



Mark Scheme (Results)

October 2020

Pearson Edexcel Level 3 GCE
In Spanish (9SP0)
Paper 02: 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.

Section A – Question 1 (translation) into assessed language

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

Marking principles

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

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

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

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

Repeated capitalisation errors will not be penalised (for example *Español* instead of *español*).

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

	Text	Correct Answer	Acceptable Answers	Reject
1	New statistics were released for Valentine's Day,	(En) el Día de San Valentín se publicaron nuevas estadísticas	el Día del amor y la amistad el Día de los enamorados se publicó un nuevo estudio/reporte fueron publicadas / divulgadas / reveladas / salieron que sacaron (revelan <i>in box</i> 2) para San Valentín por San Valentín san valentín cifras	Día de Valentin
2	revealing a decline in	que revelan una caída en	muestran / declaran / informan / evidencian revelando / mostrando un descenso / declive una bajada / baja / reducción / disminución revelando que.... ha bajado	
3	the number of weddings in Spain during 2017,	el número de bodas en España durante (el) 2017,	la cantidad / cifra el total los números matrimonios en los matrimonios en las bodas parejas / personas que se casaron en el año 2017	españa

4	just 3.7 per 1,000 people,	sólo un 3,7 por cada 1.000 personas,	únicamente / solamente de cada 1000 habitantes,	gente para en cada
5	which is considerably lower than	lo cual es considerablemente menor que	(lo) que es ampliamente / notablemente más bajo menos	mas
6	the EU average of 4.3.	el promedio de la UE de un 4,3.	la media Unión Europea	EEUU
7	Countries where marriage	Los países donde el matrimonio	Las naciones Los estados en los que en los cuales los matrimonios las bodas casarse la tendencia a casarse	
8	is even less popular among	es aún menos popular entre	(la tendencia a casarse <i>in box 7</i>) es aún menor todavía es incluso menor son aún menos populares (<i>if a plural noun used in box 7</i>) en	
9	younger generations are Italy and France,	las generaciones más jóvenes son Italia y Francia,	las personas los jóvenes los más jóvenes	italia y francia
10	whether it be for financial or religious reasons.	(ya) sea por razones económicas o religiosas.	o bien por... o ... debido tanto a...como... tanto por razones... como... causas / motivaciones motivos económicos financieras / monetarias / de dinero de fe / creencias	es
11	According to the report,	Según el reporte,	De acuerdo al / con el Como dice... estudio / informe / reportaje	Acuerdo
12	registering as civil partners	registrarse como (una) pareja de hecho	inscribirse el registro / la inscripción de parejas de hecho / matrimonios civiles / uniones civiles parejas / compañeros civiles compañeros permanentes unión civil / de hecho matrimonio civil	registrándose registrar
13	has become more widespread	se ha extendido	se ha generalizado / expandido / ampliado / incrementado / popularizado ha aumentado se ha vuelto / hecho más común / popular se ha convertido en algo más común	mas

14	and Spanish legislation has been changing	y la legislación española ha ido cambiando	el reglamento / estatuto la reglamentación de España las leyes españolas (<i>verbs need to agree</i>) evolucionando / variando ha estado cambiando ha cambiado está cambiando se ha ido innovando / renovando / modificando / reformando / adaptando / transformando	Española
15	to give more rights to unmarried couples.	para dar más derechos a las parejas que no están casadas.	dando con el fin / objetivo de para que ... tengan... beneficios parejas no casadas parejas solteras	por
16	It is possible that this will be positive	Es posible que esto sea positivo	probablemente / posiblemente sea probable / factible vaya a ser tenga un efecto positivo provechoso / conveniente / bueno / beneficioso / favorable / ventajoso	será estará tendrá
17	for families, as same-sex couples	para las familias, ya que las parejas homosexuales	la familia porque / debido a que / puesto que / dado que las parejas del mismo sexo	heterosexuales
18	are also being taken into account;	también están siendo tenidas en cuenta;	consideradas / valoradas / apreciadas tomadas en cuenta / consideración tenidas presente se están teniendo / tomando en cuenta se tienen en cuenta	estando
19	hopefully, this will improve	ojalá que esto aumente	se espera con suerte / optimismo, esto aumentará esperamos / deseamos esperemos espero / deseo Dios quiera quiera Dios mejore / acreciente / enriquezca / optimice	que esto aumenta
20	diversity in the country.	la diversidad en el país.	la pluralidad / heterogeneidad la nación.	la variedad el campo

Sections B and C, Questions 2 to 26 (written response to works)

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (AO3)

It is recommended that, in order to give a detailed analysis of the work, students write between 300-350 words for each essay. This is sufficient for students to give relevant, justified points of view, arguments and conclusions with evidence from the work. The whole essay will be marked regardless of length.

General guidance on using levels-based mark schemes

Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level, you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band, depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

Critical and analytical response (AO4)

This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.

This grid should be applied twice, once for each essay individually.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is

possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable material.
1-4	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive. Limited ability to form arguments or draw conclusions. Response relates to the work but limited focus on the question.
5-8	<ul style="list-style-type: none"> Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive. Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments. Response relates to the work but often loses focus on the question.
9-12	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work. Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration. Response is relevant to particular aspects of the question, occasional loss of focus.
13-16	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work. Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together. Predominantly relevant response to the question.
17-20	<ul style="list-style-type: none"> Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work. Detailed, logical arguments and conclusions are made that consistently link together. Relevant response to the question throughout.

Range of grammatical structures and vocabulary (A03)

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

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"> Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted. Limited range of vocabulary resulting in repetitive expression. Limited use of terminology appropriate to literary and cinematic analysis.
5-8	<ul style="list-style-type: none"> Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted. Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive. Occasional use of terminology appropriate for literary and cinematic analysis.
9-12	<ul style="list-style-type: none"> Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing. Some variation in use of vocabulary, resulting in variation of expression but this is not sustained. Some use of terminology appropriate for literary and cinematic analysis.
13-16	<ul style="list-style-type: none"> Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay. Frequently varied use of vocabulary, resulting in regular variation of expression. Frequent use of terminology appropriate for literary and cinematic analysis.
17-20	<ul style="list-style-type: none"> Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing. Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways. Consistent use of terminology appropriate for literary and cinematic analysis.

Additional guidance

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

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

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they

can say, they may not be able to express themselves for all purposes, for example to develop arguments.

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

Complex language is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways
- all grammar and structures included in the grammar list that are specific to A Level.

Straightforward language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

Accuracy of language (A03)

This mark grid assesses students' ability to apply grammar and syntax accurately.

This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-2	<ul style="list-style-type: none">• Limited sequences of accurate language resulting in lapses in coherence.• Errors occur that often prevent meaning being conveyed.
3-4	<ul style="list-style-type: none">• Some accurate sequences of language resulting in some coherent writing.• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.
5-6	<ul style="list-style-type: none">• Frequent sequences of accurate language resulting in generally coherent writing.• Errors occur that occasionally hinder clarity of communication
7-8	<ul style="list-style-type: none">• Accurate language throughout most of the essay, resulting in mostly coherent writing.• Errors occur that rarely hinder clarity of communication.
9-10	<ul style="list-style-type: none">• Accurate language throughout, resulting in consistently coherent writing.• Any errors do not hinder clarity of communication.

Additional guidance

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

Errors that **do not hinder clarity**:

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

Errors that **hinder clarity**:

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

Errors that **prevent meaning being conveyed**:

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

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

Indicative content

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

Question number	Indicative content
2(a)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>There are different ways in which the structure of the play could be analysed, for example, the play is presented in three acts, which helps the audience to understand the characters' conflicts, see how the plot develops around the wedding, creating tension, and discover the supernatural world which surrounds the tragic events. Finally, the way in which the play starts and ends in the house of the Mother gives the audience a sense of inevitability.</p> <ul style="list-style-type: none">• In the first act the audience understands the characters' dilemmas: the Mother's fears, the uncontrollable attraction between Leonardo and the Bride, the social conflicts between the families due to financial issues and previous tragedies.• In the second act the tension rises, and the audience is drawn in more closely to the plot as all the characters gather to celebrate the wedding. The audience empathises with the Bride as Leonardo pursues her.• In the third act the audience is presented with some supernatural beings, such as the Moon and Death. The audience understands the inevitability of the tragedy.• The final moment of the play allows the audience to understand how women suffered at that time. For example, it focuses on the Mother, the Bride and the Wife who are suffering the consequences of these tragic events.• The dramatic structure of the play leaves the audience feeling the injustice of society.
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>The Groom is a secondary character, who is a catalyst in the tragedy and helps to portray the main themes of the play. His life is surrounded by the death of his loved ones, and, because of this, the Mother is very protective of him. His status in society emphasises the lower status of Leonardo. Finally, his marrying the Bride leads her and Leonardo to pursue their true passion.</p> <ul style="list-style-type: none">• Death: The Groom suffers the death of his own father and brother at the hands of Leonardo's family; however, he does not think much of it and thinks his mother is over-reacting.• Honour: Despite trying to protect the Groom all her life, the Mother sends him to find Leonardo and the Bride and seek revenge, knowing well that this could lead to his own death.

