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Examiners' Report

Principal Examiner Feedback

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In SPANISH (9SP0_02)

Paper 2: Written response to works and
translation

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PAPER INTRODUCTION

This is the October sitting of Paper 9SP02. This paper was set as per the GCE 2016 Specification and is consistent with the format of the specimen paper. It is positive to be able to report that centres have responded well in preparing their students. There was evidence of good practice in teaching translation skills and in writing essays showing critical analysis of texts and films.

Section A - Q1

The summer 2020 translation related to Theme 1 of the specification, Evolution of Spanish society, subtheme: Changes in family structure. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

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

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

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

The translation was made up of 5 sentences with some very accessible items, such as 'the number of weddings in Spain', 'younger generations', 'are Italy and France', 'According to the report' and 'diversity in the country'.

Regarding complex structures, students were expected to use the *passivo* voice, the present subjunctive, perfect tenses, and the impersonal '*se*'; regarding handling of adjectives, students were tested on agreements, relative adjectives, as well as comparative forms. Another complex aspect was the use of constructions with verbs, ie avoiding the use of gerunds, verbs followed directly by a present participle, modal verbs followed by an infinitive, and relative clauses. Students were also expected to show good use of definite and indefinite articles, prepositions, adverbs, and conjunctions, as well as direct and indirect object pronouns.

The translation started with a phrase including the passive voice 'were released'. This could have been expressed via a phrase in the passive voice or by using the impersonal '*se*'. Most of the students had no problem translating the statistics and the comparative expression, however 'EU' proved more challenging as most either left it in English or translated it as '*los Estados Unidos*'.

The second sentence started with a noun that required a definite article; it is evident that students struggled to apply the appropriate rules to use articles effectively, as this

mistake was repeated throughout the translation. If a student forgot to add the relevant indefinite article more than once it was considered a repeated mistake. When translating the expression 'even less popular', some students ignored the word 'even' which failed to translate the full message. The final phrase of this section required the students to use the present subjunctive to translate the phrase 'whether it be'; it was good to see how successful students were at using a variety of expressions to convey the right meaning.

In the following sentence students needed to show their use of infinitives, the present perfect and present perfect continuous. Perhaps the most challenging item was the translation of 'registering', as students needed to use the infinitive form instead of the present participle form as it was presented at the start of a sentence. Some students found the expression 'unmarried couples' difficult to convey in Spanish.

The next sentence started with an expression that prompted the use of the present subjunctive 'it is possible that'; this was achieved by most of the students. The phrase 'are also being taken into account' was successfully translated using different renditions. The final section gave students another opportunity to show their knowledge of the subjunctive by translating the expression 'hopefully, this will improve'; some students translated this section using phrases that expressed the same meaning but did not require the use of the subjunctive, ie '*con suerte*'.

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

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

Question 1 Exemplar

Examiner comments:

This is an example of a candidate who achieved a below average mark in Q1. The candidate gained marks for points 1, 3, 4, 5, 9, 17 and 29 in the mark scheme.

Nuevas estadísticas fueron publicadas para el día de los ~~de los~~ ^{los} ~~namorados~~ ^{namorados}, revelando un declinio en los números ~~números~~ de matrimonios en España durante 2017, ~~apenas~~ ~~sólo~~ ~~solamente~~ ~~solamente~~ ^{solamente} ~~3.7~~ ^{por} ~~menos~~ 1,000 personas, que es ~~es~~ ^{es} ~~considerablemente~~ ^{considerablemente} ~~menor~~ ^{menor} que el ~~el~~ ^{el} ~~medio~~ ^{medio} del ~~EU~~ ^{EU}. Países donde ~~matrimonio~~ ^{matrimonio} es ~~más~~ ^{más} ~~menos~~ ^{menos} ~~popular~~ ^{popular} en ~~generaciones~~ ^{generaciones} ~~por~~ ^{por} ~~jóvenes~~ ^{jóvenes} son Italia y Francia, por ser ~~por~~ ^{por} ~~motivos~~ ^{motivos} ~~financieros~~ ^{financieros} o ~~religiosos~~ ^{religiosos}.

