rosaura continuaba ~~la~~ <sup>esta</sup> actitud de mantener ~~apariencias~~ <sup>apariencias</sup> después de su muerte. El amor entre Tita y Pedro no era totalmente libre y ~~fue~~ <sup>tenía</sup> ~~que~~ ser mantenido a escondidas, ~~de~~ debido a Rosaura. Rosaura le dice a su hermana: 'voy a seguir siendo la esposa. Y ante los ojos de los demás también'. Esta cita ~~destaca~~ <sup>sugiere</sup> que ~~hay~~ <sup>la</sup> libertad no sólo ~~se~~ se asocia con la muerte, sino también la erradicación de las reglas sociales de la sociedad de esta época.



This student in evaluating how death is associated with freedom and has chosen the deaths of Mamá Elena, Rosaura and Tita and Pedro to support their arguments. This has not been clearly stated in the introduction, but has been relatively well presented in the body of the essay. The extract shown here shows how the examples chosen from the text (Mamá Elena's death) is successfully linked back to the question; it is completely relevant and has a convincing conclusion. It continues to argue how freedom is not only linked to the death of key people, but also to the eradication of social norms. This point is supported by a relevant quote and is well explained. The student could have presented the key argument at the beginning of the paragraph, so the relevance of the evidence could be seen from the start.

Critical and analytical response (AO4): It could be said that this essay is generally detailed, logical arguments are made with some persuasive conclusions that mostly link together. For these reasons the student was awarded a mark in the 13-16 band. A higher mark could have been achieved should the student have written more effective introduction and conclusions to link their ideas.

Range of grammatical structures and vocabulary (AO3): This essay has scored in the top band in this mark grid. This is due to the consistent use of complex language producing articulate writing along with the excellent examples of terminology appropriate for literary and cinematic analysis: *'podemos ver esto', 'nos demuestra que' 'una herramienta de gran importancia', 'todavía enfrenta obstáculos', 'dado que había otros personajes que querían dificultar el amor', 'mantener las apariencias', 'tenía que ser mantenido a escondidas', 'esta cita sugiere que', 'por otro lado', 'Laura Esquivel usa la ironía para mostrar', 'al fin de la novela', 'lo más importante es la escena final como Esquivel nos muestra que si Tita y Pedro no hubieran muerto no podrían lograr la libertad suprema'*. The language is accurate throughout most of the essay, resulting in mostly coherent writing and errors occur that rarely hinder clarity of communication. This means that the student has been awarded a mark in the 7-8 band for Accuracy.



Present your arguments clearly: Introduce your key point at the beginning of the paragraph, followed by an explanation, supporting evidence and a persuasive conclusion that link it back to the question.

## Question 4

Crónica de una muerte anunciada

This text by Gabriel García Márquez was the most popular text by this author. Candidates had to either evaluate how the personal characteristics of Santiago Nasar led him to his own death or analyse how the theme of male chauvinism is presented in the text.

This script has been chosen to illustrate an effective introduction and conclusion as well as a good presentation of arguments. It also shows that the two marking grids can offer quite contrasting scores. There was good level of A04 (Critical and analytical response), but the A03 (Range of grammatical structures and vocabulary / Accuracy) was less secure.

Analiza cómo se presenta el tema del machismo en la obra.

En este ensayo voy a hablar sobre las maneras en que se presenta el tema del machismo en la novela. Hablaré de los papeles que los personajes juegan y los efectos que tienen. También discutiré las maneras en que ambos los mujeres y los hombres se presentan.

Primeramente, voy a mencionar los papeles que ambos las mujeres y los hombres juegan. Es obvio que la novela está sentada en una sociedad muy machista debido al hecho de que las mujeres tengan que actuar en una manera muy femenina y podemos notar esto cuando visitamos a las viudas de los vicarios cuando eran pequeños. Mientras los gemelos Pedro y Pablo fueron enseñados ser hombres fuertes, Angela y su hermana no fueron enseñadas estas cosas y por lo tanto tenían que aprender tareas femeninas típicas. Yo diría que esto es el primer ejemplo de cuando la idea del machismo fue introducido a los personajes.

porque fue a una edad temprana. El machismo existe en un ambiente típico porque es como los niños fueron enseñados.