	<ul style="list-style-type: none"> • Social law: The Groom can ask for the Bride's hand because of his wealth and land, which accentuates the fact that Leonardo is poor and therefore not worthy of the Bride. • Forbidden love: Once the Groom marries the Bride, Leonardo and she decide to follow their passion by running away and disobeying the rules and restrictions of society, and, in that way, they fulfil their destiny, which is for Leonardo to die and the Bride to be widowed.
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Question number	Indicative content
3(a)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>Mamá Elena's three daughters are very different and their relationships as sisters vary a great deal. There are some positive examples of complicity, support and happiness as well as more complex and conflicting feelings such as jealousy and competition.</p> <ul style="list-style-type: none"> • Tita is a highly sensitive and caring person who is also a talented cook and whose love is frustrated due to family traditions. These characteristics are the opposite of Rosaura. She is scared of playing with Tita in the kitchen when they are younger and rejects her help in the kitchen after she gets married. • Rosaura is unhappy due to Tita's relationship with Pedro and decides to enforce the family tradition on her own daughter, despite seeing how much her sister Tita suffered because of this. This causes great anger in Tita. • There are moments of closeness between Tita and Rosaura, for example Tita is happy to look after her children and Rosaura also looks to Tita for help with her digestive problems. • Gertrudis is a passionate, curious and rebellious woman, who becomes the channel of love between Tita and Pedro. After Gertrudis has escaped from the family home, Tita still cares for her, sending supplies. • Whenever Gertrudis is back to see Tita, there is evidence of how happy they feel. Gertrudis becomes an accomplice supporting Tita and Pedro's relationship. • Once Gertrudis gives birth to her first child and there are questions about its ethnicity, Tita is happy to help Gertrudis by explaining who her real father is. This shows how far their support will go.
3(b)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>Laura Esquivel uses different narrative voices to provoke in the reader a close understanding of the characters; there is a mix of first person and omniscient narrators in different parts of the novel.</p> <ul style="list-style-type: none"> • The choice of narrator is key as the reader only focuses on the narrator at the beginning and end of the story. It starts by narrating in the first person and interacting with the reader with expressions such as, 'No sé

	<p><i>si a ustedes les ha pasado pero a mí la mera verdad sí</i>. This is very successful as it involves the reader in the story from the very beginning.</p> <ul style="list-style-type: none"> • The narrator becomes a third person omniscient narrator shortly after the beginning of the novel. This allows the reader to empathise with the characters by providing a more objective reflection of their feelings and thoughts. • At the end of the story the narrator becomes a first-person narrator again; this is very successful as it adds an element of realism and hope to the story by showing that Tita lives on through her cookbook.
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Question number	Indicative content
4(a)	<p>Crónica de una muerte anunciada – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>García Márquez uses different symbols to help the reader understand the characters and the circumstances that surround Santiago’s death. Some of those symbols are the weather, Santiago Nasar’s dream and his smell, the cutting up of animals and the letters written by Ángela Vicario.</p> <ul style="list-style-type: none"> • The disagreement in the discussion about the weather symbolises historical inaccuracy, showing that it is not possible to rely on what people remember; for example, Victoria Guzmán insists that it was sunny and hot, however the Colonel Lázaro Aponte says it was starting to rain. • Santiago’s dream predicts aspects of his death, such as the smell that comes out of him, which is very particular and disgusting. The town’s people remember that it stayed for some time. This symbolises the corruption of the rotten society of the time. • The throwing out of the entrails of the animals is a symbol of lack of compassion; for example, Santiago asks Victoria Guzmán to be more compassionate when she is cleaning the rabbits, throwing their entrails to the dogs. • Ángela Vicario’s letters are a symbol of unrequited love. Bayardo San Román collects them but does not reply.
4(b)	<p>Crónica de una muerte anunciada – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>Honour is one of the key themes in the text. It is presented through different characters such as Bayardo San Román, Ángela Vicario, the Vicario brothers and the lawyer.</p> <ul style="list-style-type: none"> • Bayardo is a proud man who sees his honour greatly affected by the betrayal of his wife. The only thing he can do is to take her back to her family home, despite the feelings he has for her. This is not enough to restore his honour and he ends up being rescued by his family in an advanced state of inebriation. • Ángela Vicario’s honour as a woman was allegedly taken by Santiago Nasar and she feels compelled to give in to her brothers who kill him in order to avenge her honour. She is portrayed as a victim of other

	<p>people's actions and is physically punished by her own mother for calling the family honour into question.</p> <ul style="list-style-type: none"> • The Vicario brothers are not criminals; however, they have no option left, given the social laws, other than to seek revenge and defend the family honour. Prudencia Cotes, Pablo Vicario's girlfriend not only agrees that he had to kill Santiago, but expects that him to do so, to fulfil his role as a man. This shows the significance of honour in society at the time. • The lawyer who defends the Vicario brothers in their trial clearly states that the murder was in legitimate defence of family honour. This was not only supported by the brothers, but also accepted by the tribunal. This emphasises how much importance is given to honour, even by the legal system.
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Question number	Indicative content
5(a)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Isabel Allende develops the character of Eva Luna showing the reader how she experiences different types of love through her life. There are examples of parental love, passionate love, sisterly love and eventually true love.</p> <ul style="list-style-type: none"> • Eva Luna experiences parental love from three different characters, despite being related to only one of them. Her biological mother protects her and creates a magical world for Eva Luna. When she dies, Eva becomes very close to Elvira, whom she refers to as grandmother 'abuela', and Eva feels gratitude and looks after her in her old age. Finally, Riad Halabí rescues Eva and becomes a father figure giving her enough tools to survive as an independent woman. • Mimí, initially called Melesio, ends up offering Eva a home once she leaves Riad. This is a great example of sisterly love as they look after each other and share new experiences. • Huberto Naranjo's relationship awakens a more passionate love in Eva. He offers her protection, freedom, passion but not a stable or permanent relationship. • Towards the end of the novel Eva meets Rolfe Carlé, who becomes her true love. Together they decide to start a new life after having suffered a lot during their lives. Their relationship brings them hope for a better future.
5(b)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Isabel Allende carefully uses symbols to help the reader understand the characters in the text. Some of these symbols are Consuelo's birth year, books, words and language and universal matter.</p> <ul style="list-style-type: none"> • Consuelo chooses the advent of a comet as the year of her birth. This gives her birth historical importance and creates a link and possible reason for Consuelo's uncertain origins and uniqueness.

	<ul style="list-style-type: none"> • Reading and writing are crucial elements in the lives of different characters, such as Consuelo, Eva Luna and Rhiad. This is represented by books, for example the Professor's house is described as a maze of books, <i>'un laberinto de libros'</i>, where Consuelo used to lose herself and where books were considered a treasure. • Words and language are given great importance and, in some instances, come to life. They represent the search for freedom and rebellion, for example when Eva rebels against her <i>'patrona'</i>, she describes the rising up of a big <i>'no'</i> within herself, which eventually ends up hitting the woman in the face. • Universal matter is a symbol of how important the written word is for the characters in their pursuit of freedom. It is a kind of papier mâché mixture used to create any kind of shape. This is exemplified later in the novel when the same universal matter is used to help free a group of political prisoners.
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Question number	Indicative content
6(a)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>García Márquez is inspired by different aspects of the Colombian society of the time, such as the dictatorship, corruption of the government and post-war challenges. These issues help him develop the themes of censorship, repression, poverty, uncertainty and hope.</p> <ul style="list-style-type: none"> • The story is set in a time of censorship, there is a state of martial law and a curfew which are evidence of the dictatorship (Rojas Pinilla's regime). The society presented in the text experiences repression and violence, for example Agustín, the son of the colonel, is killed because of sharing clandestine information. • The colonel's life is affected by the repression of the government which leads him to a life of poverty and uncertainty, which are key themes in the story. This reflects the life García Márquez had to live due to the closure by the dictatorship of the newspaper he was working for. • False expectations are a recurrent theme in the story. It is evident that the government is never going to honour the agreement reached at the end of the Civil War, leaving the veterans expecting a pension that would never arrive. This was also the case of García Márquez' grandfather, who died still waiting for his pension earned from fighting in the Civil War. • Corruption is another key theme which can be exemplified by how the colonel's lawyer makes it clear that the legal battle for the pension is almost a waste of money due to the paperwork and endless procedures. This is representative of society at the time under the laws imposed by the dictatorship.
6(b)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>The colonel is a character who is torn between his need to survive and his desire to live by his values: honour and hope. This is best portrayed by his</p>

