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Principal Examiner Feedback

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Pearson Edexcel Advanced Level
In Spanish (9SP0) Paper 2: Written response to
works and translation

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PAPER INTRODUCTION

This is the November 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 2021 translation related to Theme 3 of the specification, Immigration and the multicultural Spanish society, subtheme: Facing the challenges of immigration and integration in Spain. The grammatical structures tested corresponded to those listed in Appendix 3 of the specification.

The language offered in each box had to be completely correct for the point to be gained, with the only exceptions laid out in our marking principles. For instance, non-grammatical accent errors 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 'with their parents' culture', 'it has worked', 'who was born in Almeria', and 'to interact with other students'.

Regarding complex structures, students were expected to use continuous tenses, perfect tenses, if clauses using the imperfect subjunctive, present subjunctive; with regards to handling of adjectives, students were tested on agreements and relative adjectives. Another complex aspect was the use of constructions with verbs, ie avoiding the use of present participles, 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.

As always, some sections turned out to be especially challenging. These included on this occasion boxes 9, 11, 16 and 18. In box 9 some students failed to avoid capital letters for nationalities, something which has been noted and commented on in previous sessions. In box 11 there was a variety of renditions of the word 'drama', including '*la drama*' which was not accepted, as it was the wrong gender. It was also noted that the translation of 'including' proved very challenging. Box 16 required students to translate the verb 'to value', quite a few students used the verb '*valuar*', which is not appropriate in this context. Finally, in box 18 students offered some mixed translations of the adjective 'open-minded'.

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.

Overarching advice for students in future sessions is to ensure that they focus carefully on all elements of the translation, looking 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, and the use of definite articles and capital letters. If students wish to score highly, it is important not to try to translate word for word, as this may make their translation sound stilted.

Question 1 Exemplar 1

This is an example of a student who achieved 16 marks out of 20, an above average mark in Q1, showing a good grasp of the most complex grammatical items and a good knowledge of the vocabulary related to this theme.

Los inmigrantes de la segunda generación están transformando España. Al mantener sus enlaces con la cultura de sus padres, buscan también modelos para ayudarlos a desarrollar su propia identidad.

"Con respecto a mi, ha tenido éxito," dice Fátima, nació en Almería de un padre de Marruecos y una madre Español. Si su escuela no había creado proyectos culturales incluso el arte y el drama para promover la diversidad, habría sido mucho más difícil para ella para interactuar con otros estudiantes. ~~que pueda interactuar con otros estudiantes.~~

Fortunadamente, esta clara tendencia a estimar otras tradiciones y creencias es el resultado del trabajo duro de ^{los} enseñantes liberales y otras profesionales que ^{muestran} dan un ejemplo que vale la pena de seguir.

Boxes 1-5: The first paragraph including the first two sentences has no mistakes.

Box 6: The lack of accent in 'mi' was not penalised as it did not affect the meaning of the sentence.

Box 7: Correct.

Box 8: The lack of the relative pronoun 'quien', made the section incorrect.

Box 9: The word 'Español' is incorrect, because of the capital letter and the lack of agreement with the noun 'madre'.

Box 10: The misuse of the pluperfect '*había creado*' when the imperfect subjunctive was required as part of an if clause, made this section incorrect.

Boxes 11-13: Correct.

Box 14: The phrase '*que pueda*' was ignored as it did not affect the meaning of the rest of the sentence, which was correctly translated.

Box 15-16: Correct.

Box 17: Incorrect translation of 'result'.

Boxes 18-20: Correct.

Question 1 Exemplar 2

This is an example of a student who achieved 6 marks out of 20, a below average mark in Q1. This shows an attempt to translate some parts of the passage, but often with significant omissions and a limited degree of accuracy.

La segunda generación ^{de} ~~de~~ inmigrantes transforman España. A vez de ~~la línea con~~ mantener ~~la cultura de sus padres~~ la línea con la cultura de sus padres, también buscan por modelos ^{papeles} para ayudarles a desarrollar sus propias identidades.

° Después de ser ~~investido~~ ^{investido}, ha "funcionado" dice Fabima, quien nació en Alemania de un padre Marroquí y una madre Española. Si su escuela no ha creando proyectos culturales que incluído el arte y el teatro para promover la diversidad sería ^{mas} difícil para ella de comunicarse con los otros alumnos.