~~Es~~ Otra manera en que la tema del machismo se presenta en la obra es en las vistas de sexualidad. Yo diría que es importante que notemos ~~que~~ el hecho de que el pueblo tenga vistas fuertes sobre si Ángela es un virgen o no, aunque los hombres pueden hacer que quieren. Esto es evidente porque la mayoría de los hombres usan prostitutas. <sup>200</sup> Sin embargo, ~~porque~~ <sup>porque</sup> Ángela ha perdido su virginidad, inmediatamente el pueblo no pueden aceptar lo y esta considerada como un gran crimen <sup>en</sup> que ~~que~~ todos quieren las reñistas. Aunque me horroriza que no existan la equidad entre los hombres y las mujeres, esta situación es un buen ejemplo del machismo que existía en la novela.  $\triangle$

~~Finalmente~~ [Yo diría] ~~que~~ <sup>300</sup> que el hecho de que los hombres piensen que tienen el derecho hacer que quieren sin consecuencias demuestra que hay muchas diferencias entre las maneras en que los dos sexos están tratados. Finalmente... Es claro que Ángela solo es la víctima del crimen porque se presenta como solo una mujer débil. Que es interesante es que <sup>el pueblo</sup> no <sup>an</sup> ~~considera~~ que los acciones de Ángela fueron ~~consensuales~~ porque asuman que una mujer no puede [break] las reglas de sociedad. Piensan que Ángela es una víctima y que no ~~debe~~ ~~perder~~ <sup>perde</sup> su virginidad antes de casarse.



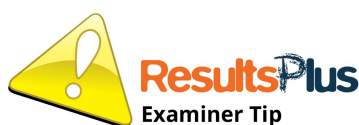
This student has clearly stated how they are going to answer the question, which is very effective. The following paragraph starts by explaining how women and men had different roles in the society of the text and proceeds to show how that could be seen through the different education that the Vicario male and female siblings were given. The paragraph finishes by concluding that there is a male chauvinistic culture because of the way children are educated. This makes the argument clear and links it back to the question.

The following paragraph talks about how male chauvinism is presented via the different views on sexuality. It brings to the attention of the reader that it is interesting that the town has views on Ángela Vicario's virginity and the fact that men can have any sort of sexual behaviour, such as using prostitutes. It finishes with a persuasive conclusion by giving an opinion on how there was no gender equality in the text and how this is linked to the question. Unfortunately, the following paragraph starts, however it still refers to this point; this is explained using an arrow, but this is not ideal.

There is an interesting point presented in the next paragraph about how people assumed Ángela Vicario did not consent to have sex and therefore was the victim of a man's desires; it is a new perspective to the analysis; however, the manipulation of language can get in the way of understanding, which is a shame.

Critical and analytical response (AO4): Given that this student is demonstrating frequent critical analysis of the theme of male chauvinism with some convincing interpretations, justified with some appropriately selected evidence of the work, the mark awarded as in the 13-16 band. A better mark would have required that the second point was supported by more specific evidence from the text.

Range of grammatical structures and vocabulary (AO3): The language used in this essay is articulate in some sections with occasionally stilted phrasing. The terminology used for literary analysis is repetitive throughout the essay and candidates are expected to produce more complex language with better accuracy at this level. These are the reasons why the mark awarded is towards the bottom of the 9-12 band.



Practise how to use complex structures and literary terms in context: Make sure you understand how to use this vocabulary and phrases to successfully convey your arguments.

## **Question 5**

Eva Luna

This text by Isabel Allende was only chosen by a few candidates. They had to either analyse how Allende presents the situation of women in the society of the time in the text or examine how the death of his father affected the evolution of the character of Rolfe Carlé.

## **Question 6**

El coronel no tiene quien le escriba

This text by Gabriel García Márquez was a popular text, but not as much as *Crónica de una muerte anunciada*. Candidates had to either evaluate to what extent the relationship between the Colonel and don Sabas is positive or negative or analyse the presentation of the theme of hope in the text.

This script has been chosen to illustrate an excellent way of referencing and using quotes and examples as supporting evidence, as well as an effective conclusion.

No cabe la menor duda de que "El Coronel no tiene quien le escriba" es una novela muy bien escrita. Lo cierto es que Márquez re-escribió la novela nueve veces, para que sea una obra perfecta. No creo que se pueda negar que la esperanza es un tema de suma importancia, y Márquez ha demostrado ~~muchas~~ la esperanza de muchas maneras - algunas son muy sutiles, y algunas <sup>as</sup> son más obvias. Usa la estructura y <sup>el</sup> lenguaje fuerte para presentar la esperanza, y a través del tema examina los personajes del coronel y la mujer, el pueblo y la vida colombiana.

Principalmente, Márquez destaca la importancia de la esperanza de una ~~mucha~~ manera muy inteligente: con la estructura. "El Coronel..." <sup>de largo.</sup> contiene siete capítulos, perfectamente iguales ~~de siete páginas~~. En los primeros tres capítulos, la carta es la fuente de la esperanza para el coronel, pero en capítulo cuatro conoce con su abogado, se da cuenta que la carta no <sup>llegará</sup> ~~llegará~~, y después los últimos tres capítulos se enfocan en el gallo. La carta y después el gallo son las fuentes de la acción en la novela, y por eso la esperanza siempre es <sup>esencial.</sup> ~~importante~~.