	<p>conflict of interest: caring for his ill wife or nurturing a cockerel in the hope of a better future.</p> <p>It could be said that his wife is more important for the colonel because:</p> <ul style="list-style-type: none"> • She reminds him of how much he has done for his country and how ungrateful the government is for his efforts. Her cruelty leads him to a cathartic moment at the end of the story, when he feels empowered and invincible. • She keeps alive the memory of their son Agustín; she states that they are orphans of their own son and uses every opportunity to talk about him. • She is seriously ill and needs caring for but is willing to make sacrifices for her husband, for example selling things to get money for food. Despite making realistic and sarcastic comments about the cockerel, she supports the colonel when it comes to feeding the cockerel, even if that means that they won't have anything to eat themselves. <p>It could be said that the cockerel is more important for the colonel because:</p> <ul style="list-style-type: none"> • He chooses to feed the cockerel, even though his wife is in poor health and clearly needs to be looked after more than the animal. • The wife is constantly reminding him of their misery, whereas the cockerel gives the colonel hope, as he is confident it will win them enough money come January. • The cockerel links the colonel directly to his son, his resistance to the oppression, the support of all his friends and his idealism. The colonel feels that he should honour this by keeping the cockerel alive.
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Question number	Indicative content
7(a)	<p>El túnel – Ernesto Sabato</p> <p>Students may refer to the following in their answers:</p> <p>Isolation is a key theme in the story and is presented through different symbols such as the tunnel (the title), Juan Pablo's painting, the murder of María and the jail.</p> <ul style="list-style-type: none"> • The title of the novel is a symbol of Juan Pablo's loneliness and isolation. He describes his life as a tunnel with small windows that allow him to see the world without being noticed. • Juan Pablo's painting '<i>Maternidad</i>' has an almost hidden scene of a woman looking at the sea through a window in front of a quiet beach. This is a clear symbol of isolation, a separate scene from the main painting. • When Juan Pablo decides to kill María, he explains to her that he has no option but to do it, because she left him alone: '<i>Me has dejado solo</i>'. Her death is a symbol of desperation and the effect of isolation on Juan Pablo; it represents the lengths to which a lonely person could be driven.

	<ul style="list-style-type: none"> • In murdering María, Juan Pablo is killing the one person he loved, who could understand him, and with whom he could have had a relationship, had he not been paranoid and obsessive about her. By murdering her he therefore finds himself completely alone and isolated with no one to love or be loved by. • Prison is the place where Juan Pablo is telling his story. There he finds himself completely isolated from the world and only hopes that by writing the story someone may understand him: <i>'aunque sea una sola persona'</i>.
7(b)	<p>El túnel – Ernesto Sabato</p> <p>Students may refer to the following in their answers:</p> <p>Sabato places the story in Buenos Aires, Argentina. There are some elements in the novel that highlight the social context of Argentinian society at the time, for example Buenos Aires as a destination for refugees, the existentialist reflections, and female freedoms.</p> <ul style="list-style-type: none"> • The story takes place in Argentina in 1946, where European people are finding refuge from the war. Castel refers to Buenos Aires' millions of unknown inhabitants: <i>'millones de habitantes anónimos de Buenos Aires'</i>. He also mentions meeting the same person in Berlin, then in Italy and finally in Buenos Aires, which links the areas where many people came from. • The arrival of Europeans looking for refuge from the war led to the development of urban areas, which was not completely positive; an example of this is when Castel talks about <i>'la tristeza de la ciudad'</i> and how María stands out from it. • Castel continuously reflects on the ugliness of the world he lives in and his disengagement from society. For example, he refers to an ugly world full of misery: <i>'un mundo cruel lleno de fealdad y miseria'</i>. He also mentions how he struggles to make contact with other people as he tends to see them with disgust: <i>'la humanidad me pareció siempre detestable'</i>. • María's liberal attitude towards her sexuality could be linked to the gender equality issue at the time as there was a changing perception of the status of women following the rise to power of Perón as President of Argentina, with the active support of his wife Eva.

Question number	Indicative content
8(a)	<p>Ficciones – Jorge Luis Borges</p> <p>Students may refer to the following in their answers:</p> <p>Borges uses labyrinths to help the reader understand key themes of the stories such as order, chaos, curiosity, and death.</p> <ul style="list-style-type: none"> • Labyrinths are important in <i>Ficciones</i> as they represent the constant search for a place, the right place. They are designed by men for men, like in the story about Tlön: <i>'destinado a que lo descifren los hombres'</i>. This shows the reader the possibility of a logical order for the universe, despite the chaos around it.

	<ul style="list-style-type: none"> • Labyrinths are a symbol of uncertainty in <i>La lotería en Babilonia</i>. The secret draws take place in the labyrinth of the god who decides the future of free men, every sixty nights. The reader can empathise with the feelings of the individuals whose destiny is beyond their control. • Labyrinths make the reader understand the struggles the individuals face and the chaos they live in, for example in <i>El jardín de los senderos que se bifurcan</i>, there is mention of all men getting lost in a labyrinth: '<i>un laberinto en el que se perdieran todos los hombres</i>'. Labyrinths are a symbol of multiple parallel universes where men live. • In <i>La muerte y la brújula</i>, the main character pictures the world as a labyrinth from which men cannot escape, the reason being that all roads lead to Rome, which is the place where his brother is dying. Here labyrinths are a symbol of inevitability and fate.
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<p>8(b)</p>	<p>Ficciones – Jorge Luis Borges Students may refer to the following in their answers:</p> <p><i>Las ruinas circulares</i> is a story that presents the character of the wizard from the moment he appears badly hurt, until the point where he is ready to die. The evolution of this character is evident once the truth about his origin is revealed.</p> <ul style="list-style-type: none"> • When the wizard appears badly hurt, it is through sleep and dreams that he heals himself and finds his purpose. • After failing to create an imaginary man, it is through his dreams that he connects to a divine creature who offers him help, by explaining that only fire would reveal the identity of his creation. This is connected to the end when the wizard finds out about his own identity as an imaginary being through his contact with fire. • Once his creation, his son, is ready to be sent to the world, the wizard decides to wipe his memory to make it easy for him to interact with the world; this is linked to the beginning where he himself has no recollection of his own past. This shows that he has evolved from an individual with no past into a father with a memory and a fulfilled purpose. • At the end when he faces his true nature, he feels relieved, but humiliated and horrified to know that he is someone else's dream. This completes his evolution as he is fully aware of his condition and consciousness.
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Question number	Indicative content
<p>9(a)</p>	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>Lorca uses the character of Bernarda to give the audience a glimpse of society at the time. Some of the issues that she highlights are gender inequality, religious beliefs, sexual prejudice, social status and the importance of reputation.</p> <ul style="list-style-type: none"> • Bernarda explains that men and women have clearly differentiated roles in society: '<i>hilo y aguja para las hembras. látigo y mula para el varón</i>'; this demonstrates how women were expected to do handicrafts while men are meant to work the land and maintain control.

- The only outing that Bernarda approves of is going to church and the only man that women are entitled to look at is the priest: *'no deben mirar más hombre que al oficiante'*. This shows her respect for religion.
- Women are not expected to have sex out of wedlock; Bernarda is very clear about that when referring to the Librada's daughter, asking for her to be punished for her indecency (having a child): *'que pague la que pisotea su decencia'*.
- When Enrique Humanes was interested in Martirio, Bernarda prevented this as he is the son of a labourer and not worthy of mixing with Bernarda's family: *'Mi sangre no se junta con la de los Humanes'*.
- Reputation is very important for society at the time and Bernarda does everything in her power to keep up appearances: *'Y si pasara algún día estáte segura que no traspasaría las paredes.'* Bernarda ensures that anything that happens in the house will not be seen outside those walls; this emphasises how the walls keep society out and the daughters in the house.

9(b)

La casa de Bernarda Alba – Federico García Lorca

Students may refer to the following in their answers:

Sexual attraction is an important theme in the play affecting the characters in many ways. It could be said that some of them, such as Paca la Roseta and María Josefa enjoy and express their sexuality either physically or mentally, which is positive, whereas Adela and Martirio are repressed or punished for their desires.