Fortunadamente, ese tendencia de valorar otras tradiciones y creencias es el resultado del trabajo duro de ~~profesores~~ ^{profesores con} mentalidades abiertas y otros profesionales quien dan ^{el} ejemplos a seguir.

Box 1: Incorrect translation of 'generation'.

Box 2: Incorrect translation of 'while' and 'links'.

Box 3: Correct.

Box 4: Incorrect translation of 'look for' as an additional preposition was used. The word 'papeles' makes the phrase ambiguous.

Box 5: Correct.

Box 6: Incorrect.

Box 7: Correct, despite the misspelling of 'funcionado'.

Box 8: Incorrect conjugation of *nacer*.

Box 9: Misuse of capital letters for nationalities.

Box 10-13: Incorrect rendition of an if clause using the imperfect subjunctive, as well as incorrect translations of 'drama' and 'promote'.

Box 14: Correct.

Boxes 15-16: Incorrect due to misspellings and missing words.

Boxes 17 and 18: Correct.

Box 19: Lack of agreement of the relative pronoun 'who'.

Box 20: Missing words.

Examiner Tips

- 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 which 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 question. There were few examples that were mostly descriptive, and students were generally good at drawing conclusions from supporting 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 as to establishing the key ideas in the introduction which were followed up in order, and then summed up in the conclusion – this structure was very effective, and it brought cohesion and coherence to their responses.

It was noticeable that some students chose to study two texts, instead of a film and a text; they usually showed evidence of good critical analysis. Students made good use of quotes from the novels, usually giving reasons to why those quotes were chosen to make their points. It is important the students remember that it is not possible to answer both questions on the same work or film, as only one would be considered for marking.

Thus, there was a variety of performance in the essays, but in general the standard of attainment was certainly satisfactory and not unlike that found in previous series. This applied both to Critical Analysis and to the language in which the pieces were expressed.

Question 2

Bodas de sangre

This text by Federico García Lorca was the second most popular text. Students had to either analyse how men represent the social context of the period in the text, or analyse how Lorca presents death through different symbols in the text.

Question 3

Como agua para chocolate

This text by Laura Esquivel was chosen by only a few students. They had to either evaluate to what extent Mamá Elena is a victim of circumstance in the text, or analyse how Nacha, Chenchá and Luz del Amanecer help us to understand the situation of indigenous women in the Mexican society at the time.

Question 4

Crónica de una muerte anunciada

This text by Gabriel García Márquez was chosen by only a few students. They had to either evaluate how the title helps us understand the text, or

analyse the importance of traditional marriage in the period presented in the text.

Question 5

Eva Luna

This text by Isabel Allende was not chosen by any student. The options were to either evaluate if Huberto has a positive effect on Eva Luna, or analyse the effect of the narrative style used by Allende 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 effect of realism in the text on the reader, or evaluate who helps the Coronel most: The Doctor, or Agustín's friends.

Question 7

El túnel

This text by Ernesto Sabato was not chosen by any student. The options were to either analyse the effect that the first-person narrative in the text has on the reader, or evaluate how Sabato presents the theme of infidelity in the text.

Question 8

Ficciones

This text by Jorge Luis Borges was not chosen by any student. The options were to either analyse how the effect of the religious context on the short story *Tres versiones de Judas*, or explain how Borges presents the theme of universe in the stories.

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 importance of money in the society of the period is shown in the text, or analyse how the characters help us to understand the theme of motherhood in the text.

Q2 Exemplar

"La crisis de Bernarda Alba"
 A lo largo de la obra, ~~se muestra~~ ~~el~~ ~~tema~~ de la maternidad ^{se presenta como} ~~se demuestra~~ ~~que~~
 opresivo y controlador, que ^{resulta} ~~se trata de~~ ~~ser~~ ^{entre las relaciones familiares}
 en el siguiente caos de la trama. Lorca
~~para~~ presenta esto principalmente en la ~~la~~ tiranía
 de Bernarda ~~hacia~~ ^{sobre} sus hijas, la rebeldía de
 Adela contra su madre, y la relación
 yuxtapuesta ~~opuesta~~ entre Bernarda y su madre propia.