De acuerdo con la ~~reportagem~~ ^{reportagem}, ~~registrando~~ ^{registrando} ~~como~~ ^{como} ~~parejas~~ ^{parejas} ~~civiles~~ ^{civiles} es ~~más~~ ^{más} ~~común~~ ^{común} y la legislación Española ~~hay~~ ^{hay} ~~cambiado~~ ^{cambiado} para dar ~~más~~ ^{más} ~~derechos~~ ^{derechos} para ~~parejas~~ ^{parejas} ~~que~~ ^{que} ~~no~~ ^{no} ~~hay~~ ^{hay} ~~casados~~ ^{casados}. Es posible que ~~este~~ ^{este} ~~sea~~ ^{sea} ~~positivo~~ ^{positivo} para ~~familias~~ ^{familias}, ~~ya~~ ^{ya} ~~que~~ ^{que} ~~parejas~~ ^{parejas} ~~del~~ ^{del} ~~mismo~~ ^{mismo} ~~sexo~~ ^{sexo} ~~ahora~~ ^{ahora} ~~también~~ ^{también} ~~están~~ ^{están} ~~siendo~~ ^{siendo} ~~reconocidos~~ ^{reconocidos}; ~~tema~~ ^{tema} ~~que~~ ^{que} ~~eso~~ ^{eso} ~~mejora~~ ^{mejora} ~~la~~ ^{la} ~~diversidad~~ ^{diversidad} ~~en~~ ^{en} ~~el~~ ^{el} ~~país~~ ^{país}.

Note on point 1: 1 mark as 'día de los *namorados*' was accepted as a spelling mistake of 'día de los *enamorados*'.

Note on point 2: no mark given as 'un *declino*' was not accepted.

Note on point 3: 1 mark as 'los *números*' was accepted.

Note on point 4: 1 mark as 'por' instead of 'por *cada*' was accepted.

Note on point 5: 1 mark

Note on point 6: no mark as 'el *medio*' means something different to 'la *media*'; also 'EU' was left in English.

Note on point 7: no mark as the definite article was not included before '*países*' or '*matrimonio*'.

Note on point 8: no mark as the word 'even' was not taken into consideration in the translation.

Note on point 9: 1 mark as the lack of

definite article before '*generaciones*' was considered a repeated mistake.

Note on point 10: no mark as the phrase 'whether it be' was not correctly rendered.

Note on point 11: no mark as the phrase 'de acuerdo con' and 'reportagem' were not correct.

Note on point 12: no mark as the infinitive form was not used to translate 'registering'.

Note on point 13: no mark as the simple present 'es *más*' does not imply a change like the present perfect does with the expression 'se *ha* vuelto'.

Note on point 14: no mark as the phrase 'has been changing' was not translated correctly.

Note on point 15: no mark, wrong verb used to express 'are married'. The lack of definite article before '*parejas*' was considered a repeated mistake.

Note on point 16: no mark as the present subjunctive was not used after 'es *posible* que'.

Note on point 17: 1 mark as the lack of definite article before '*familias*' and '*parejas*' was considered a repeated mistake.

Note on point 18: no mark as there is an agreement mistake, '*reconocidos*' should be feminine plural as it refers to '*las parejas del mismo sexo*'.

Note on point 19: no mark.

Note on point 20: 1 mark.

Total marks: 7

Question 1 Exemplar 2

Examiner comments:

This is an example of a candidate who achieved an above average mark in Q1. The candidate gained marks for all points in the mark scheme, apart from 7 and 16.

Nuevas estadísticas fueron sacadas por el Dr de San Valentín, revelando una bajada en el número de bodas en España en 2017, solo 3.7 por 1000 personas, lo cual es considerablemente más bajo que la media de la Unión Europea de 4.3. Países en los cuales el matrimonio es aún menos popular entre las generaciones más jóvenes son Italia y Francia, aunque sea por razones económicas o religiosas.

Según el informe, ^{el} registrarse como una ~~matr~~ ^{pareja de hecho} pareja civil se ha expandido más y la legislación Española ha estado cambiando para darle más derechos a parejas sin ~~casarse~~ ^{matrimonio}. Es posible que esto será positivo para las familias, ya que ^{al} parejas del mismo sexo también se le están teniendo en cuenta; con suerte esto mejorará la diversidad en el país.

Note on point 1: 1 mark.

Note on point 2: 1 mark.

Note on point 3: 1 mark.

Note on point 4: 1 mark as 'por' instead of 'por cada' was accepted.

Note on point 5: 1 mark.

Note on point 6: 1 mark.

Note on point 7: no mark as the definite article was not included before 'países'.

Note on point 8: 1 mark.

Note on point 9: 1 mark.

Note on point 10: 1 mark as the accent in 'económicas' is not essential.

Note on point 11: 1 mark.

Note on point 12: 1 mark; excellent rendition.

Note on point 13: 1 mark.

Note on point 14: 1 mark.

Note on point 15: 1 mark as the lack of definite article before 'parejas' was considered a repeated mistake.

Note on point 16: no mark as the present subjunctive was not used after 'es posible que'.

Note on point 17: 1 mark.

Note on point 18: 1 mark.

Note on point 19: 1 mark as this was one of the options to avoid using the present subjunctive.

Note on point 20: 1 mark.

Total marks: 18

Examiner Tip

- Learn specific vocabulary from the 4 themes and consider the context in which a word is used to choose the correct translation.
- Plan regular grammar practice exercises following the prescribed grammar list in the specification.
- Make sure you read the whole text carefully before starting a translation. Identify grammar points covered during the A Level course, ie – pluperfect, subjunctive, future tense, etc.
- Revise continuous and compound tenses, modal verbs, and the subjunctive tenses.
- Carefully check the agreement between nouns, adjectives, and articles.
- Revise how to use definite articles as they are far more common in Spanish than in English.