Eso me lleva a un punto importante. Márquez usa símbolos para presentar la esperanza, y la carta y el gallo son los símbolos más importantes. Como he dicho antes, la carta es el símbolo de la esperanza en los primeros tres capítulos. El Coronel está en la pobreza, pero siempre espera que la carta (con su pasión) llegue, y viaje a la oficina de correos cada viernes. Sin embargo, no tiene razón esperar - la carta

nunca va a venir. Cuando ~~se~~ <sup>habla</sup> con el abogado, dice que la carta esta: "por miles y miles de manos y miles ~~de~~ <sup>y</sup> miles de oficinas hasta llegar en quien sabe que departamentos." Allí, es posible que Márquez esté criticando la injusticia del sistema en ~~América~~ <sup>Colombia</sup>: el coronel ha luchado en la guerra con valor, pero vive en la pobreza con solo la esperanza de una carta que nunca ~~una~~ ~~una~~ llegue. También, el gallo es un símbolo de la esperanza. Otra vez es un símbolo para el coronel, pero también para todo el pueblo. Cuando los amigos de Agustín roban el gallo, la mujer dice al coronel: "Dijeron que no es nuestro gallo, sino de todo el pueblo." Podemos ver allí que la lucha del gallo es muy significativa para todo el mundo en su comunidad. Además, <sup>en</sup> la gallera la resistencia tienen reuniones clandestinas, y por eso es un símbolo de la esperanzas de la resistencia.

Finalmente, Márquez usa la esperanza demostrar los ~~de~~ personajes del coronel y la mujer. El coronel siempre es optimista y tiene esperanza del futuro, mientras la mujer es pesimista - pero es posible que el coronel sea ingenuo y la mujer sea realista. Podemos ver eso con la citación:

"La ilusión no se come - dijo la mujer. No, pero alimenta - replicó el coronel". Allí, ~~por~~ podemos ver que el coronel es terroso y siempre tiene esperanza. Márquez presenta la esperanza de una manera de sobrevivir - a pesar de su situación difícil, y su enfermedad, el coronel tiene "una vitalidad de los ojos". ~~a~~ y su fortaleza mental es a causa de su punto de vista positivo. Márquez también usa la esperanza del coronel destacar el contraste con la mujer - es pesimista y

usa verbos muy fuertes para describir su situación - por ejemplo  
"somos pudiendo vivos".

Después de haber analizado el tema de la esperanza, creo que  
es obvio que es muy importante. A través de la estructura y lenguaje,  
Márquez lo presenta de una manera de sobrevivir, un parte del  
personaje del coronel (y contra la mujer), y lo usa explorar la  
sociedad colombiana y del pueblo.

This script has been chosen to illustrate an excellent way of referencing and using quotes and examples as supporting evidence, as well as an effective conclusion.



This student has chosen to analyse how the theme of hope is presented in the text. It starts with an introduction that praises the success of the text, and states the arguments that the student is going to present in the essay: how Márquez uses the structure and strong language and symbols in the text to present the theme of hope and how this theme is used to examine some of the key characters, the town and life in Colombia. This introduction is very effective.

The extract here starts with the analysis of symbols used, first stating what are those symbols and then presenting relevant examples, with supporting quotes, explanations and persuasive and logical conclusions. Each point is well presented, and all the evidence used is relevant. The varied use of language makes the essay not only interesting but easy to follow. Some of the good examples of good phrases are: '*No cabe la menor duda que*', '*no se puede negar que*', '*Márquez ha demostrado*', '*a través del tema examina*', '*Esto me lleva a*', '*es posible que Márquez esté criticando*', '*podemos ver allí que...es muy significativa para...*', '*podemos ver esto con*', '*su fortaleza mental*', '*es a causa de*', '*usa verbos muy fuertes*', '*después de haber analizado el tema*'.

Finally, the conclusion clearly sums up the main points discussed in the body of the text and links them back to the question. This shows that a conclusion does not need to be lengthy to be effective.

Critical and analytical response (AO4): This essay has been given a mark in the top band due to the successful presentation of arguments.

Range of grammatical structures and vocabulary (AO3): Despite language not being faultless, the errors made do not hinder clarity and there is a clear variety of expressions; for these reasons the student has been awarded a mark at the bottom of the top band.





Present your arguments in a clear way: It is advisable to present each argument in a separate paragraph, stating what your key point is at the start, followed by relevant explained evidence (examples or quotes). The closing phrase in each paragraph should be clearly concluding how the argument is linked back to the question.

## **Question 7**

El túnel

This text by Ernesto Sabato was chosen by only a few candidates. They had to either analyse the relevance of the title of the text or analyse the psychological reasons which drive Juan Pablo to kill María.

## **Question 8**

Ficciones

This text by Jorge Luis Borges was chosen by only a few candidates. They had to either analyse the theme of chaos and order in the stories or evaluate the use of stylistic techniques in the stories.