~~demuestra~~ ~~como~~ la manera ~~en~~ que
 Lorca ~~presenta~~ ~~Bernarda~~ ~~como~~ ~~una~~ ~~figura~~
~~central~~ ~~en~~ ~~la~~ ~~obra~~ ~~que~~ ~~se~~ ~~desarrolla~~
~~la~~ ~~relación~~ ~~entre~~ Bernarda y su madre ^{como} ~~una~~
 madre para crear un régimen de obediencia.
 Inicialmente, la ponencia describe ^{como} ~~la~~
 Bernarda ~~como~~ " ~~hija~~ ^{hivana} de todas las que
 (la) rodean". ~~Por~~ ~~lo~~ ~~que~~ el uso de la
 palabra "hivana" engatiza ~~en~~ el estilo
~~de~~ ~~un~~ ~~dictador~~ ~~que~~ Bernarda
 impone ~~en~~ ^{sobre} la casa, y ~~se~~ ~~trata~~ ~~de~~
 creando una alusión ~~en~~ a figuras similares
 como la monarquía Borbonica de España.
 El masculino "los" ~~se~~ parece casi irónico,
 porque la casa ~~es~~ ~~esta~~ ~~llena~~ ~~de~~
 mujeres, pero esto marca el poder masculino
 que Bernarda tiene ~~en~~ ~~la~~ ~~casa~~ ~~de~~ ~~su~~
 familia. ~~Las~~ ~~imágenes~~ ~~de~~ ^{que} ~~se~~ ~~trata~~ ~~de~~

La palabra "rodean" ilustra como todos bailan al tono de su ~~voz~~ música, y que tienen que seguir sus reglas strictas. Lorca después ~~pero~~ ~~el~~ presenta cómo Bernarda usa el bastón, un símbolo fallico de su marido muerto, para mandar a sus hijas usando ambas poderes maternal y paterenal, ~~para~~ y obtener control ^{sovere} sobre sus hijas y la casa. Con el personaje de Bernarda, Lorca claramente sugiere ~~cómo~~ como una madre puede gobernar a sus hijas.

Al otro lado,

Adela presenta la rebeldía que una hija puede generar contra su madre. Aunque ~~Bernarda~~ ~~parece~~ parece que Bernarda quiera lo mejor para la reputación de su hija, ~~una madre~~

Adela grita que no quiere perder su "blancura". ~~Es~~ la blancura de las paredes ^{se} hacen cada vez más amarillos al largo de la obra, una

metáphora extendida para cómo las hermanas ~~pierden~~ pierden su puridad. ~~cuando~~ ~~la~~ ~~tristeza~~ se

~~desarrolla~~ Adela hace esto más que nadie,

con su rebelión ~~fallido~~ ^{para fallido en} ~~de~~ ~~de~~ ~~su~~ ~~madre~~

el abanico "equivocado" de "unos flores rojos", ponerse el "vestido verde", y al final ~~en~~ ~~espera~~ tener relaciones con Pepe el

Romano. El color rojo simboliza la pasión^y el verde presenta su juventud, todo lo que Adela tiene que pelear con su madre para ~~obtener~~^{mantener}, ~~al través~~ mediante la rebelión. A través de estos métodos visuales, ~~el~~^{el dramaturgo} ~~esta~~ ~~representa~~ ilustra los ~~afectos~~ efectos negativos que se pueden desarrollar en una hija en respuesta a la represión de su madre, ~~especialmente la rebelión.~~

Por otra perspectiva, vemos la relación opuesta entre Bernarda y su madre, María ~~Josepha~~^{Josepha}. Aunque es su abuela, ~~constantemente~~ los deseos de las hermanas se expresan ~~constantemente~~^{constantemente} a través de María ~~Josepha~~^{Josepha}, por ejemplo, cuando quiere casarse en la "orilla del mar". ~~En~~ ~~esta~~ ~~parte~~ ~~del~~ ~~texto~~ ~~se~~ ~~ve~~ ~~que~~ ~~Bernarda~~ ~~también~~ ~~maneja~~ ~~a~~ ~~su~~ ~~propia~~ ~~madre~~, ~~y~~ ~~esta~~ ~~el~~ ~~mar~~ ~~es~~ ~~una~~ ~~metáfora~~ ~~visual~~^{visual} ~~que~~ ~~espera~~ ~~así~~ ~~para~~ ~~el~~ ~~paz~~ ~~y~~ ~~libertad~~ ~~que~~ ~~tendría~~ ~~la~~ ~~familia~~ ~~afuera~~ ~~del~~ ~~gobierno~~ ~~de~~ ~~su~~ ~~hija~~, ~~Asimismo~~, "la orilla" sugiere el ~~mismo~~ ~~deseo~~ ~~de~~ ~~la~~ ~~naturaleza~~ ~~que~~ ~~deseo~~ ~~para~~ ~~vivir~~ ~~en~~ ~~la~~ ~~naturaleza~~, que se entace con la juventud. ~~Así~~ Aunque normalmente ~~deciríamos~~ que una hija tendrá tanta