- Paca la Roseta is portrayed as a loose woman, who has a sexual encounter with Maximiliano. Despite his not being her husband, she comes back from the hill looking content and with a crown of flowers: *'traía el pelo suelto y una corona de flores en la cabeza'*. According to Bernarda she is the only bad woman in town, which means she does not comply with social norms.
- María Josefa appears for the first time wearing a crown of flowers and expressing her desire to get married to a handsome man by the sea. She is not afraid to express her desires: *'¡Bernarda, yo quiero un varón para casarme y tener alegría!'*. This gives her some satisfaction as Bernarda has no power over her dreams.
- Adela is blinded by her desire to be Pepe's woman. She describes her feelings as fire in her legs and mouth: *'este fuego que tengo levantado por piernas y boca.'* Her feelings lead her to her own death after announcing that she has been with Pepe, because she thinks Bernarda has shot him dead.
- Martirio is attracted to Pepe and this causes serious arguments with Adela, to the point that she rejects her as a sister: *'aunque quisiera verte como hermana no te miro ya más que como mujer'*. She also endures physical punishment from Bernarda for stealing a photo of Pepe from Angustias.

Question number	Indicative content
10(a)	<p data-bbox="331 136 1002 174">La casa de los espíritus – Isabel Allende</p> <p data-bbox="331 174 1121 212">Students may refer to the following in their answers:</p> <p data-bbox="331 241 1501 353">Isabel Allende chooses certain places to develop the story which help the reader to better understand the role of the characters and give an insight into the social and political conflict at the time.</p> <ul data-bbox="379 387 1501 1059" style="list-style-type: none"> <li data-bbox="379 387 1501 600">• The country where the events take place is a South American country, but the name is not stated; however, given the political changes presented in the novel (dictatorship following a coup that brings to an end the rule of a socialist leader). it is evident to the reader that it is Chile. This is successful as the author makes a critique of the Chilean political situation without making it explicit. <li data-bbox="379 633 1501 813">• Family homes are the main setting for the story, highlighting the power women have within those walls as men exercise power in more public spaces, such as the government and social life where they are more influential. This fact helps the reader understand the gender differences in society at the time. <li data-bbox="379 846 1501 1059">• The actual house of spirits is the home that Trueba builds when he is engaged to Clara. The way they divide the house while they live there is an allegory of how people from different social classes and political views had to live together. Esteban occupies the front rooms, to show wealth, power and high social class, while Clara adapts the back of the house to her own needs, which contrast with the needs of Esteban.
10(b)	<p data-bbox="331 1093 1002 1131">La casa de los espíritus – Isabel Allende</p> <p data-bbox="331 1131 1121 1169">Students may refer to the following in their answers:</p> <p data-bbox="331 1198 1422 1272">Allende gives her main female characters names that evoke light, purity, clarity and a connection with the supernatural world.</p> <ul data-bbox="379 1305 1501 1888" style="list-style-type: none"> <li data-bbox="379 1305 1501 1417">• Clara is a kind woman who has the power of clairvoyance, which allows her to see beyond reality and predict future events. Her name is directly related to her ability. <li data-bbox="379 1451 1501 1630">• Blanca’s name means white which relates to purity, especially the purity of her love towards Pedro III García. Despite having to marry a different man due to family restrictions, she continues loving Pedro; they started a relationship when she was four and, after a great ordeal, Blanca ends up living with him in her adult life. <li data-bbox="379 1664 1501 1888">• Alba’s name could relate to two things: the colour white or dawn. The colour white represents her link to the other women in the family. The aspect of ‘dawn’ or ‘beginning of the day’ also represents her relationship with Trueba at the end of his life when he reflects on his own life and understands how things are changing. It could also refer to Alba’s desire for a better world after being tortured by the government.

Question number	Indicative content
11(a)	<p>Modelos de mujer – Almudena Grandes Students may refer to the following in their answers:</p> <p>Almudena Grandes uses contrast in each one of the short stories to introduce different types of women; they vary in aspects such as physical appearance, mental health, religious beliefs, approach to love and motherhood.</p> <ul style="list-style-type: none"> • In <i>Los ojos rotos</i>, Miguela’s appearance and mental health change drastically when she is visited by the ghost of Orencio: ‘<i>sí era ella, pero otra, la mujer del espejo</i>’. This shows the contrast between a woman with Down’s syndrome struggling with social life and a woman without such a condition, experiencing love. • In <i>Bárbara contra la muerte</i>, Bárbara experiences the cruelty of some religious people who condemn her to a terrible death which contrasts with the serenity of her grandfather who reassures her and makes her feel confident: ‘<i>cuando se mueren las niñas como tú, van al cielo de los novios</i>’. This goes against the teachings of the church that scared Bárbara so much. • In <i>La buena hija</i>, there is a clear contrast between Piedad and Berta’s biological mother. They are clearly opposite models of motherhood, which lead Berta to a dilemma that is resolved when she acknowledges these differences. • In <i>Amor de madre</i>, the concept of love varies a lot from Marianne, who loves freedom, exploring new things and loving different people, and her mother who finds a way to express her love towards her daughter by keeping her isolated, drugged and supposedly safe. Marianne’s mother feels that this is what any mother would do: ‘<i>Y qué no haría una madre por su única hija...</i>’.
11(b)	<p>Modelos de mujer – Almudena Grandes Students may refer to the following in their answers:</p> <p>Almudena Grandes chose Modelos de mujer as the key story of the book as it presents two stereotypical models of women regarding physical appearance and personality. However, it could be said that she moves away from this idea as the story develops.</p> <ul style="list-style-type: none"> • Eva is a beautiful and attractive woman, ‘<i>abrumadoramente guapa</i>’ according to Lola. Eva is a model, who gives great attention to her physical appearance and is not interested in intellectual matters. She is very self-confident: ‘<i>dijo que yo era exquisita</i>’ and expects to achieve anything she wants because of her looks. • Lola represents the stereotypical intellectual Spanish woman, who enjoys food, cinema, languages and who struggles to comply with the society’s expectations of what a beautiful woman should be like: ‘<i>desprecio inspiro a las redactoras de páginas de moda</i>’. • As the story develops the reader expects Rushinikov, the film director, to fall for Eva as he finds her so attractive, and it is clear that she gets anything she wants. However, Lola has a more profound effect on him. The stereotype then is challenged and is no longer valid: ‘<i>Eva no tenía muy buen aspecto, yo resplandecía</i>’.

Question number	Indicative content
12(a)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Carmen Laforet carefully chooses the places where the story develops to highlight the main themes of the novel such as hope, personal development, social class, war and friendship.</p> <ul style="list-style-type: none"> • At the train station, Andrea experiences hope when she first enters Barcelona on her own to start a new life: <i>'me parecía una aventura agradable y excitante'</i>. However due to difficulties, she arrives late and there's no one waiting for her. This is an example of the challenges and difficulties she will experience later. • The university welcomes Andrea to a world of knowledge and opportunities. This highlights the theme of personal development. For example, when she sees the building for the first time, she feels welcome: <i>'me conmovió con un grave saludo de bienvenida'</i>. • Pons and Ena's houses contrast with the Barrio Chino; this contrast between social classes is evident throughout the novel and Andrea keeps on moving from one to the other trying to find her place in the world. • The Santa María del Mar church is presented as a typical example of gothic art which was burnt during the war. War is a theme that, despite not being openly discussed, significantly affects the environment where Andrea lives. • When Andrea goes to the coast with her friends, she experiences freedom, happiness and friendship. This contrasts with the repression and poverty that she feels when she is at her family home.
12(b)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Laforet introduces Román as a character with a complicated and enigmatic personality, who affects people in different ways; it could be said that he is portrayed in a negative way by Gloria and Andrea, while Ena and her mother find an irresistible attraction to him. The choice of language also helps the reader understand the character.</p> <ul style="list-style-type: none"> • Gloria thinks that Román is an evil and cowardly person who is willing to betray people for money. She also thinks that he can deceive people but deep down she knows he is a bad person: <i>'en el fondo es malo'</i>. • Andrea struggles to understand Román but after living with him, she realises that he is a mean man: <i>'es una persona mezquina y mala'</i>. • Ena highlights two conflicting aspects of Román's personality. On the one hand he is attractive, and he is a great artist but on the other hand he is evil and mean to the point that she thinks he is crazy: <i>'yo creo que está loco'</i>. • Ena's mother refers to Roman's extraordinary talent and the magnetic attraction he inspired, but later she explains how she was surprised to