# Question 9

La casa de Bernarda Alba

This text by Federico García Lorca was the most popular text. Candidates had to either examine how the characters fight for their freedom in the play or analyse the use of images and symbols to represent the theme of repression in the play.

This script has been chosen to illustrate how a well-thought plan, which is written in the target language, can help students to structure the essay in an excellent way. This can also be seen through a well-planned introduction and conclusion.

Analiza el simbolismo usado para representar el tema de la represión en la obra.

Plan =

1 La casa → la oscuridad, las ventanas cerradas pueden ser consideradas como una representación literal de la ignorancia.

Muros gruesos → "silencio umbroso" - falta de libertad aural. "convento", "carcel", "tumba"

La casa de Bernarda → No puedes respirar. No hay aire. "no quiero estar encerrada" → claustrofóbica. constantemente limpiada. Crada habla del dolor de sus manos → una "buena fachada" Todo perfecto.

2 El bastón → La representación del autoritarismo deprimido. El bastón le permitía encarnar la imagen de un hombre autoritario. ~~comenzar~~ da golpes para enfatizar sus órdenes. Machista (símbolo) Adela rechaza de rendirse al poder de su madre. Rompe el bastón → Destaca cuanto ella lo consideraba un símbolo de poder.

3 El negro del luto

A lo largo de la obra, Bernarda intenta a establecer un luto de ocho años muy riguroso. Las hijas pueden solo llevar el negro.

Simboliza la pasión de Adela. Su juventud. Sigue siendo una imagen de pasión. Adela lo desafía una otra vez. lleva el vestido verde a su abánico.

Federico García Lorca escribió 'La Casa de Bernarda Alba' en 1936. En esta obra lorquiana, el dramaturgo andaluz destaca el tema de la represión a través de ~~varios~~ una variedad de símbolos como la casa, el bastón y el color negro. Nos demuestra que este tema sigue siendo significativo a lo largo de la trama.

Para resumir, Lorca utiliza muchos símbolos para mostrar la importancia del tema de la represión en esta sociedad. ~~La obra~~ Pone su historia en el calor del verano (que simboliza la frustración sexual), y nos muestra como la represión - infligida por Bernarda - no permite la satisfacción de esta frustración. Además, es posible <sup>decir</sup> que el suicidio de Adela sea la culminación ~~de~~ trágica de los efectos de la represión, significando que la represión, y los símbolos que la representan ~~son~~ tienen papeles muy significativos en la trama.



The selected extracts show the plan of the essay, as well as the introduction and conclusion. This student has spent some time planning the answer to the question on the symbolism used by Lorca to represent the theme of repression. It is evident from this point that the student knows what the key arguments are, how to explain them and the evidence that supports them. The bonus of writing this plan in the target language means that complex language and structures, as well as literary terms, are also planned which results in consistently varied use of grammatical expressions and vocabulary.

The student then proceeds to start the essay with a clear introduction that states what has already been decided in the plan: the symbols used are the house, the walking stick and the colour black. There is some additional information that shows some in-depth knowledge of the play without deviating from the main point.

Finally, the final part of the extract shows the construction, which illustrates how despite referring to the arguments presented and linking them back to the question, the conclusion is not simply another way of paraphrasing what has already been stated in the introduction. Instead, it shows the analysis made of those key arguments and ends with a persuasive statement.

Critical and analytical response (AO4): This essay has been given a mark in the top band due to the successful presentation of arguments.

Range of grammatical structures and vocabulary (AO3): The consistent variety of language produced articulate writing, which means that this essay was given a mark in the top band.



Plan your essay in the target language: Get used to writing plans in the target language so you can see clearly how you are structuring your essay from the point of view of critical analysis, and also considering the complex grammar and lexis you are going to use.

## **Question 10**

La casa de los espíritus

This text by Isabel Allende was chosen by only a few candidates. They had to either analyse how the concept of love varies according to the characters or examine the effect on the reader of the use of magic realism in the text.

## **Question 11**

Modelos de mujer

This text by Almudena Grandes was chosen by only a few candidates. They had to either analyse how obsession with food is presented in *Malena, una vida hervida* or examine to what extent the mother and daughter relationship affects the main characters in the stories.

## **Question 12**

Nada

This text by Carmen Laforet was a popular text. Candidates had to either evaluate the effect that character of Ena has on the evolution of Andrea or analyse the influence that the social context has on Andrea's family.

## **Question 13**

Primera memoria

This text by Ana María Matute was chosen by only a few candidates. They had to either evaluate the effect of the Civil War in the family relationships in the text or analyse the narrative techniques used in the text and their effect on the reader.

## Question 14

Réquiem por un campesino español

This text by Ramón J. Sender was a very popular text. Candidates had to either evaluate the effect of religion on Paco's life or examine how the author identifies Paco with the figure of Jesus Christ.