- Practise homographs for which their meaning changes depending on accents (critical accents).

SECTIONS B and C

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

Some students were particularly careful when establishing the key ideas in the introduction which were followed up in order and then summed up in the conclusion – this structure was very effective, and it brought cohesion and coherence to their responses. It was noticeable that some students showed better critical analysis when writing about a book. Students used plenty of quotes from the novels and explained how characters and audiences would feel. They also gave reasons as to why those quotes were chosen to make their points. It is advisable for students who study a film in their first year to ensure they have plenty of revision of it closer to the end of the course to be certain they can show an appropriate level of understanding of the film in their essay.

Students were able to analyse and argue their points successfully using language such as *'pongamos por caso'*, *'se podría decir que'*, *'es necesario que consideremos'*, *'no cabe duda de que'*, *'si hubiera...habría'*, etc. Regarding terminology for literary and cinematic analysis, there were plenty of examples, such as *'metáfora'*, *'símbolo'*, *'simbolismo'*, *'narrativa'*, *'novela'*, *'paralelismo'*, *'escenografía'*, *'empatía'*, as well as complex or sophisticated phrases like *'se le introduce al espectador'*, *'es sin duda un punto de inflexión'*, *'a lo largo de la obra'*, *'la faceta dramática'*, *'esta cita sugiere que'*, *'un típico ejemplo del teatro burgués de la época'* etc. Several students displayed complexity in their sentence structures through the use of subjunctive and perfect tenses. There are still several students not showing progression from AS as they have conjugated the entire response in the present tense and therefore not deployed a range of tenses and grammatical structures that they should be capable of at A level.

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

Question 2

Bodas de sangre

This text by Federico García Lorca was chosen by only a few students. They had to either evaluate the effect of the dramatic structure of the play on the audience or analyse the role of the Bridegroom in the presentation of some of the themes of the play.

Question 3

Como agua para chocolate

This text by Laura Esquivel was the second most popular text. Students had to either evaluate the importance of the relationships between the De la Garza sisters in the text or evaluate the success of the narrative voice in the text.

En esta novela 'Como Agua para Chocolate', Esquivel explica la vida de Tita, la hermana más joven.

Durante la novela ~~esta~~ ^{Tita} Esquivel muestra las relaciones diferentes que ~~ella~~ ^{Tita} ha tenido. Dos de las más claves son con las hermanas Rosaura y Gertrudis. Voy a describir la importancia de estas relaciones en este ensayo.

En primer lugar Tita ~~tiene~~ tiene un buen relación con Gertrudis, es vista que las dos preparaban la comida en ~~una~~ ^{una} ~~comida~~ ^{comida} es una cosa ~~que~~ ^{que} con mucha importancia en la novela porque aporta un sentido de feliz para Tita. Esta relación es importante porque Gertrudis apoya a Tita cuando Mamá Tiena dice que no puede casa a Pedro.

Sin embargo, por el otro lado, Tita no lleva bien con su hermana Rosaura. Por primer razón que Rosaura casa con Pedro y Rosaura conoció esto. Después de esto Rosaura y Pedro ~~tenían~~ ^{tenían} un hijo, ~~pero~~ ^{pero} Tita ayuda a cuidarla pero Rosaura tiene una sentido de celoso porque cuando cuida a ~~el~~ ^{el} ~~niño~~ ^{niño}, Pedro ser con Tita, llevándola bien. Esta relación es importante porque Rosaura y Tita pelean ~~mucho~~ ^{mucho} en el largo de la novela, pero en final ~~termina~~ ^{termina} Rosaura

~~ella~~ ^{ella} fui a Tita para ayuda ~~a resolver~~ ^{a resolver} ~~los~~ ^{los} problemas de amor con Pedro.

En ~~la~~ ^{la} ~~unos~~ ^{unos} de las partes finales del novela, Tita pierde el virginidad con Pedro y piensa que va embarazada. No ~~conoce~~ ^{conoce} que hacer, y también dice a Gertrudis. Gertrudis ~~le~~ ^{le} ~~dice~~ ^{dice} que feliz y dice a Tita que necesita ~~decir~~ ^{decir} a Pedro.

Esto muestra que los dos tenían un buen relación ~~y~~ ^y porque ~~podían~~ ^{podían} hablar sobre ~~los~~ ^{los} ~~secretos~~ ^{secretos}.

Esto es muy importante porque en la novela porque Tita no puede hablar a muchas personas, sólo Nacha, su figura de madre, pero Nacha muere en primer parte de la novela.

