

**AS
SPANISH
7691/2**

Paper 2 Writing

Mark scheme

June 2022

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

Errors of accent are accepted unless (a) they are grammatical or (b) the inclusion of the accent(s) causes ambiguity.

Errors of spelling

Errors of spelling will not be tolerated.

Tense endings, irregular verb forms and adjective endings must be correct.

Errors of gender

Errors of gender will not be tolerated. Genders of nouns are clearly an area where guidance can be provided in the passage that supports the translation task.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a mark for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Many regions of Spain	Muchas regiones de España		
	have traditional dishes	tienen platos tradicionales		
	that British people	que los británicos	que la gente británica que las personas británicas	
	have never tried.	nunca han probado.	jamás	
	It is a pity,	Es una pena,	lástima	
	because they are innovative.	porque son innovadores.	innovativos.	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	The contestants	Los concursantes		
	who take part	que participan		
	in the programme	en el programa		
	will not know	no conocerán	desconocerán	
	the dishes	los platos		
	that they have to cook.	que tienen que cocinar.	deben	preparar

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	The number of people	El número de personas		El número de gente
	who visit Catalonia	que visitan Cataluña	visita	
	has increased.	ha aumentado.	incrementado	
	Tourists like	A los turistas les gustan		
	the impressive monuments	los monumentos impresionantes		
	and the delicious food.	y la comida deliciosa.	gastronomía rica	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	It is essential that	Es esencial que	imprescindible	
	all Spaniards	todos los españoles	toda la gente española	
	learn about	aprendan sobre		aprendan de
	their cultural heritage	su patrimonio cultural		
	and the history of the place	y la historia del lugar	sitio	
	where they live.	donde viven.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	The cook, Marc Ribas,	El cocinero, Marc Ribas,	chef	
	won	ganó		
	several awards	varios premios		
	in the past	en el pasado		
	due to the success of	debido al éxito de		
	his famous restaurants.	sus famosos restaurantes.	sus conocidos restaurantes sus restaurantes famosos	

[15 marks AO3]

Conversion grid	
Number of ticks	Mark
5–6	3
3–4	2
1–2	1
0	0

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in 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 levels 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, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section B**Questions 02–17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
13–15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7–9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4–6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spelling, unless the meaning is changed
 accents, unless the meaning is changed
 confusion of noun/adjective eg *peligro/peligros*
 occasional slips in gender/adjectival agreements.

Serious errors include:

incorrect verb forms
 incorrect use of pronouns
 errors in basic idiomatic expressions eg *es muy calor: soy 17*.

Complex language includes:

subordinate clauses

- relative
- conditional
- purpose etc

appropriate use of subjunctive

formation of regular and irregular verbs

reflexive verbs

use of impersonal expressions using reflexive verbs or verbs with indirect object pronoun eg *gustar*, *faltar*, *interesar* etc

value judgements

verb + infinitive (+ preposition) expressions.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	<p>Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
13–16	<p>Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
9–12	<p>Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
5–8	<p>Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
1–4	<p>Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0 2**La casa de Bernarda Alba – Federico García Lorca****0 2 . 1**

Examina la relación entre La Poncia y Bernarda.

Puedes mencionar:

- el estatus social de cada una
- su percepción de los eventos en la casa
- la relación con las hijas
- el pasado.

[35 marks]**Possible content**

- Even though Poncia has served Bernarda's family for 30 years, the relationship between them is one of servant and master.
- Bernarda considers herself above Poncia, not just because of their relative roles in the family, but also because of their social standing. Bernarda says "*me sirves y te pago*", to emphasize that she is above Poncia.
- At times, Poncia tries to hint at a closer relationship when talking to Bernarda, but Bernarda remains cold and distant. However, behind her back, Poncia is extremely critical of Bernarda, and has no affection for her, nor for the rest of her family.
- Even though Bernarda prides herself on being aware of everything that is going on in her household, it is in fact Poncia who knows the reality.
- Poncia knows that Adela is involved with Pepe and that Martirio also loves him and tries to warn Bernarda. However, Bernarda refuses to accept Poncia's warnings and sees them as impertinent.
- Bernarda's relationship with her daughters is very different from that of Poncia. At different points in the play, we see Poncia joking with the daughters, and talking about topics that would be banned by Bernarda.
- Poncia gives the sisters some advice that would be helpful in preparation for marriage: she says that women must accept that their husband will lose interest after the wedding. Bernarda does not approve of these revelations.
- At times, Poncia tries to reason with the sisters, and particularly Adela, in a way that Bernarda never would. She is able to guess what Adela is feeling and tries to warn her of the consequences, whereas Bernarda thinks that her power can control everything.
- Bernarda's and Poncia's past lives are very different and they have an impact on their relationship. When she feels undermined by Poncia, Bernarda uses details about her past to put her back in her place. She even suggests that her mother was of 'loose morals'. Poncia reacts angrily at this.
- Poncia also has information about Bernarda's past. She considers that Bernarda should have allowed her daughter to marry Enrique Humanes and that Bernarda's consideration of the status of her own family is over-inflated.
- Poncia and Bernarda know enough about each other's lives to be able to understand each other fully. However, this knowledge does not bring them closer; on the contrary, it widens the gap between them.