	<p>realise how sadistic and cruel he could be: <i>'su sadismo, su crueldad, sus trastornos'</i>.</p> <ul style="list-style-type: none"> The author also uses language to emphasise the different aspects of Román's personality. To describe his positive features, she uses words such as: <i>'simpatía', 'original', 'magnetismo', 'atractivo'</i>. She also uses words such as: <i>'malo', 'malvado, 'mezquino', 'soez'</i> to show the negative features of his personality.
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Question number	Indicative content
<p>13(a)</p>	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>The theme of isolation is key to the novel. It is presented through lonely children of absent fathers, through certain characters such as Tía Emilia and the island where the story develops.</p> <ul style="list-style-type: none"> Matia feels lonely because her father is away, she recognises that she does not know him: <i>'mi padre (tan conocido, tan ignorado...)'</i>. She decides to make up a father to help her deal with her own struggles and feel less isolated. Borja blames the war for taking his father away from him, leaving him alone: <i>'Mi padre en el frente luchando por esa gentuza... Y yo aquí, tan solo.'</i> This shows that he would rather have his father with him as he does not appreciate his father's role in the war. Tía Emilia shows isolation by living withdrawn within herself; she is described as distracted or daydreaming as well as acting as a ghost: <i>'distráida o ensimismada'</i> or <i>'como un fantasma'</i>. Matia's family feels isolated on the island as they long for news from mainland Spain. They feel trapped and condemned to live there forever, <i>'comprendí que me quedaría allí para siempre'</i>.
<p>13(b)</p>	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Doña Práxedes is a very traditional woman who values Catholicism and religion in general, and who shows plenty of power and authority in the midst of moral and physical decadence. These features of her personality are presented through the following symbols: the house, her name, the cane and the image of tenant farmers.</p> <ul style="list-style-type: none"> Matute compares the house to the local church to emphasise the importance of religion for doña Práxedes. She mentions that both places are humid, damp: <i>'oscuridad verde y húmeda'</i> and <i>'la humedad negroverdosa'</i>. Borja thinks of his grandmother as a whale, while Matia thinks the church looks like a whale. Her name could be a symbol of tradition. In Greek the word <i>'praxis'</i>, means accepted practice or custom. This is also exemplified when doña Práxedes is described by Matia as <i>'la abuela con sus rígidas costumbres'</i>.

	<ul style="list-style-type: none"> • The house shows signs of dirt which reflects the moral and physical decadence of doña Práxedes and her family. For example, the house is described as full of dust: <i>'Toda la casa estaba llena de polvo'</i>. • Following the death of her husband doña Práxedes is left in control of the family house and land. The cane that she carries all the time is a symbol of her power, as she doesn't need it for health reasons: <i>'un bastoncito de bambú con puño de oro, que no le hacía ninguna falta'</i>. • The image of the peasants that Matia uses to describe how doña Práxedes looks at them emphasises her dismissive attitude towards them: <i>'eran como peones en un mundo de juguete'</i>.
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Question number	Indicative content
14(a)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>Ramón Sender uses complex narrative techniques to produce a powerful effect on the reader. Some of the techniques used are parallel narrations, the ballad, the impressionist presentation of the characters, the use of repetition and the revelation of Paco's death at the start.</p> <ul style="list-style-type: none"> • There are two main story lines, both told from the perspective of a third-person narrator; the present one focuses on Mosén Millán, and the past one focuses on Paco through the memories of Mosén Millán. This allows the reader to understand the feelings and emotions of Mosén Millán almost to the point of feeling sorry for him. • The use of the ballad, <i>el romance</i>, as a lyrical break during the narration has two purposes; firstly, it gives the reader a snapshot of the event that Mosén Millán is going to narrate next from a different perspective. It also introduces other voices, such as the altar boy, don Gumersindo and don Valeriano. This presents a more objective view of the story. • The author chooses to make an impressionist presentation of the characters, minimalizing their features and personalities. This leads the reader to focus on specific aspects which are a clear allegory of Spanish society at the time. For example, señor Cástulo represents the bourgeois sector of the society. He is interested but cautious, and he is not trusted by either side of the war. • The use of repetition highlights to the reader the fact that the town has left Mosén Millán alone, probably to blame him for Paco's death. For example, Mosén Millán asks repeatedly if anyone has come to the service, to which the altar boy repeatedly answers that there is no one in the church: <i>'No hay nadie en la iglesia'</i>. • The reader knows from the beginning of the story that Paco is dead. This creates more interest in the reader to find out the circumstances of his death.
14(b)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p>

	<p>Social inequality was a clear issue during the time of the story. Sender uses different characters and events to highlight this in the story, such as the visit to the caves, the ownership of the land, Paco and the rich people in town.</p> <ul style="list-style-type: none"> • The visit to the caves exposes the reader to a cruel reality: people living in extreme poverty without access to basic commodities such as water or electricity. The author emphasises how shocked Paco is by this visit, which highlights his lack of awareness of this situation, given his relatively comfortable life. This visit is very significant as it is the moment when Paco first becomes aware of social injustice and the Church's attitude towards it at the time. • The ownership of land highlights the inequality among people in Spain. The Duque is entitled to be paid rent for his extensive land, without having to do anything; all the work is done by the peasants who have to pay him rent. • Paco grows to become a highly politically and socially active person, which leads him to being elected as a member of the council. He fights openly for social equality, encouraging people to embrace the agricultural reform and refuse to pay rent to landowners. • Corruption is an issue that exacerbates the differences between social classes; for example, don Gumersindo and don Valeriano enjoy a position of power in the town, which allows them to benefit from their alliance with people such as the Duque; this means that they are not interested in looking after the peasants and poor people who depend on them.
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Question number	Indicative content
15(a)	<p>Diarios de motocicleta – Walter Salles Students may refer to the following in their answers:</p> <p>At different stages, Ernesto and Alberto find themselves in front of bodies of water which become milestones in their story, for example the river where they lose their tent, Lago Frías and the river on the way to the leper colony.</p> <ul style="list-style-type: none"> • When Alberto and Ernesto's tent is taken by the river, Alberto shouts 'llevátela' in anger. This is a symbol of the power of nature; the force of the water and wind makes them homeless. This forces them to interact with people in a different way. • Water is a symbol of illness as Ernesto becomes seriously ill after swimming in a lake to catch some food. This highlights the vulnerability of Ernesto. • At Lago Frías in Argentina, water is a symbol of hope and unity between two countries, Argentina and Chile. This inspires the main characters to open a hospital there where they will treat people without charging them any money. • On their way to the leper colony, Alberto and Ernesto travel by boat and the river is a symbol of division. People who are ill travel separately from those who are healthy, and they do so under more precarious conditions. This is also evident at the leper colony in San Pablo, Perú, where the river separates the healthy staff from the patients.

<p>15(b)</p>	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers:</p> <p>Ernesto experiences different cultures and social backgrounds through the film which help him develop a sense of identity and belonging. This can be seen when Ernesto visits the family of Chichina, when he shares an evening with the communist couple in the desert, at Machu Picchu and at the leper colony in San Pablo.</p> <ul style="list-style-type: none"> • Chichina’s family make it clear that Ernesto does not belong to their social circle and is not even allowed to sleep in the house. At the dinner table he does not relate to people of this social class, which starts to make him question his own identity. • Ernesto wants to identify himself with the communist couple, as they are all travelling through the desert. However, it is clear that they do not come from the same social background when Ernesto explains to the couple that he is travelling with Alberto because they want to, not because they have to. • When Ernesto reaches Machu Picchu, he starts to wonder how he can feel such a strong connection to something that had disappeared long before he was even born, such as the Inca culture. He starts searching for his identity through his indigenous roots. • At the leper colony in San Pablo, Ernesto identifies himself with those people who are discriminated against because of their illness, and on his birthday, he makes this public by reuniting with them, which leads him to conquer his fears and empowers him.
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Question number	Indicative content
<p>16(a)</p>	<p>El laberinto del fauno – Guillermo del Toro</p> <p>Students may refer to the following in their answers:</p> <p>When the events unfold at the end of the film, there is a clear difference between the real and fantasy world, so it could be argued that the end is both positive and negative, depending on the world that is being considered.</p> <p>It could be said that the end is positive for Ofelia because:</p> <ul style="list-style-type: none"> • She challenges the Faun which allows her to complete her last challenge: sacrificing the blood of an innocent person. By refusing to sacrifice her own brother, she saves him and, by so doing, shows that unquestioning obedience is not always right. • Once she dies in the real world, she is reunited with her parents and brother in the fantasy world, where she is received as Princess Moana. This is all she wanted since she first met the Faun. <p>It could be said that the end is negative for Ofelia because:</p> <ul style="list-style-type: none"> • There is no evidence that the fantasy world really exists, apart from in Ofelia’s mind, as no one else has contact with the Faun. Therefore, it is impossible to say that she has a better life after her death.