En final, la relación con Rosaura es ~~mostrado~~ ^{mostrado} bastante mal cuando Rosaura ~~tenió~~ ^{tenió} ~~la~~ ^{la} segunda hija. El hijo de doctor Brown dice que ~~quería~~ ^{quería} ~~le~~ ^{le} ~~gustaría~~ ^{gustaría} a casar con ella. Rosaura dice que esta niña no puede ni ~~casar~~ ^{casar} ~~ni~~ ⁿⁱ tiene hijos porque necesita cuidarla su madre (Rosaura) para todo la vida. Tita no le gusta esto y pelea con Rosaura. Tita quiere ~~cuidar~~ ^{cuidar} a esta niña y darla un futuro más mejor de ~~ella~~ ^{ella} ~~que~~ ^{que} Rosaura quiere.

En conclusión, las relaciones de las hermanas en la novela son muy importante porque muestra cómo Tita ~~le~~ ^{le} ~~debe~~ ^{debe} ~~construir~~ ^{construir} su misma vida porque quiere a casar a el marido de su hermana. Y también cómo quiere combatir ~~la~~ ^{la} ~~idea~~ ^{idea} de la hija pequeña ~~que~~ ^{que} le debe cuidar a su madre. Si fuera la escritora, cambiaría el muerte de Rosaura, y no ~~muerto~~ ^{muerto} porque ella puede ver la hija crecer y ser feliz con Tita y viviendo una vida libera.

Examiner comment:

This student has chosen to evaluate the importance of the relationships between the De la Garza sisters in the text. In the introduction the student refers to the question but does not specify the arguments that will be used to answer it.

In the first paragraph the student states that Gertrudis and Tita's relationship is good, which is correct as Gertrudis supports Tita when she finds out she cannot marry Pedro. Despite being linked to the question, the evidence and explanation are quite vague.

The second argument is about Tita and Rosaura's relationship; the evidence presented to support the idea that they have a poor relationship is that Rosaura married Pedro and that Rosaura feels jealous of the connection between Pedro and Tita; however at the end of the paragraph it is mentioned that Rosaura seeks advice from Tita. The latter point is not explained, so although it shows good understanding of the question, the student could have shown more evidence of in-depth analysis there by exploring the point further.

The following argument goes back to Gertrudis and Tita's relationship, starting by describing a part of the story and then explaining how important it was for Tita to have Gertrudis to confide in. The student links the argument back to the question and presents

relevant evidence. The paragraph would be more effective if the point were presented at the start of it; in this way the evidence presented would flow better – less like telling the story.

The next paragraph shows Tita and Rosaura’s relationship later in the text, but does not necessarily introduce a new point about the importance of their relationship, but instead gives more evidence of how bad it was, usually telling part of the story instead of clear specific evidence.

In the conclusion the student relates back to the question and to some of the points presented in the text; however, there is some attempt at evaluation at the very end that is not completely relevant to the question. Perhaps, the student was trying to use a complex structure from a pre-learned formula (imperfect subjunctive + conditional); students need to be careful to avoid using phrases as such this, that do not add to their answer just for the sake of including complex language.

Critical and analytical response (AO4): Given that the response shows some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work, this essay was given a mark in the 9-12 band. The fact that the evidence is often descriptive means that the mark is towards the bottom end of that band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in 5-8 band as the vocabulary is mostly high frequency with occasional variation and occasional use of terminology appropriate for literary analysis.

Accuracy (AO3): There are some accurate sequences of language, but some errors sometimes hinder clarity of communication and occasionally prevent meaning being conveyed. For these reasons, this essay was awarded a mark in the 3-4 band.

Examiner Tip:

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

Plan for a range of grammatical structures and vocabulary: Study the Literature Glossary and the ‘How to Analyse a Film or a Text’ guides which can be found on the Spanish A Level pages on the Pearson’s website. When you plan your essay, make sure you plan the key phrases and structures that you would like to use in each paragraph to ensure enough variety and complexity.

Question 4

Crónica de una muerte anunciada

This text by Gabriel García Márquez was chosen by only a few students. They had to either analyse the effect of the symbols in the text or evaluate the way in which characters presented the theme of honour in the text.

Question 5

Eva Luna

This text by Isabel Allende was only chosen by a few students. They had to either analyse how the author presented the theme of love through the main character, Eva Luna or examine how the use of symbols helped to understand the characters in the text.

Question 6

El coronel no tiene quien le escriba

This text by Gabriel García Márquez was chosen by only a few students. They had to either analyse the relationship between the social context and the main themes of the text or evaluate who was more important for the colonel: His wife or the cockerel.

Question 7

El túnel

This text by Ernesto Sabato was chosen by only a few students. They had to either analyse which symbols Sabato used to present the theme of solitude in the text or examine the way in which the social context was presented in the text.