0 2 . 2

Evalúa qué nos enseña el autor sobre la sociedad española de la época en *La casa de Bernarda Alba*.

Puedes mencionar:

- el papel de los hombres y el de las mujeres
- los puntos de vista de la sociedad
- las diferencias sociales
- los valores morales.

[35 marks]

Possible content

- The society depicted in the play has very different expectations of men and women.
- Women in this society are supposed to stay inside, care for the family, and accept their fate quietly, whilst men have the freedom to go outside and relate to others.
- Although the role of women is much more oppressed and constricted, it could be argued that both men and women have a role to play and neither is allowed to deviate from such a role.
- This society has the power to gossip about everyone's actions, and it is capable of destroying somebody's life if they don't follow the rules society imposes.
- Bernarda feels that she must close her doors to anyone from outside the family circle, in order to protect her family from the judgement of society.
- Society as a whole criticises everything and everyone, and it can be ruthless. "*El qué dirán*" determines everyone's behaviour and freedom.
- Social differences are another aspect that determines what a member of society can aspire to.
- The gap between Poncia and Bernarda can never be closed in a society like this, as Poncia is from a much lower social standing.
- Pepe el Romano wants to marry Angustias just to obtain her money, and, by extension, her social status. This arrangement is fully accepted in this society, where love is not an element that has any importance when arranging a marriage.
- There is a double moral code in this society, and one that all individuals must follow if they want to remain within the community.
- Women must be pure and must be virgins before marriage. On the other hand, men are actively encouraged to have sexual relations before marriage. However, these relations must be with a certain section of society: with prostitutes. A woman that wants to remain part of society must be a virgin, and a man must not stain the honour of a woman who he intends to marry.
- Adela is the only character in the play who is prepared to break this moral code and accept the consequences. However, she and her sisters know very well that, if she takes that step, she will become a social pariah.

0 3***Crónica de una muerte anunciada* – Gabriel García Márquez****0 3 . 1**

Examina las razones por las que muere Santiago Nasar.

Puedes mencionar:

- el honor
- a Ángela
- la sociedad en la que vive
- la actitud de Santiago hacia las mujeres.

[35 marks]**Possible content**

- There are several reasons for the death of Santiago Nasar, some of them linked to the expectations of society, but others are due to his own personality.
- The main reason why Santiago Nasar is killed is because of the expectations of society in relation to the defence of family honour.
- Santiago is accused by Ángela of having stained her honour and therefore the men in her family find themselves in a situation where they have to avenge her lost honour.
- Even though it is soon discovered that Santiago did not commit the crime he is accused of, the twins still have to kill him. Pablo's fiancée even states that she would not have married Pablo if he had not killed Santiago.
- However, it could be argued that Ángela is the main reason for the death of Santiago. She accuses him of a crime that he probably did not commit, and therefore she seals his destiny.
- Having been brought up in this society, and with Pura Vicario as a mother, Ángela would have been completely aware of the consequences that her accusation would have on Santiago and, therefore, she causes his death.
- What is not clear in the novel is her reason for choosing him as a scapegoat. One reason for the death could be that Ángela chose to protect the real guilty party, and chose another name at random so that she wouldn't have to reveal his name.
- The society depicted in the novel is a racist society. It could be argued that one reason for Santiago's death is the fact that he is half Arab. In a society that considers somebody of a different race as inferior, Santiago seems a logical choice of culprit for Ángela.
- Another aspect of the society is the value it places on wealth. Santiago is wealthy, and Ángela may have thought that the twins would not attempt to kill someone ranked above them. However, one reason for his death could have been that Ángela failed to see that honour has the highest place in this society, even above wealth.
- Santiago himself and his own behaviour may be reasons for his death. Although he probably did not commit the crime he was accused of, he did commit others.
- Santiago is shown as a predator who preys on unprotected young girls, including his servant Divina Flor. His behaviour towards the prostitutes in the brothel is also disturbing at times.
- Had Santiago behaved differently in his own life, it may have been that the rest of the village would have made a bigger effort to try to save him. In this sense, his behaviour caused his own death.