This script has been chosen to illustrate how poor accuracy as well as the lack of variety of language can hinder clarity of communication and prevent meaning being conveyed, which can influence the understanding of the arguments and conclusions presented by the student.

Como un niño, Paco era un monaguillo en la iglesia, con el cura, Mosen Millán. El papel de Millán era influencial en su vida, pero cuando Millán preguntó a Paco sobre que quiere estar como adulto, Paco no dice "un cura". Vemos que, de un pven, Paco no quería estar involucrado en la religión, y el efecto <sup>no</sup> es muy grande, especialmente porque Paco quiere estar granjero, como su padre.

Además, el efecto de la religión más grande es el fin de su ~~muerte~~<sup>vida</sup>. La muerte de Paco ocurrió como resultado o ~~mas~~ Mosén Millán dio el lugar a los oficiales. Él tenía confianza en la religión, y en su amigo por protección y ~~seguridad~~ dignidad, pero el final efecto de la religión <sup>en su vida</sup> era no de amistad o seguridad. Momentos antes de su muerte, Paco pregunta, "¿Por qué? ¿Por qué?" Es ~~imposible~~ ~~imposible~~ posible que pregunte Dios porque ~~él~~ moriría, y vemos, por el último tiempo, el efecto de la religión.





This student has chosen to write about the effect of religion on Paco's life and has selected some examples to exemplify the negative effects, however the introduction implies that there are both negative and positive effects, but there is no mention of the positive effects in the body of the essay.

The first extract refers to Paco's childhood and there are frequent mistakes such as the use of English words 'influencial', lack of accents and wrong choice of verb: 'que quiere estar', 'quiere estar granjero'. Overall the language is straightforward apart from '*estar involucrado*'.

The second extract focuses on Paco's final moments before his death. Here communication is compromised due to issues with accuracy and language: '*ocurrió como resultado a Mosén Millán dijo...*', '*el final efecto ...era no de amistad o seguridad*', '*vemos por el último tiempo*'. Also after talking about Mosén Millán, in the fourth line, the student starts a sentence with '*Él tenía confianza*', it is not clear who '*él*' refers to, it is down to the reader to assume it is Paco.

Critical and analytical response (AO4): This essay has been given a mark in the middle band 9-12 as the arguments presented are logical, however some of the conclusion do not fully link to the arguments.

Range of grammatical structures and vocabulary (AO3): Due to the issues described above and the only occasional use of terminology appropriate for literary analysis, this essay was given a mark in the 5 to 8 band and for A03 Accuracy it was given a mark in the 3 to 4 band.



Learn from your mistakes: when preparing for this element of your exam, go over the mistakes you have made in previous essays, especially when those mistakes prevent a clear presentation of your ideas. Have extra practice on issues that keep affecting your accuracy.

## Question 15

Diarios de motocicleta

This film directed by Walter Salles was a very popular film. Candidates had to either analyse how the character of Ernesto evolves with respect to the theme of revolution or explain the importance of the comedy elements in the film.

This script has been chosen to illustrate how sometimes students write responses that relate to the work but have limited focus on the question.

Cierre. A lo largo de la película, Guevara nota la discriminación que está ocurriendo en América del Sur. Comienza a sentirse culpable y enojado al presenciar cómo sucede en el continente. Hablan con comunistas que dejaron atrás a su hijo para encontrar trabajo, una señora mayor que no podía pagar la medicina, personas pobres cuyas tierras se vendieron y un niño que se convirtió en guía turístico para ganar una pequeña cantidad de dinero. Él llega a la conclusión de que se mudará a un país diferente. Ernesto nadando en cruzando el río significaba que estaba llevando sus sentimientos.

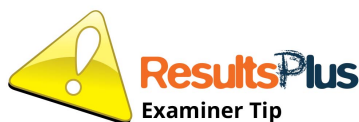


This student started by describing Ernesto and his work at the leper colony, but does not make any reference to his attitudes towards a future revolution. The extract shown here starts by stating that throughout the film Guevara starts feeling guilty about the discrimination experienced by South American people; however, the student fails to refer it back to the question; instead it is said that Ernesto reaches the conclusion that he is going to move abroad. This is clearly not the focus of the film.

The conclusion refers to Ernesto's personality and how the film how difficult it is to live in poverty and without education, again with no reference to the thoughts Ernesto has on revolution.

Critical and analytical response (AO4): This essay has been given a mark in the 1 to 4 band as one of the key elements of the question is not mentioned at all in the essay, there is evidence of confusion regarding Ernesto's intentions and the evidence presented is mostly descriptive.