Question 8

Ficciones

This text by Jorge Luis Borges was chosen by only a few students. They had to either analyse how the use of labyrinths helps us to understand the short stories or explain the evolution of the character of the wizard in *Las Ruinas Circulares*.

Question 9

La casa de Bernarda Alba

This text by Federico García Lorca was the most popular text. Students had to either analyse how the author presented the social context through the character of Bernarda or evaluate how sexual attraction affected the characters of the play.

'La casa de Bernarda Alba' es una obra lorquiana y sirve como un microcosmos de la sociedad Andaluza en el pasado. Bernarda, la protagonista, nos ayuda a entender las vidas de las mujeres durante esta época a través de la manera que trata a sus hijas. También como la reputación y 'el que dicen'.

Bernarda y sus hijas viven en un mundo dominado por hombres. Aunque es una mujer, Bernarda tiene un poder muy masculino; es muy poderosa, no es justo y su palabra es ley. Una de las escenas que sobresalen es cuando Bernarda exige a sus hijas "en ocho años que dure el luto no ha a entrar en este casa el viento de la calle." Sus hijas no pueden discutir porque como una dictadura y también como los hombres de este tiempo, tiene todo el control; élige su poder pero no lo ganó. Como las mujeres de esta época, las hijas de Bernarda están encerradas en la casa mientras los hombres están afuera, disfrutando de la vida. Este enfatiza la falta de libertad que tenían las mujeres como los hombres eran responsables.

Otra prioridad central de Bernarda es la reputación. A medida que se desarrolla la trama, se convierte más clara. Desde el principio auto, Bernarda está más preocupada que "las vecinas pueda verla desde su ventana" de la seguridad de su propia madre cuando dice a la criada tener cuidado a cerca del pozo. Desde el principio auto, Bernarda está más preocupada que "las vecinas pueda verla desde su ventana" de la seguridad de su propia madre cuando dice a la criada tener cuidado a cerca del pozo. Desde el principio auto, Bernarda está más preocupada que "las vecinas pueda verla desde su ventana" de la seguridad de su propia madre cuando dice a la criada tener cuidado a cerca del pozo.

En esta obra, Bernarda dice "mi hija ha muerto un virrey" porque no quiere dar a conocer al pueblo. Bernarda dice "mi hija ha muerto un virrey" porque no quiere dar a conocer al pueblo. Bernarda dice "mi hija ha muerto un virrey" porque no quiere dar a conocer al pueblo.

En resumen, Bernarda subraya los aspectos negativos de la sociedad Andaluza. Lorca la usa para destacar la vida sin justicia de la mujer y también como un aviso a gente que se preocupa de lo que es importante y no de otra gente y sus vidas. Si ocurriera un desastre que ha podido a ser prevenido, también serían las paredes que se convierten en un muro blanco y más negro serían muy obvio.

Examiner comment:

This essay illustrates an effective plan that translates into a logically organised essay. This student chose to write about how the character of Bernarda helps to understand the social context in the text. The introduction is very effective as it relates to the question and presents the two arguments that the student will develop in the essay.

The main body of the essay is presented through two paragraphs, which follow a logical structure: stating the argument, providing relevant evidence, explaining how the evidence supports the argument while showing evidence of analysis and evaluation and finally linking the point back to the question with a closing statement. This presentation of the arguments is very effective.

The conclusion started referring to the main arguments and showing some evaluation with regards to how Lorca highlighted the negative aspects of Andalusian society through Bernarda. However, it closed with an unclear statement about how the tragedy could have been avoided, relating it to the colour of the walls, which is not relevant to the question and brings in new ideas that were not explored in the body of the essay.

Critical and analytical response (AO4): Given that the response is predominantly relevant to the question and it shows evidence of critical analysis through convincing interpretations, this essay was given a mark at the bottom of the top band (17-20).

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (13-16) as there is consistent variation in the use of grammatical structures.

Accuracy (AO3): There are frequent sentences of accurate language resulting in generally coherent writing, however given that there are some errors that occasionally prevent meaning being conveyed this essay was given a mark in the 3-4 band.

Examiner Tip:

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

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

Question 10

La casa de los espíritus

This text by Isabel Allende was chosen by only a few students. They had to either analyse how the different locations where the story took place contributed to the success of the novel or examine how the author used the characters' names as symbols in the text.

Question 11

Modelos de mujer

This text by Almudena Grandes was chosen by only a few students. They had to either examine how the author uses the technique of contrast to present the different roles of women in the text or evaluate the use of stereotypes in the story *Modelos de Mujer*.

Question 12

Nada

This text by Carmen Laforet was chosen by only a few students. They had to either analyse how the places where the story took place were related to the main themes of the text or analyse how Laforet presented the conflictive personality of Román in the text.

Question 13

Primera memoria

This text by Ana María Matute was chosen by only a few students. They had to either analyse how Matute presented the theme of loneliness and isolation in the text or examine the symbols used to emphasise the personality of Doña Práxedes.