poder sobre su madre. ~~La~~ Lorca demuestra una relación rara entre Bernarda y María, ^{en} donde ~~una~~ una madre pierde autoridad ~~cuando~~ cuando se envejece.

Durante la obra, Lorca demuestra la maternidad como una herramienta que Bernarda utiliza para ~~manejar~~ manejar a ~~los~~ ^{sus} hijos. En ~~en~~ este siglo, ~~no~~ ~~creo~~ que Bernarda tuviera poder en el mundo ~~exterior~~ ^{sexista del exterior de la casa} ~~de los~~ ~~hombres~~ ~~sexista~~, entonces puede ser que ~~ella~~ ~~se~~ sienta que ^{la} ~~su~~ ^{de la familia} reputación es su única responsabilidad.

Esto se manifiesta negativamente en Adela y las otras hijas ~~que~~ que están desesperadas para ~~vivir~~ ~~su~~ ~~vida~~ escapar mediante el ~~casamiento~~ ^{casamiento}. Además, este tema se desarrolla en cómo María Josepha entiende ~~el~~ el malestar de sus nietas, así como en ~~los~~ ~~otros~~ ~~libros~~ los siguientes libros en ~~esta~~ la Trilogía Lorquinciana, ~~namás~~ Ambos "Verma" y "Los ~~los~~ ~~beclis~~ de sangre" ~~siempre~~ ~~manera~~ demuestran otros tipos de maternidad.

o ● la suicida ~~manera~~

Examiner comment

This student chose to write about the presentation of the theme of motherhood through the characters in the text.

The student states in the introduction what the main arguments of the essay are: Bernarda's tyranny, Adela's rebellious attitude and Bernarda's relationship with her own mother.

The first paragraph explores how Bernarda makes use of her power as both mother and father to control everyone (male and female) around her, especially her own daughters. There is a good presentation of the argument at the start of the paragraph, with relevant supporting evidence, which is clearly explained and linked to the question.

The second paragraph focuses on Adela's rebellious attitude towards her mother, and despite being clearly presented at the start, the evidence chosen does not link directly to how Adela helps to show the theme of motherhood, but instead it focuses on different symbols around Adela's passion, youth and disobedience. The student attempts to explain this in the closing sentence in the paragraph.

The third paragraph presents Bernarda and Maria Josefa's relationship. Once again the explanation of how the symbols related to Maria Josefa link to the theme of motherhood is not clearly presented until the end of the paragraph. The student should have described that relationship with relevant evidence and explained how it helps to portray the theme of motherhood in the text.

The conclusion brings all the points back together showing critical analysis.

Critical and analytical response (AO4): Given that there is evidence of critical analysis frequently demonstrated with some convincing interpretations, which are justified with some appropriately selected evidence, this essay has been given a mark in the middle of the 13-16 band.

Range of grammatical structures and vocabulary (AO3): This essay has been awarded a mark at the top of the 13-16 band, as there is

frequent variation in the use of grammatical structures, as well as 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.

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 effective the characters' supernatural powers are in the text, or explain how Allende criticises the patriarchal society of the period in the text.

Question 11

Modelos de mujer

This text by Almudena Grandes was not chosen by any student. The options were to either analyse the narrative techniques in the story *Amor de madre*, or evaluate if the theme of family is the most important theme in the stories.

Question 12

Nada

This text by Carmen Laforet was not chosen by any student. The options were to either analyse how Laforet uses food as a symbol in the text, or analyse the importance of the character Ena in understanding the other characters in the text.

Question 13

Primera memoria

This text by Ana María Matute was not chosen by any student. The options were to either evaluate the relevance of the title of the text for its understanding, or analyse the importance of friendship for the children in the text.

Question 14

Réquiem por un campesino español

This text by Ramón J. Sender was chosen by only a few students. They had to either evaluate the importance of the shoemaker in the text, or analyse how Sender shows poverty in the Spanish society of the period.