	<ul style="list-style-type: none"> • Ofelia dies thinking that her family is destroyed, and that the only survivor, her brother, is now in Vidal's hands. Ofelia sees that she could not save her mother or her brother, which is negative.
16(b)	<p>El laberinto del fauno – Guillermo del Toro Students may refer to the following in their answers:</p> <p>The war and its effects on the Spanish people are evident throughout the film and some of the director's ways of presenting them are through references to the lack of food, violence, the attitude towards women and the feelings of fear and inequality.</p> <ul style="list-style-type: none"> • There are two groups of soldiers fighting, one based at the mill and the other one hiding in the woods. This is a clear representation of how society is affected by war. • Vidal issues ration cards to control access to food by the locals; his intention is to block the guerrilla's food supplies. This has a detrimental effect on all the people as they have very limited resources and the opposition army is weakened. • Despite the rights that women had won with the Republic, the war gives the fascists the power to treat women as second-class citizens. This is evident in the way that Vidal refers to Mercedes: "<i>solo una mujer</i>". • Violence is seen throughout the film, for example the peasants fear for their lives as Vidal's officers are merciless and take people's lives without a second thought. This is exemplified when Vidal kills the peasants without having enough evidence of their working for the resistance. • People fighting on each side face very different conditions, which highlights the inequality; for example, Vidal, his officers and members of the Church discuss their plans while enjoying a banquet; on the other hand, the rebels are suffering due to lack of food and medical assistance.

Question number	Indicative content
17(a)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>La historia oficial is an Argentinian film that is set towards the end of the dictatorship, which means freedom of information is an issue. The title of the film emphasises the idea of multiple truths, how the stories of individuals become the history of a country; it also refers to Alicia's role as a history teacher and Roberto's links with government officials.</p> <ul style="list-style-type: none"> • By advertising the film as the official story, the director highlights that there were many versions of the truth at the time, given the censorship imposed by the dictatorship. • It is also about how the stories of different individuals become the history of a nation, and how important it is to keep it alive. The struggles of the Mothers of the Plaza de Mayo are a reality that is still relevant for Argentinian society as well as the horrors lived by people who were tortured and killed during the dictatorship. An example of this is Ana, who was tortured, but managed to escape into exile.

	<ul style="list-style-type: none"> • Alicia is a history teacher, whose role is to teach the curriculum as prescribed by the textbooks, but her students challenge the content of them, <i>'la historia la escriben los que matan'</i>, history is written by those who kill. An example of this are the stories told around Mariano Moreno's death, which Alicia disregards as they are not the official account. • Roberto is a successful businessman who has very close links to government officials. This allows him to live a comfortable life with his family, which he sees crumble as the dictatorship starts to fall.
17(b)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>Friendship is important for all the characters and helps us to understand the social context of the film. This can be seen through Roberto's friends and their links to the dictatorship, Ana's friends, Alicia's friendship with Benítez and finally the relationship of Gaby's true grandmother with Alicia.</p> <ul style="list-style-type: none"> • Roberto keeps a close relationship with people who support the dictatorship. Thanks to the strong links between government officials, corrupt businessmen, priests and civilians who were allies, the dictatorship thrived. For them, friendship is very important to survive in society and anyone who expresses different ideas is considered a traitor. • Alicia's friends have little or no knowledge of the violations of human rights happening because of the dictatorship. Once Ana opens up to Alicia and explains the real reasons behind her exile, Alicia finds it difficult to believe and ends up asking her to leave, as Ana suggests that Gaby may be a child of one of the people who disappeared. • Alicia's friendship with Benítez leads to the discovery of an alternative reality which Alicia did not know before. She becomes inquisitive as she realises how many people are against the injustices of the dictatorship, and how close she is to that sector of society that is allowing these abuses to happen. • Gaby's grandmother becomes a close ally to Alicia to help each other unravel the truth about the kidnapped babies and the dramatic fate of those citizens who dare question and rebel against the government.

Question number	Indicative content
18(a)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>José Luis Cuerda uses a variety of cinematographic techniques in the film, such as the camera shots, the pace of scenes, the choice of locations, the language and the soundtrack. They all have a direct effect on the viewer.</p> <ul style="list-style-type: none"> • The camera shots are mostly long and wide, focusing on the characters exploring and interacting with nature or the town, this highlights to the viewer the rural aspects of the town. • Many scenes appear to be slow, which reflects the slow pace of rural life. Most of the locations are either outdoors in nature, in the town square

	<p>or in the privacy of people’s homes. The choice of locations emphasises to the viewer that this story could have happened in any Spanish rural town.</p> <ul style="list-style-type: none"> • The dialogues tend to be short and the language simple and colloquial, apart from the language used by the teacher. Don Gregorio is shown as a well-versed man who has long dialogues and even monologues because Cuerda wants to emphasise the importance of what he has to say. This allows the viewer to see how don Gregorio stands out from the community because of his knowledge and unwavering beliefs. • The majority of sounds throughout the film are usually what you find in nature, for example the dogs barking, the birds singing. These sounds give an impression of peace and tranquillity in the countryside. This contrasts greatly with the melancholic soundtrack and the violent shouting used to emphasise the dramatic end.
<p>18(b)</p>	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p><i>La lengua de las mariposas</i> is a film that uses the stories of some rural characters to portray the conflicts leading to the Spanish Civil War. This can be best seen through the characters of Moncho, don Gregorio, the Chinese girl, Carmiña and O’Lis.</p> <ul style="list-style-type: none"> • Moncho could represent Spain under the Republic, discovering life through nature without the limits imposed by religion and tradition. He learns to love the Republican ideology as it has given him a love for knowledge but, when his family’s safety is compromised, he is willing to rebel against it to save them. • Don Gregorio could represent the Republic, its liberal ideology and teachings. He manages to live in a society with conflicting ideologies by respecting people and using education as a tool for change. He sticks to his principles until the end, despite putting his safety at risk. • The Chinese girl represents those from different cultures who are not accepted. She is considered different, exotic, beautiful, but is abused by her own husband, who could represent those in power, as he takes advantage of her vulnerability. • Carmiña and O’Lis could both represent Spain, the rural life for marginalised and poor people; they start a relationship, which is passionate and strange, especially as they have sex out of marriage, which is highly condemned by Spanish people.

Question number	Indicative content
<p>19(a)</p>	<p>La misma luna – Patricia Rikken Students may refer to the following in their answers:</p> <p>Rosario is a key character, who portrays some of the social issues that illegal immigrants face while living in the USA, such as a lack of job security, separation from their family, their hope to achieve the American dream and the desperate measures they will go to in order to achieve legal status in the country.</p>

	<ul style="list-style-type: none"> • Rosario works for rich families as a maid but, due to her illegal status, she has no job security and is paid low wages. An example of this is when one of the ladies she works for lays her off without any notice or payment. This is a common scenario in the film. • Many immigrants leave their families behind, as crossing the border together can be extremely dangerous. For example, Rosario decides to leave her mother and son after being abandoned by her husband. Without her family, the only contact is a weekly phone call and the money she sends for her son. • There are skilled and unskilled workers in the film who prefer to sacrifice being with their families in order to save up and have a better future for all of them. For example, Rosario decides to pursue the American dream as she wants a better future for her son and thinks that, by staying in Mexico, she is not likely to achieve this. • One of the possible ways of achieving legal status in the USA is to marry an American citizen. Rosario avoids this at all costs, but it becomes evident that this is probably the only way she will be able to bring Carlitos to live with her.
<p>19(b)</p>	<p>La misma luna – Patricia Rikken Students may refer to the following in their answers:</p> <p>Given the difficult circumstances the characters live in, many of them worry about their own survival, which in some cases leads to their betraying people. This could be exemplified through the characters of Óscar, Carlitos’ father, and Josefina and Manuel, Carlitos’ aunt and uncle. It could also be said that some characters choose hope over betrayal and therefore hope is one of the most important themes.</p> <p>It could be said that betrayal is one of the most important themes because:</p> <ul style="list-style-type: none"> • Óscar abandons Carlitos and his mother when Carlitos is very young. Once Carlitos finds him in the USA, Óscar has an opportunity to redeem himself and help Carlitos find Rosario; however, he chooses to betray them again and fails to show up. • Josefina and Manuel betray the trust Rosario has put in them and want to take advantage of Rosario’s mother’s death and claim custody over Carlitos. They are not interested in Carlitos’ welfare, but instead want to have access to the money Rosario sends him. For them it is worth betraying their family for that money. <p>It could be said that betrayal is not one of the most important themes because:</p> <ul style="list-style-type: none"> • Carlitos thinks that his mother left because she didn’t love him, he feels betrayed by her, but soon Enrique explains that no one makes such a decision without a good reason, and that for Rosario, Carlitos is that reason. This shows that love and hope are more important to Carlitos than betrayal. • Despite struggling at the beginning to bond with Carlitos, Enrique develops a strong relationship with him and, when he has the opportunity, he sacrifices himself to ensure Carlitos reaches his

destination. This shows that love and friendship are more important to Enrique than betrayal.