Question 14

Réquiem por un campesino español

This text by Ramón J. Sender was chosen by only a few students. They had to either analyse the effect of the narrative techniques used by the author in the text or analyse how Sender presented the social differences in the text.

Question 15

Diarios de motocicleta

This film directed by Walter Salles was chosen by only a few students. They had to either analyse the importance of water as a symbol in the film or examine how the director presented the theme of identity through the character of Ernesto.

Question 16

El laberinto del fauno

This film directed by Guillermo del Toro was the second most popular film. Students had to either evaluate to what extent the end of the film was positive for Ofelia or analyse how the director presented the effects of war in the film.

Una obra muy conocida ^{es} 'El laberinto del fauno' dirigida por el cineasta Guillermo Del Toro, trata de una niña ~~adventurera~~ ^{adventurosa} y llena de fantasía llamada Ofelia, la película ~~se ambienta~~ ^{se ambienta} durante la guerra Civil Española (1944), en la cual Ofelia tiene que mudarse, ~~cerca~~ ^{cerca} del Capitán Vidal, porque el quiere que su hijo ~~nazca~~ ^{nazca} cerca de él. El final de la película, puede ser visto como traumático por esto analizaré hasta que punto el final es positivo para Ofelia.

En primer lugar en una de la escenas finales de la película, Ofelia ~~tenta~~ ^{tenta} a salvar su hermano, de las manos de Vidal, ~~ya lo intentó~~ ^{ya lo intentó} a la tercera prueba, que el fauno la sobopara. Su intento ~~no~~ ^{no} tuvo éxito, gracias a las gotas de la medicina del ~~el~~ Doctor. Esto fue presagiado, ~~ya~~ ^{ya} cuando la cámara se enfocó en ellas, en la ~~la~~ ^{la} escena donde Carmen no podía dormir y ~~tení~~ ^{tení} que tomarlas. Gracias a esto Ofelia pudo escapar con el hermano en el laberinto. Esto siendo un punto positivo para Ofelia. También ~~tení~~ ^{tení} el consejo de ~~negar~~ ^{negar} a la ~~frustración~~ ^{frustración} de entrombos, el capitán y el fauno, cuando ellos querían ~~gobrar~~ ^{gobrar} el hermano. Esto por supuesto refuerza

el carácter de Ofelia. Y la hace más madura y responsable, ayudándola a entender el mal y el bien.

Nos podemos olvidar que la muerte de Ofelia en la última escena, puede ser también positivo para ella. Cuando Ofelia se muere ^{venimos} una luz amarilla, ^{la cámara} y nos lleva ^{en un otro escena,} en un lugar mágico, donde podemos ver el verdadero padre de Ofelia, Carmen y el fauno.

Los colores son coloridos, el director hace uso de ~~el~~ ^{el} colores rojos, amarillos y ~~de~~ ^{de} ~~los~~ ^{los} colores; esto ilustra ^{donde} el mundo mágico ^{donde} donde Ofelia vive llamado 'Princesa Moana'. Esto puede ser interpretado como un punto positivo para ella porque, su objetivo era ~~completar~~ ^{completar} las tres pruebas, al fin de irse en el reino ^{mágico} mágico. También gracias a esto acontecimiento, Ofelia pudo finalmente reunirse con su madre y padre, escapándose de el mundo triste, violento mundo real.

~~Apesar de que la película es un mundo maravilloso y bonito, y también nos enseña de las cosas de la guerra.~~

Aunque en ojos de ~~los~~ ^{los} espectadores, este final puede ser visto ~~como~~ ^{como} triste y traumático, ~~no~~ ^{no} podemos negar que el objetivo de Ofelia se realizó y ~~los~~ ^{los} rebeldes ^{ganaron} ganaron.

Podemos concluir que el final de esta película, ~~siendo~~ ^{siendo} triste por la muerte de una niña tan valiente y amorosa, es ^{de una fin} positivo para Ofelia. Ella completó las tres pruebas y demostró que era la Princesa Moana, también el hermano se salvó. ^{Volvió} ~~Volvió~~ en el reino mágico y se reunió con su familia, los rebeldes ganaron y el Capitán que ella tanto odiaba murió. Entonces podemos ver que tenemos más cosas positivas que negativas.

Examiner comment:

This student chose to write about how the end of the film is positive or not for Ofelia. The introduction starts with some contextual information about the film and Ofelia, which

somehow leads to the question, but does not introduce the arguments that will be explored in the essay.

The first paragraph presents the first and second arguments: Ofelia could escape with her brother and she managed to save her brother from Vidal and the *Fauno*. However, this is introduced halfway through the paragraph, which starts with a summary of Ofelia's attempts to save her brother. There is evidence of evaluation at the end of the paragraph, which could have been better finished by linking it back to the question.