Range of grammatical structures and vocabulary (AO3): The language used by the student shows evidence of some variation in the use of grammatical structures including some examples of complex language: '*nota la discriminación que está ocurriendo*', '*dejaron atrás a su hijo para encontrar trabajo*', '*personas pobres cuyas tierras se vendieron*', '*un niño que se convirtió en*', '*llega a la conclusion que se mudará*' and '*Ernesto se da cuenta que*'. This essay has been given a mark at the bottom of the 9-12 band.



Avoid retelling the story: Try to focus your arguments, selecting evidence that is relevant and avoiding describing sections of the film that do not add to the point you are making. This could distract the reader from the argument that you are trying to present.

## Question 16

El laberinto del fauno

This film directed by Guillermo del Toro was the most popular film. Candidates had to either analyse the importance of Ofelia's brother in the development of the film or analyse the symbols used in the scene involving the toad under the tree.

This script has been chosen to illustrate how the two mark grids for A03 are used separately and students can achieve a high mark in one, without necessarily doing the same in the other grid. This essay shows excellent examples of varied language and complex language as well as terminology appropriate for film analysis; however, language can be inaccurate and errors occasionally hinder clarity of communication.

Ofelia y su madre se van ha vivir con el capitán Vidal por el embarazo de Carmen, como dice Vidal, "Un niño debería nacer, donde su padre diga". Si no fuera por su hermano, Ofelia no hubiera ~~que~~ tenido que vivir con un hombre tan malvado. Por esta situación en qual se encuentra, <sup>Intenta.</sup> ~~Intenta~~ escaparla por su imaginación, creando su propio mundo de fantasía. ~~Ofelia~~ Cuando se va acercando el nacimiento de su hermano, Ofelia

112  
124  
Se va perdiendo mas y mas en su mundo fantasioso, la usa como una manera de sobrevivir al daño que siente de la muerte de su padre. Y se se siente olvidada como su madre ya empieza una familia nueva.

~~sin duda~~ Es importante que reconozcamos como el hermano de Opelia trae a la luz los temas el tema, de la opresion de la mujer en esta pelicula.

192  
209  
228  
Carmen lo pasa falta durante su embarazo, y cuando llega al tiempo de dar a parto, no esta claro si sobrevivira. "si hay que elegir, salvarle al niño." Aq con esto el Capitan enseña como verdaderamente no tienen ningun cariño ni amor para Carmen, para el e no es nada mas que una manera para tener su hijo, quien seguira su nombre. Como en ese tiempo las mujeres se veian como objetos que los hombres usaban cuando les daba la gana.

Hacia el final de la pelicula, ~~una vez que el hermano de Opelia~~ y cuando su hermano ya habia nacido se le ve de otro manera, los colores que se ven son mas suaves y el va de blanco como ~~este~~ el representa todo la pureza y virtud sin ninguna corrupcion, ante una España de

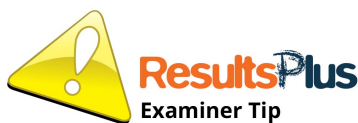
pasguerra, llena de sangre, muerte y odio.  
Crea un contraste muy fuerte, refleja la  
esperanza que Opelia no quiere saltar.  
Saltar. El fauno usa su hermano como una  
prueba, para ver si después de todo lo que ha  
pasado Opelia ha guardado su valentía  
y lealtad sin que nadie le haya ~~corruptido~~  
corruptionado.



This student shows very good manipulation of language and is not afraid of attempt complex structures. There are recurrent examples of complex structures such as '*si no fuera por su hermano, Opelia no hubiera tenido que vivir con un hombre tan malvado*', '*creando su propio mundo*', '*cuando se va acercando el nacimiento de su hermano*', '*se va perdiendo mas y mas*', '*Es importante que reconozcamos como*', '*verdaderamente no tiene ningún cariño, ni ningún amor*', '*cuando su hermano ha había nacido se le ve de otra manera*' and '*después de todo lo que ha pasado Opelia ha guardado su valentía y lealtad si que nadie le haya corruptionado.*' Unfortunately, there are frequent errors throughout the essay, as seen in some of these examples, which influence the accuracy mark.

Critical and analytical response (AO4): This essay has been given a mark in the 13 to 16 band as there is evidence of some convincing interpretations predominantly justified with appropriately selected evidence from the film. A higher mark would have been achieved if the conclusions were more persuasive and linked together better.

Range of grammatical structures and vocabulary (AO3): Given the consistent variety of grammatical structures, vocabulary and terminology appropriate for cinematic analysis a mark in the top band was given to this essay. As stated at the beginning of this commentary, accuracy was weaker, therefore a mark in the middle band (5 to 6) was considered appropriate.



Check for accuracy: Once you finish your essay, go over your answer and double check for accuracy. Remember that there are certain issues like agreements or accents that could easily prevent you from reaching a high mark.

## **Question 17**

La historia oficial

This film directed by Luis Puenzo was chosen by only a few candidates. They had to either analyse how adoption is perceived by different characters in the film or explain the importance of Alicia's profession for her evolution as a character.