Question number	Indicative content
20(a)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>Blanca is the eldest of the 13 roses and despite being assassinated along with the others, her background is different, which highlights the horrors and injustices of the war.</p> <ul style="list-style-type: none">• Blanca has a strong Catholic background, she is a deeply religious woman who always supported the right-wing governments and who lived by strong conservative principles. This represents the section of the society which was not openly against the fascist government.• Blanca is a pianist, and her husband is a musician too. Their music groups were home to musicians of different political and ideological backgrounds, which was not an issue until the war. When Blanca chooses to give some money to a fellow communist musician, she becomes a supporter of the Republicans in the eyes of the fascists.• Blanca is not a militant of the JSU (<i>Juventudes Socialistas Unificadas</i>) or the PCE (<i>Partido Comunista de España</i>). This highlights that it was not only those who were actively involved in the resistance who were targeted by the fascists. Many people were executed for helping friends or family flee from the war.• Blanca's letter to her son shows that, despite the horror of her situation, she does not want her son to seek revenge or bear a grudge; instead she insists on the importance of his religious upbringing. This highlights the optimism and hope for a better future among the 13 roses in the midst of a desperate situation.• Overall Blanca's compassion and forgiveness contrast with the lack of leniency and understanding from Franco's regime and its officials.
20(b)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>The letters written by the 13 roses towards the end of the film highlight some of the main themes of the film such as cruelty, rebellion, love, youth and religion.</p> <ul style="list-style-type: none">• When the judges agree that the appropriate punishment for the 13 roses is the death penalty, these girls think that perhaps writing a letter to Franco to ask for leniency is their only option; however, they are also aware of the cruelty of the war and start to realise that their end is near.• The letters written by the roses are a symbol of rebellion, as they show the purity in their hearts, their love for justice and righteousness. Despite being killed at a young age, their legacy is everlasting, as they wished it to be: '<i>que mi nombre no se borre en la historia</i>'.• The letter written by Blanca to her son is a great symbol of love. She emphasises that she is dying for being good, but he must never feel

	<p>anger towards the people who killed her and his father, as good people never seek revenge.</p> <ul style="list-style-type: none"> • When the roses are gathered to write their last letters to their families, the scene resembles a school classroom with the guards and priest being the teachers and the roses being the students. This is a symbol of their youth and how that should be the place that they should be in, instead of a prison about to die. • Religion is a recurrent theme in the film, and it can be highlighted through the letters. First, the roses are told that unless they confess and repent their letters won't be sent to their relatives. Then, Blanca insists in her letter on the importance of religion and how her son should prepare well for his first communion.
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Question number	Indicative content
21(a)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>Machuca contrasts how different sectors of society live together and interact. They all react in their own way to the challenges raised by poverty; this can be seen through the characters of the priest, parents of students at the school, Silvana and the government officials.</p> <ul style="list-style-type: none"> • Father McEnroe has a proactive attitude towards poverty. He follows socialist ideals and believes that poverty can be overcome through education. He hopes that by bringing people together, coexistence will be better among people of different social backgrounds. • Many parents of the students at the school treat the students from poorer backgrounds with disdain and challenge the priest when there are outbreaks of violence in the school, blaming the new students instead of acknowledging the lack of tolerance of their own children. • Silvana and her family have endured poverty all their lives; she learns that it is important to survive while enjoying life; for example, she sells little flags to members of both sides of the protests, despite having a strong socialist ideology. • Silvana also identifies clearly the differences between her and her people "rotos" and Gonzalo's people "momios". She explains to Gonzalo that "momios" are ignorant rich people like him: "<i>un rico ignorante como tú</i>". • At the end of the film the government officials detain and kill people from poor neighbourhoods such as Pedro's to stop the protests and repress those who support socialism and Allende. This shows that the new right-wing government is not interested in improving the lives of poor people but rather in ending poverty by making them disappear.
21(b)	<p>Machuca – Andrés Wood Students may refer to the following in their answers:</p> <p>The main characters in the film come from very different backgrounds; this influences their choice of role model. Gonzalo struggles to make connections with his family, Silvana follows the ideals and example of her father and Pedro has a close relationship with his mother.</p>

	<ul style="list-style-type: none"> • Gonzalo’s mother, María Luisa, tries to connect with Gonzalo, but fails to find a way. Her lack of empathy makes Gonzalo feel insecure and isolated. It could be said that Gonzalo struggles to find a role model within his own family; however, he admires the work of Father McEnroe. • When Gonzalo meets Pedro and Silvana, he experiences a different concept of family and love; it seems that he wants to follow their example; however, when it comes to saving his own life, he has the same attitude as his mother and distances himself from the poor. • Silvana’s father, Willy, is a socialist who supports Allende and who makes a living of selling cigarettes and flags in the streets. He is a strong role-model for Silvana, who follows his example and dies defending him from the government officials. • Juana, Pedro’s mother, supports Father McEnroe’s project and believes that the world could be a better place, despite struggling to survive given the lack of support from her alcoholic husband. Pedro looks up to her and has the same kind nature; he wants to become a priest when he is older to help people and make a difference in society.
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Question number	Indicative content
22(a)	<p>Mar adentro – Alejandro Amenábar</p> <p>Students may refer to the following in their answers:</p> <p>The director uses key stylistic techniques to highlight Ramón’s feelings in the scene when he remembers the accident. Some of them are the camera shots, the use of the voice recorder, the music and the transition between the memories and the photographs.</p> <ul style="list-style-type: none"> • The director uses close-up shots to show Ramón thinking about the accident. He suddenly looks at the camera, and then there is a transition to the accident scene. This has a dramatic effect on the viewers as they feel empathy with the character. • When Ramón is at the scene of the accident, we see him re-living the event as the camera shots are from his perspective; he is looking at his girlfriend, at the sea and then touching his neck. The use of the camera here allows the viewer to understand the regrets Ramón feels about that day. He wishes he had died there and then. • The voice recorder is used to introduce a narrator to the story, it presents a Ramón from the past studying and re-living the accident and a Ramón in the present narrating and commenting on it. This adds another layer of description to that key scene. • The music is calm and melodic, and it builds up to the moment when he jumps; then the sound changes to emulate the sound of water as he crashes into the sea. • Ramón explains that, as he was drowning, he re-lived the most important moments of his life. This is carefully done by flashing between images of Ramón drowning, and the photographs that Julia is going through showing Ramón’s travels.

<p>22(b)</p>	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>Freedom is a key theme in the film and is presented through Ramón’s dreams, his book, his conversation with the priest and his death.</p> <ul style="list-style-type: none"> • When Ramón is carried away by the music and starts dreaming about flying over the hills and reaching the beach where he finds himself as a non-paraplegic man, he feels free to express his feelings to Julia and have physical contact with her, with the sea and with the outside world. • Ramón writes poetry to channel his thoughts, but never thinks much of it; however, Julia convinces him to publish his poetry, and promises him they will die together straight after the book is published. This becomes a beacon for Ramón and a sign that he is close to being freed from his body. • During Ramón’s conversation with the priest, it is made clear that freedom is seen differently by each one of them and therefore is a subjective concept. For the priest freedom without life is not freedom, whereas for Ramón, a life without freedom is not a life. • Rosa helps Ramón to reach ultimate freedom by supporting him with his desire to end his life. He is then free from the limits imposed by his own body, religion and society. He makes it clear during his video that he is the only one responsible for the decision, showing that despite his limitations, he is free to achieve his goal.
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<p>Question number</p>	<p>Indicative content</p>
<p>23(a)</p>	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>Antón is the character in the film who represents Colón. His behaviour and opinions are controversial and highlight the dualities between good and evil.</p> <p>It could be said that he is portrayed in a negative way because:</p> <ul style="list-style-type: none"> • The first time that the crew is rehearsing the scripts, Antón reads his script in an abusive way towards the waitress. He apologises to the lady but justifies his behaviour with the script. This creates a negative atmosphere and shows him as an arrogant person. • Antón has an alcohol problem, which gets in the way of the production of the film. He struggles to understand the character of Colón and finds refuge in drinking. This shows poor control of his emotions and lack of empathy towards his colleagues, who cannot continue with the film until he feels better. <p>It could also be said that he is portrayed in a positive way because:</p> <ul style="list-style-type: none"> • Antón challenges the conceptions that the crew has about Las Casas; Antón highlights the fact that Las Casas had slaves and therefore was not a supporter of the indigenous people all the time. This comment makes him unpopular amongst his colleagues but shows that he has a conscience.