The following paragraph focuses on how Ofelia finds happiness by dying and reuniting with her family. There is relevant evidence, however the student focuses on the use of colours and stylistic techniques without directly linking it to the actual question. The paragraph is closed with a brief conclusion which shows evidence on evaluation.

There is a short paragraph that starts exploring the idea that the ending may not be positive, although it is not developed with relevant evidence and explanation.

The conclusion is effective as it links the arguments to the question, even those that were not developed in depth.

Critical and analytical response (AO4): Given that the response shows evidence of critical analysis with some appropriate interpretations and points of view that are sometimes justified by appropriate evidence this essay has been given a mark in the 9-12 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (13-16) as there is frequent variation in the use of grammatical structures and there is also frequently varied use of vocabulary.

Accuracy (AO3): The writing is generally coherent, however some errors occasionally hinder clarity of communication, therefore, a mark in the 5-6 band was awarded.

Examiner Tip:

Make sure you select evidence that is relevant to support your arguments: Each piece of evidence should be appropriately explained, so the reader does not have to infer the reasons why that example or quote has been chosen.

Re-read your work: Read the question carefully and once you have finished make sure that each argument has supporting evidence and is linked to the question. Compare your introduction and conclusion and check they are appropriately linked to the essay and the question. Finally, double check that the vocabulary and grammar are varied.

Question 17

La historia oficial

This film directed by Luis Puenzo was chosen by only a few students. They had to either analyse the relevance of the title of the film or examine how the relationships amongst friends help us to understand the social context of the film.

Question 18

La lengua de las mariposas

This film directed by José Luis Cuerda was chosen by only a few students. They had to either analyse the effect of the cinematic techniques used by the director of the film or examine how some of the characters of the film represent the reality of Spain at the time.

Question 19

La misma luna

This film directed by Patricia Riggen was chosen by only a few students. They had to either analyse how the director presented the social problems of immigrants through the character of Rosario or evaluate to what extent the theme of betrayal was one of the most important in the film.

Question 20

Las 13 rosas

This film directed by Emilio Martínez-Lázaro was chosen by only a few students. They had to either analyse the importance of the character of Blanca Brisac in the film or examine how the letters written by the 13 Roses symbolised the main themes of the film.

Question 21

Machuca

This film directed by Andrés Wood was chosen by only a few students. They had to either analyse how different areas of society reacted towards the theme of poverty in the film or evaluate whether each one of the main characters in the film had a role model.

Question 22

Mar adentro

This film directed by Alejandro Amenábar was chosen by only a few students. They had to either explain the stylistic techniques used by the director in the scene where Ramón remembered the accident or analyse how the director presented the theme of freedom in the film.

Question 23

También la Lluvia

This film directed by Icíar Bollaín was the most popular film. Students had to either evaluate to what extent the character of Antón was presented in a negative way in the film or analyse how the Bolivian social context was presented in the film.

b → Analiza cómo se representa el contexto social Boliviano en la película.

"También la lluvia" es una película de Icíar Bollaín. La película narra ~~el rodaje de una película~~ sobre la conquista de Cristóbal Colón, se graba en Cochabamba, Bolivia. La situación Boliviana durante la película enseña una sociedad reprimida. El contexto social Boliviano en la película se representa a través del paralelismo y la evolución de los personajes.

Existe un paralelismo entre la situación social Boliviana narrada en la película y la conquista de Cristóbal Colón. (la situación es parecida aún habiendo pasado más de cien años para aprender a los indios) Cristóbal esclavizaba^{a los indios} para buscar oro obligándolos a adoptar la religión cristiana. En una situación parecida se encuentran Daniel y los demás extras ~~en~~ debido a la subida de precio del agua, la cual resulta imposible de pagar para los ciudadanos. El paralelismo se observa claramente en estas situaciones. ~~Además~~ Además existe también paralelismo entre Daniel y el personaje que interpreta en la

película. Ambos son rebeldes: ~~en~~ Hayta es un rebelde que es quemado por oponerse a la religión y la esclavización de Colón. ~~y Daniel~~ Se le reflejado el paralelismo con Daniel que en la actualidad se ve en disturbios y manifestaciones contra la red de agua Boliviana y acaba ensartado. Hay una escena ~~de~~ cuando graban la llegada de Colón en la que Antón, representando a Colón, le dice a los indígenas que quien se oponga será castigado y que no cederán: lo mismo ocurre cuando Sebastián le pregunta al alcalde sobre la represión impuesta y este le contesta de manera similar. El paralelismo entre ambos sucesos refleja el contexto social Boliviano comparándolo con las ~~condiciones~~ barbaridades de la conquista de Cristóbal Colón mediante una crítica social a la repulsiva verdad de que cosas semejantes ~~se~~ continúan ocurriendo.