## **Question 18**

La lengua de las mariposas

This film directed by José Luis Cuerda was a very popular film. Candidates had to either evaluate to what extent the value of friendship is important for the characters in the film or analyse how treason is presented in the film.

## **Question 19**

La misma luna

This film directed by Patricia Riggen was chosen by only a few candidates. They had to either evaluate to what extent money is important for the characters in the film or analyse the symbols used by the director to represent hope.

## **Question 20**

Las 13 rosas

This film directed by Emilio Martínez-Lázaro was chosen by only a few candidates. They had to either analyse how the stylistic techniques help the reader to understand better the situation in Madrid or explain the importance of the prison for the evolution of the characters.

## **Question 21**

Machuca

This film directed by Andrés Wood was chosen by only a few candidates. They had to either analyse how Gonzalo is affected by his relationships to other people or evaluate the importance of the locations presented in the film.

## **Question 22**

Mar adentro

This film directed by Alejandro Amenábar was a very popular film. Candidates had to either evaluate who is the most important character for Ramón (Roma or Rosa) or analyse how are the different cultural contexts presented in the film.

This script has been chosen to illustrate very good examples of referencing and use of terminology appropriate for cinematic analysis. This choice of question for this film was not the most popular among students; however, this student has done an excellent job analysing how the different cultural and social contexts are presented in the film.



Mar Adentro es una película sobre la lucha de un hombre tetrapléjico, Ramón Sampedro, para terminar su vida a través de la eutanasia. El director Amenábar ha usado los personajes diferentes y variados para representar los puntos de vista distintos que existen en la sociedad sobre la eutanasia. Además, la música ~~ha~~ <sup>ha sido</sup> usada para presentar un elemento de la cultura que rodea a Ramón, y el impacto de esta es la trama basada en su vida.

El contexto social de la eutanasia es uno de ~~esta~~ <sup>con muchos</sup> controversia, ~~grupos~~ <sup>grupos</sup> con opiniones opuestas. Se podría decir que mientras Ramón representa ellos en favor de ~~la~~ la eutanasia, el personaje religioso de Padre Francisco demuestra ellos es sociedad que creen que la eutanasia es un pecado. <sup>Podemos ver esta opinión religiosa en sus palabras que</sup> ~~Es la~~ ~~libertad~~ <sup>libertad</sup> que quita ~~la~~ <sup>la</sup> vida no es libertad. <sup>Es importante que</sup> ~~Es importante que~~ su personaje sea también un tetrapléjico para representar que una persona ~~en~~ <sup>en</sup> una situación similar puede tener un punto de vista completamente diferente. ~~Esta relación~~ <sup>Como resultado,</sup> la relación entre Padre Francisco y Ramón ha sido usada por el director como un microcosmo de la sociedad entera, y le da contexto social a la trama. Además, la influencia fuerte de la iglesia durante la dictadura de Franco ha significado que muchos de los personajes mayores en la película - como Joaquín y Joté, <sup>el padre y el hermano de Ramón,</sup> - comparten las opiniones de Padre Francisco, debido a <sup>sus</sup> ~~su~~ <sup>crianzas</sup> ~~crianza~~ en una época muy

represiva. <sup>Están</sup> También ~~están~~ <sup>están</sup> en contra de la ~~representación~~ <sup>representación</sup> eutanaica; ~~es~~  
y José dice: 'en esta casa no se va a matar nadie'.  
Su punto de vista tradicional es uno compartido por muchos  
~~grupos~~ <sup>más tradicionales y conservadores</sup> en la sociedad española, y por eso ~~estas~~ <sup>estos</sup> ~~personajes~~  
son muy importantes ~~en la película~~ para presentar el contexto  
social de la película.

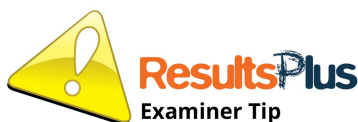


Following a thorough plan, this student has presented an introduction with plenty of terminology appropriate for this type of literary essay: '*El director Amenábar ha usado los personajes... para representar...*', '*la música ha sido usada para presentar...y el impacto de esta en la trama basada en su vida*', '*el contexto social*', '*el personaje religiosos de ... demuestra*', '*podemos ver est opinión en sus palabras*', '*es importante que su personaje sea*', '*como resultado, la relación entre...has sido usada por el director como un microcosmo de la sociedad entera*'.

It is important to notice the way in which the student has presented each argument clearly supported with relevant evidence (examples or quotes) that are explained in detail and linked appropriately to the question. This could partly be attributed to the time spent drawing a careful plan before starting the essay.

Critical and analytical response (AO4): This is an excellent example of how students can manipulate their knowledge and understanding of the text or film that they have studied to come up with fully relevant and detailed answer. This student has been awarded a mark in the top band.