Question 15

Diarios de motocicleta

This film directed by Walter Salles was not chosen by any student. The options were to either evaluate how important the motorbike is for Alberto in the film, or analyse how access to healthcare in the period in which the film is set is shown.

Question 16

El laberinto del fauno

This film directed by Guillermo del Toro was the most popular film. Students had to either analyse the stylistic techniques used in the scene featuring the meal shared by Vidal and his collaborators, or evaluate the importance of Carmen in the film. The second choice was by far the most popular among students.

Q16 Exemplar 1:

Evalúa la importancia del personaje de Carmen en la película

- Representa cualquier mujer de clase media que quiere mantener P1 su posición, y hace todo lo que pueda para lograr esto.
- Solo sirve una para una razón que es el dar a luz a un hijo para P3 Vidal, y para esto representa las mujeres en esa época que estaban usadas para recrear ya que la tasa de natalidad estaba muy baja después de la guerra.
- Es sumisa a su marido, es conformista, no puede decir lo que P2 piensa y esto es representativo de todas las mujeres en esa época. El diálogo "Perdonen a mi mujer, no está acostumbrada" - Vidal
- No tiene esperanza, y regaña a Ofelia por tener esperanzas. P4 Acepta su posición y los eventos porque no cree que pueda cambiar los resultados.

En la película "El Laberinto del Fauno" dirigida por Guillermo del Toro, quien ganó un Oscar ~~en 2008~~ por cinematografía en 2008, vemos el tema de mujeres ~~el elemento~~ y como estaban tratadas en la España franquista, a través de los personajes de Carmen, Ofelia y Mercedes, no obstante, el personaje que más representa cualquier mujer de clase media en esa época es Carmen, y ~~en~~ en este ensayo, analizare ~~de~~ su importancia.

Para empezar, al principio de la película, vemos a Carmen y Ofelia dejando su ~~vida~~ vida vieja atrás y llendo a empezar una nueva vida en el molino con el Capitán. Carmen se ~~mueve~~ ^{movió} al molino ^{Porque pensaba que no tenía otra} ~~opción~~ ^{Sentía} y se ~~siente~~ ^{siente} 'sola' ya que su marido, un sastre, murió en la guerra. Esto es representativo de muchas mujeres en España. La película está basada cinco años después de la guerra civil después de que ganaron los nacionalistas a causa de ~~esto~~ ^{y debido a} esto, muchas mujeres habían perdido a sus maridos y estaban solas, sin recursos para sobrevivir y ~~debido~~ ^{debido} a esto, tuvieron que tomar decisiones duras como hizo Carmen al moverse al molino.

No solo son las acciones de Carmen representativas de mujeres en esa época sino ~~que~~ ^{que} también su ~~carácter~~ ^{carácter} personalidad. Es una mujer muy sumisa y dominada por ~~el~~ ^{el} Capitán, conforma con todo lo que él dice aunque no ~~está~~ ^{este} de acuerdo con él. Encima de esto, ella no puede decir lo que está pensando nunca, y parece ser que al decir lo que piensa, avergüenza a su marido y vemos esto claramente en el banquete entre Vidal y sus colaboradores cuando Carmen dice algo sobre la iglesia y Vidal la ~~interrompe~~ ^{interrompe} diciendo "perdonen a mi mujer, no está acostumbrada." Esto muestra lo mal que estaban tratadas las mujeres en la España franquista.

y lo submisivo que eran hacia sus maridos + a causa del temor.

Aún más, cada vez que vemos a Carmen en la película, la vemos sentada o acostada, lo que le hace aparecer muy débil. El director hace esto para mostrar cómo los hombres vieron a las mujeres en esa horrible época. Encima de esto, en la película, Carmen solo sirve para una razón que es el dar a luz a un hijo para Vidal y su bienestar no le importa al capitán. Vemos esto claramente cuando Vidal le dice al Doctor "Si tiene que escoger, salva al niño." Esto representa a las mujeres en la España franquista que estaban usadas para recrear ya que la tasa de natalidad estaba muy baja ~~debido~~ después de la guerra.

Encima de esto, con un gran contraste al personaje de Ofelia, Carmen no tiene ninguna esperanza y a su vez, regaña a Ofelia por tener esperanza diciéndole "La vida no es como en tus cuentos de hadas, el mundo es un lugar cruel." En vez de intentar cambiar su posición como Ofelia y Mercedes, acepta su posición y su clase media porque no tiene ninguna esperanza y piensa que el mundo es así como muchas mujeres españolas pensaban en esos tiempos de España franquista.