	<ul style="list-style-type: none"> • Antón decides to stay with Sebastián to finish the film, because after studying his character in detail, he feels that he owes that to the indigenous people, an honest representation of what really happened during the Spanish conquest. • After the whole team disappears, he is the only one who approaches the truck with all the detainees and offers them his drink. This shows that he feels compassion towards the indigenous people.
23(b)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>The director presents clear elements that allow the viewer to understand some of the social context of Bolivia; some of them are the privatisation of public services, unemployment and job exploitation, and the conflicts between government and civilians.</p> <ul style="list-style-type: none"> • The film shows the residents of Cochabamba fighting for their access to water as this has been privatised by the government, allowing a private company, Bechtel, to take advantage of the locals. This issue is based on the Cochabamba Water War that took place in 2000. • Sebastián, the director of the film that is being produced in Bolivia, chooses this country as he can pay very low wages, which demonstrates exploitation of the indigenous people. When he is holding the auditions, there are a huge number of people applying for the roles of extras. This highlights the issues with unemployment in Cochabamba and the lack of job security in Bolivia. • As the film develops, the confrontations between the government and civilians become more and more violent, highlighting the lack of protection for the civilian population, and how far they are willing to go to protect their basic human rights. This is a recurrent issue in South American countries, especially when it involves indigenous communities.

Question number	Indicative content
24(a)	<p>Todo sobre mi madre – Pedro Almodóvar Students may refer to the following in their answers:</p> <p><i>‘Un tranvía llamado deseo’</i> is a play that has a significant effect on Manuela’s life.</p> <p>It could be said that the effect is positive as:</p> <ul style="list-style-type: none"> • When Manuela was young and took part in the play as Cristina, she enjoyed performing and despite being with a group of amateur actors, this role stays with her; this has a positive effect on her, as she is able to replace Nina and produce a successful performance. • It is during the production of that play that Manuela met Esteban, who would later become her husband and father of her son. This is positive for Manuela as she loved Esteban. • Manuela becomes friends with Uma, who is currently performing the play in Barcelona. Uma gives her a job as an assistant, and through this job Manuela also manages to help Agrado to leave prostitution. They all

	<p>become very close to Manuela, almost like family, which is very positive for her as her family lives in Argentina.</p> <p>It could be said that the effect of the play is negative because:</p> <ul style="list-style-type: none"> • During the play Manuela finds the character of Cristina very shocking, not only because she played it when she was young, but also because it reminds her of leaving Barcelona while pregnant. This is not a pleasant memory for her. • It is after watching that play that Manuela's son has the accident, which results in his death on his 18th birthday. This is extremely difficult for Manuela as she has to authorise the donation of his organs.
<p>24(b)</p>	<p>Todo sobre mi madre – Pedro Almodóvar</p> <p>Students may refer to the following in their answers:</p> <p>Lola is a key character that only appears in two scenes in the whole film, however, his role as a parent is highlighted through the characters of Esteban, Manuela and Rosa.</p> <ul style="list-style-type: none"> • Esteban, Lola's son, grows up without knowing anything about his father, apart from that he died before he was born. However, as Esteban himself explains it, it has left a hole in his life that he is eager to fill. Esteban highlights the importance of a father figure despite any imperfections he may have. • Manuela deems Lola not worthy of being a father to her son and decides to leave him without letting him know about her pregnancy. This decision is made based on Lola's issues with drugs and perhaps his sexual identity. This is important to show the dilemmas transsexual people face regarding parenthood. • Once Manuela meets Lola again, she realises how much she wanted to have a son and how devastated she is to learn about Esteban's death. This is important to show that Lola could have potentially changed her life had she known about her son earlier. • Through Rosa, Lola is able to become a parent, but can only approach Manuela and her baby son at Rosa's funeral. Lola is not able to look after her son given her health. This scene as well as the scene at the café with Manuela show a caring side of Lola's personality, implying that she could have been a loving parent had the circumstances been different.

Question number	Indicative content
<p>25(a)</p>	<p>Voces inocentes – Luis Mandoki</p> <p>Students may refer to the following in their answers:</p> <p>At the end of the film we see Chava leaving his family and we find out what happened to him years later. Although it could be said that the end is positive for Chava, overall the war had a devastating effect on people's lives.</p> <p>It could be said that it was positive because:</p>

	<ul style="list-style-type: none"> • Chava manages to escape death and reunites with his mother and siblings despite all the devastation caused by the war. This is positive for Chava, but many people died during the conflict. • Kella is able to send Chava to the USA to ensure he is not recruited to fight in the war. It is obvious that it is difficult for them, but it means hope for the whole family, especially Chava and Ricardito. • At the end we find out that a few years later he reunites with his family in the USA after being helped by many people. This is positive as they can all start a new life away from the war in El Salvador. <p>It could be said that it was negative because:</p> <ul style="list-style-type: none"> • Chava spends years away from his family trying to survive and waiting to bring his family over to the USA before Ricardito turns 12 and is recruited by the army. This is very uncertain for a young child after such traumatic events. However, many other children are recruited by the army and killed in the conflict. • Chava and his family end up fleeing El Salvador, their home country, to start a new life in a different country, with a different language and without much money, if any. The USA is not always that paradise that refugees are expecting to find. • Chava makes it clear that he could tell the story, but his friends could not, because they lost their lives in the conflict. This is obviously negative for Chava as he is traumatised by the experiences and losses he suffers because of the war, especially the death of his girlfriend Cristina María.
<p>25(b)</p>	<p>Voces inocentes – Luis Mandoki</p> <p>Students may refer to the following in their answers:</p> <p>Love is an important theme in the film. This can be seen through the lives of Kella, Cristina María, Mamá Toya and Chava.</p> <ul style="list-style-type: none"> • Kella is Chava’s mother, and she does everything she can to protect her family and provide for them. Her love towards her children makes her give up her job and invest in a sewing machine so she can work from home and be close to her children in case of an attack. • Cristina María is a girl in Chava’s class with whom he falls in love. Through her and her relationship with Chava it is possible to see hope and happiness despite the uncertainty of their lives. Cristina María is very important to Chava, and therefore it is devastating when he loses her. This highlights the cruelty of the war. • Mamá Toya lives in the countryside and wants to help Kella protect her children. She loves them and invites her to come and live with her to avoid the conflict in the town. She also supports them financially as much as she can, and she is with Kella when she sends Chava off to the USA. This shows that her love is unconditional, even though Kella does not necessarily follow all her advice. • Chava loves his family and we can see this in the way he protects Ricardito and Rosita during the attacks. He fulfils the role of the man of the house and cares for them. This can also be seen in the final scene

when he is saying goodbye to them, knowing that he is going to miss them all very much, especially Ricardito, the new man of the household.

Question number	Indicative content
26(a)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Volver is not only the title of the film, but also the title of the famous song that Raimunda sings. This is relevant as it highlights key themes in the film, such as coming back home, forgiveness, femininity, lost childhood and death.</p> <ul style="list-style-type: none">• Raimunda goes back to her home town which brings back memories of her childhood. Her link to it is now Aunt Paula, as she has lost both of her parents. It is only at the end that she returns there to find peace with her family. This is directly taken from Almodóvar’s life, as he comes back from Madrid to his home town.• The song Volver, that Raimunda sings at the restaurant, was made famous by Carlos Gardel; she gives an excellent performance of it and, given that the song was sung originally by a male artist, it is an example of the theme of femininity and the power of women, in contrast to men.• The song talks about coming back to your roots after suffering a life full of problems. This links to the theme of lost childhood and emphasises the struggles that Raimunda has gone through since she was a child and she first performed this song on TV.• Irene is forced to come back from the dead after Aunt Paula passes away. This highlights the theme of death in the film and how it has a profound effect on the lives of the characters and how superstitious beliefs allow her to live among the living without question.• Irene’s return from death leads her to go back to her daughters. Irene and Raimunda meet and forgive each other once the truth is unveiled. This shows how, once the main characters experience forgiveness and closure, they can lead a happier life.
26(b)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Characters deal with forgiveness in different ways. Some of them find the opportunity to forgive others, while other characters bear grudges for a lifetime.</p> <p>It could be said the following characters manage to forgive others:</p> <ul style="list-style-type: none">• Raimunda forgives Irene for not protecting her as a child, once she finds out the lengths she went to when she found out the truth about her abusive and unfaithful husband.• Sole forgives Irene for leaving her as a child, faking her own death. Sole accepts Irene back into her life without question. <p>It could also be said that the following characters do not forgive others:</p>

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| | <ul style="list-style-type: none">• Raimunda does not forgive her father for abusing her; however, by helping Paula to get rid of the Paco's dead body, she finds a way to deal with the abuse she suffered as a child.• Irene does not forgive her husband for abusing Raimunda and having a relationship with Agustina's mother. She takes their lives by burning the building where they are and has to live her life as a ghost because of this.• Agustina struggles to forgive her mother given that, as far as she is concerned, she abandoned her when she was a child. |
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