Range of grammatical structures and vocabulary (AO3): Despite some accuracy issues, this student has a good knowledge of the Spanish language. The mark awarded is in the top band.



Plan for success: Your plan is crucially important when it comes to structure a fully relevant essay. Therefore, consider carefully how you are approaching this aspect of your exam preparation to make the necessary changes before the exam.

## **Question 23**

También la lluvia

This film directed by Icíar Bollaín was a popular film. Candidates had to either analyse how the director, Bollaín, presents the theme of religion in the film or evaluate to what extent Sebastian wants to improve relations with the indigenous people.

## **Question 24**

Todo sobre mi madre

This film directed by Pedro Almodóvar was a popular film. Candidates had to either analyse how the theme of motherhood is presented in the film or evaluate the role of men in the film.

## **Question 25**

Voces inocentes

This film directed by Luis Mandoki was chosen by only a few candidates. They had to either analyse the influence of Chava's family on his development or analyse how the director shows the effects of war on children.

## Question 26

Volver

This film directed by Pedro Almodóvar was the second most popular film. Candidates had to either examine how lying is one of the main themes in the film or analyse the mother and daughter relationships presented in the film.

This script has been chosen to illustrate some issues with the introduction and critical analysis.

La película 'Volver' de Pedro Almodóvar fue producida en 2006 y es una historia de amor, muerte y de intensos secretos. De hecho, Almodóvar muestra las fuertes relaciones de madres y hijas y refleja la independencia de estas mujeres.

En primer lugar, Almodóvar da una grande importancia al amor incondicional de Raimunda por Paula. La emoción de pasión y de proteger su hija muestra el amor maternal que ella tiene y Almodóvar presenta este después de la muerte de Paco. El hecho de que Raimunda había decidido a Paula que ella le matado refleja la manera de protección

incondicional Raimunda tenía<sup>100</sup>.

Igualmente, en esta sociedad que es muy difícil entre el campo del pueblo y de la solidaridad de los vecinos y la gran ciudad, Almodóvar representa la fuerza de la relación de Raimunda y Paula y como cada una ayuda al otro.

Almodóvar presenta la importancia que él tiene sobre la independencia de las mujeres y como están unidas frente de los problemas económicos o sociales de la sociedad. La comunidad en la que Raimunda ha tenido mucha ayuda para mejorar el restaurante demuestra la solidaridad de las mujeres.



This student starts the essay describing the type of film that Volver is and stating that Almodóvar shows strong relationships among mothers and daughters as well as reflects the independence of those women. This does not state which relationships are going to be analysed or how, however, it introduces the theme of independence of women, which is not clearly related to the question.

The following paragraph starts describing how important the relationship between Paula and Raimunda is, the evidence chosen to support this argument is very general without a specific example. This paragraph is followed by what seems to be 2 paragraphs which deal with solidarity and independence; however, the first section refers to Raimunda and Paula, but the second section talks about women in general. This shows loss of focus on the question.

Critical and analytical response (AO4): This essay was given a mark at the bottom of the 9 to 12 band given that some of the interpretations are appropriate, however the justification is often descriptive and as stated before there is occasional loss of focus.

Range of grammatical structures and vocabulary (AO3): This student has used some varied vocabulary, but this is not sustained. For this reason, a mark in the middle band (9-12) was given.



Plan your essay first: Decide which arguments you are going to use to answer the question and make sure the introduction and conclusion carefully link them altogether.

Keep it relevant: Some students find it useful to re-write the question they are going to answer to keep checking that every point and supporting evidence is relevant to it.

## Paper Summary

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

- In the translation, candidates should ensure they do not lose credit because of a careless lack of attention to detail.
- They should check their work carefully and try to ensure that responses address the wording of the task and do not end up answering some slightly different question.
- In their essays, they must set out their planning in Spanish to address the precise requirements.
- Essays should have a good shape and points should follow logically from one to another with a thread running through the work.
- When selecting topics to be studied in Sections B and C, candidates and teachers should consider carefully whether they have covered enough material to cover all potential questions.

As a whole, the very first sitting of this A Level paper was successful. There are lessons to be learnt in particular where the grammatical knowledge of the candidates is concerned. The translation will always be inspired from the grammatical list provided in the A Level specification. It is important that basic concepts as well as the most challenging areas of study are mastered in order to be able to score in each box of the translation exercise.

As far as the essays were concerned, we were pleased with the quality of the knowledge candidates demonstrated. Language does not have to be perfect in order to demonstrate a good critical response. Similarly, there were instances where language was very good but the question was not answered which led to the opposite effect. The grids are not mutually exhaustive and this is why each area can be marked on its own merits.

The standard of achievement in this unit was very comparable to previous 6SP04 sessions (to which this paper is very similar).

## Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>