En conclusión pienso que el personaje de Carmen tiene mucha importancia en la película ya que ella representa cualquier mujer de clase media que quiere mantener su posición y hará todo lo que pueda para lograr esto. Del Toro nos cuenta [↑] años de sufrimiento de la mujer a través de un personaje.

Examiner comment

This student chose to write about the importance of the character of Carmen in the film.

The student writes a plan with key ideas, expressed in full sentences and with a couple of quotes to support their arguments. These ideas are then assigned a paragraph. This plan clearly helps the student to decide on the arguments that are going to be presented in the essay, which are later developed in an effective way.

The introduction offers some contextual information, which then leads to the central theme of the essay.

The first paragraph shows how Carmen's situation is representative of many Spanish women at the time. This is clearly presented and exemplified. This argument swiftly leads into the second paragraph, which focuses on Carmen's role as a wife, and how it was constricted by the attitude towards women during Franco's regime. Relevant quotes are used to develop this argument.

In the following paragraph the student explores the idea of Carmen being presented as weak and only as a means to an end: giving birth to Vidal's son. This is backed up by some relevant references from the film and contextual information about Spain.

This is finally closed by showing how Carmen embodies the lack of hope of Spanish women during that period, and how she resents the fact that Ofelia is so attached to her fairytales world. The conclusion brings the arguments together and links back to the question in a successful way.

Critical and analytical response (A04): 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 (A03): This essay has been awarded a mark in the top band (17-20) as there is consistent variation in the use of grammatical structures and vocabulary; also the use of terminology appropriate for literary and cinematic analysis is consistent.

Accuracy (AO3): The language is generally accurate throughout most of the essay. The errors made rarely hinder clarity of communication; for example there was one instance in which the student uses the verb 'moverse' instead of 'mudarse', however, it was possible to understand the full meaning of the paragraph. For this reason, a mark in the 7-8 band was given.

Examiner Tip:

Play 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 together.

Question 17

La historia oficial

This film directed by Luis Puenzo was not chosen by any student. The options were to either analyse how motherhood affects women in the film, or evaluate which stylistic technique is most important in 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 how the director presents the theme of innocence in the film, or analyse how traditional Spanish values are shown in the film.

Question 19

La misma luna

This film directed by Patricia Riggen was not chosen by any student. The options were to either analyse what the moon symbolises in the film, or analyse the contrast between the social contexts in Mexico and the USA in the film.

Question 20

Las 13 rosas

This film directed by Emilio Martínez-Lázaro was not chosen by any student. The options were to either evaluate which theme is more important in the film: solidarity or injustice, or analyse how the stylistic techniques help us to better understand the 13 roses.

Question 21

Machuca

This film directed by Andrés Wood was not chosen by any student. The options were to either analyse the use of camera shots to show the emotions of the characters, or evaluate the importance of loyalty for the characters in the film.

Question 22

Mar adentro

This film directed by Alejandro Amenábar was chosen by only a few students. They had to either evaluate the role of religion in the period in which the film is set, or analyse the importance of poetry for Ramón.

Question 23

También la lluvia

This film directed by Icíar Bollaín was not chosen by any student. The options were to either analyse how the theme of the Spanish conquest is presented in the film, or evaluate the success of shooting a film within the film as a stylistic technique.

Question 24

Todo sobre mi madre

This film directed by Pedro Almodóvar was chosen only by a few students. They had to either analyse how Manuela confronts death throughout the film, or analyse the stylistic techniques used by the director to present the character of Esteban, Manuela's son.

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 chosen by only a few students. Students had to either analyse how Almodóvar presents the Spanish society of the period in the film, or evaluate the importance of the symbols related to the death of Paco.

Paper Summary:

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

- In the translation, give plenty 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.
- If you study a film in your first year have plenty of revision of it closer to the end of the course, to ensure you can show an appropriate level of understanding of the film in your essay.
- 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.
- Consider carefully the two alternatives available and the wording of the question before committing pen to paper.

- 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 some slightly different question.

Overall, the sitting of this A Level paper was successful. There are lessons to be learnt, in particular regarding grammatical knowledge. 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.