La evolución de los personajes ^{de forma positiva} ~~representada~~ ~~es~~ es observada a través del personaje de Costa. Al principio de la película Costa es un productor egoísta velando únicamente por sus intereses económicos. Cuando Costa habla con uno de los inversores por teléfono, le comunica a este que todo va genial ya que los actores ~~indios~~ indios se conforman con ~~1~~ al día. Aquí se ven reflejados los intereses de

Costa. Durante la película Costa pasa de ^{ser} personaje egoísta a ser una persona altruista. Esto lo podemos observar a través de sus acciones: estando conforme ~~en~~ cuando las mujeres no ~~quieren~~ quieren grabar la escena abogando a sus hijos y Daniel dice "la película no es lo más importante", sacando a Daniel de la cárcel y ayudando a Teresa a rescatar a Belén en vez de marcharse. La situación de Bolivia existe porque hay mucha gente que no evoluciona como Costa sino que se queda estancado en el pasado con Colón. ~~A través~~ A través de la evolución de Costa Icíar ~~Bollaín~~ Bollaín rechamina a la sociedad que no ayuda a mejorar el contexto social de Bolivia y da ejemplo con Costa.

En conclusión Icíar Bollaín representa el contexto social Boliviano ~~en~~ a través del paralelismo entre: Cristóbal Colón y el alcalde, Daniel y Hayta, y la conquista de Colón y la subida de precio del agua. Además el contexto social queda representado a través de la evolución de Costa, que Icíar también usa para rechaminar actitudes poco altruistas que desencadenan en situaciones sociales parecidas a la de Bolivia.

Examiner comment:

This student chose to write about how the Bolivian context is presented in the film. This essay starts with a powerful introduction, highlighting the Bolivian social context and then presenting the arguments that will be explained in the body of the essay: the use of parallels and the evolution of the characters.

The structure used to present and develop both arguments is logical; the student introduces the key point followed by relevant evidence from the film. This evidence is explained and linked to the question showing evidence of in-depth analysis and evaluation. At the end of each paragraph there is a closing statement that links the point back to the question.

The conclusion is clear and links back to some of the points presented in the essay, there is also evidence of evaluation.

Critical and analytical response (AO4): Given that the response shows critical analysis with convincing interpretations and appropriately selected evidence, this essay has been given a mark in the top band (17-20).

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark in the top band (17-20) as there is consistent variation in the use of grammatical structures, consistently varied use of vocabulary and the use of terminology appropriate for literary and cinematic analysis is consistent.

Accuracy (AO3): The language is accurate throughout, resulting in consistently coherent language; for this reason, a mark in the 9-10 band was given.

Examiner Tip:

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

Prepare the complex language and structures: Make sure you include complex structures and literary and cinematic vocabulary in each paragraph. Proofread your work, focusing on those areas that you know are particularly problematic for you, generally gender/number agreement, verbal endings, subjunctives, etc.

Question 24

Todo sobre mi madre

This film directed by Pedro Almodóvar was chosen only by a few students. They had to either evaluate the relationship between the play *Un tranvía llamado deseo* and Manuela's life or analyse the importance of the character of Lola for her children.

Question 25

Voces inocentes

This film directed by Luis Mandoki was chosen by only a few students. They had to either evaluate whether the ending of the film was positive or analyse how the director presented the theme of love through the characters in the film.

Question 26

Volver

This film directed by Pedro Almodóvar was a very popular film. Students had to either analyse the relationship between the title and the main themes of the film or evaluate to what extent the characters of the film manage to forgive other people's actions.

Paper Summary:

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

- In the translation, give plenty of attention to detail, especially regarding agreements and complex language that works differently in English and Spanish, such as definite articles or present participle forms.
- Remember that the language assessed in the translation will always be drawn from the Grammar List given in the Specification and the vocabulary will relate to each one of the topics studied across the 2 years of the course.
- Read the essay questions carefully. Make sure that you fully understand what you are required to do. Some students choose to copy the question as a title for their essay to remind them of what they are being asked.
- Plan the time to answer the question, to allow time for planning, writing, and proofreading the answer.
- Set out the plan in Spanish, clearly identifying the arguments and evidence that will be used to answer the question.
- Essays should have a clear structure, with an introduction that clearly states the key points; each paragraph should state the argument at the start, followed by the relevant evidence and explanation and with an evaluation phrase that links the argument back to the question. Finally, the conclusion should bring the essay to an end with clear reference to the key points and the main requirements of the question.
- Avoid including unnecessary descriptions, telling the story, or giving details that are not relevant to the questions.
- Check the answer carefully making sure it addresses the wording of the task; do not end up answering a slightly different question.

Overall, the sitting of this A Level paper was successful. There are lessons to be learnt, in particular, where the grammatical knowledge of the students is concerned. As far as the essays were concerned, we were pleased with the quality of the knowledge students demonstrated.

The standard of achievement in this unit was very comparable to previous 9SP02 sessions.