0 3 . 2

Examina lo que nos enseña el autor sobre el papel de los hombres en la sociedad que se presenta en la novela.

Puedes mencionar:

- a Bayardo
- a Santiago
- al coronel Aponte
- a los gemelos Pedro y Pablo.

[35 marks]

Possible content

- The roles of men and women are very defined in the society represented in the novel and, although men are expected to be strong and more powerful than women, in reality a lot of weaknesses are shown.
- Bayardo appears at the beginning of the novel as the ideal man: he is attractive, rich, pleasant, good company and apparently able to do anything.
- Bayardo, as a man, has the power to choose his bride, regardless of the woman's opinion. In this respect, he has a lot more power than the women around him.
- However, when Ángela admits the truth, he is incapable of behaving in the way that society would expect. He does not look for the guilty man to kill him, and he does not attack Ángela either. He is incapable of fulfilling the male role that this society would expect of him.
- Santiago, on the other hand, fulfils this role to perfection. He has to take charge of the family's property from a young age and provides for his mother.
- As a wealthy man, he has the ability to abuse women of a lower level in society, and he is more than happy to fulfil that expectation as well. Although this behaviour is known by many around him, it is condoned as what is expected of him.
- In marriage, Santiago is engaged to Flora Miguel. It is a marriage of convenience and there is no love between them. Once more, Santiago fulfils his role as head of the family.
- Coronel Aponte, a retired soldier who is now the mayor, has been given the power of the law in the village, a role played exclusively by men in this society.
- However, he is completely ineffective in this role, and even though he is warned of the danger to Santiago's life, he is incapable of stopping it.
- Men of power and authority are generally represented in the novel as incapable of rising to the challenge of using their authority for good.
- Pedro and Pablo try to fulfil the expectations of society for young men, although in reality they do not want to kill Santiago, and look for ways to be prevented from doing it.
- When their sister is deflowered, the twins' role is to find the perpetrator and kill him, which they do in the end.
- However, and ironically enough, when their mother summons them, the twins are in fact in the brothel. In this society, the purity expected of women is not expected of men.

0 4**Como agua para chocolate – Laura Esquivel****0 4 . 1**

“Tita intenta ser una buena hija”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- su obediencia
- la manera en que cuida a su madre
- cómo Mamá Elena trata a Tita
- su rebelión.

[35 marks]**Possible content**

- One of the qualities of a dutiful daughter is her obedience and her acceptance of her mother’s orders; she must not question her elders and must always do as she is told.
- Tita abides by her mother’s instructions, unpicking an entire garment for no reason, making the wedding feast for Rosaura and accepting that Pedro is to marry Rosaura.
- Although she inwardly questions her mother’s orders and rails against the unfairness of her fate, she does as she is told and plays her role as the obedient daughter.
- Tita has a strong sense of family responsibility and duty; she does her very best to live up to the high standards demanded of her and to be a good daughter.
- She undertakes the regular chore of bathing her mother and washing and ironing her clothes with care, distraught when she makes a mistake.
- Even though she escapes the ranch after her nervous collapse, she returns of her own free will when Mamá Elena is attacked, and cooks and cares for her assiduously.
- Despite all her efforts, she is rewarded with psychological and physical cruelty at her mother’s hands.
- Mamá Elena finds the punishments that will hurt Tita most; she deliberately promises Rosaura to Pedro knowing that Tita loves him and banishes Pedro and his family knowing Tita cares deeply for baby Roberto.
- She reacts with brutality if she deems that Tita has defied her, beating her after the food poisoning episode, breaking her nose and locking her in the pigeon loft.
- While Mamá Elena is alive, Tita maintains the appearance of a dutiful daughter, knowing that the family’s reputation is all-important to her mother.
- It is only after Mamá Elena’s death that Tita finds the courage to openly defy her, when she tells the spirit of her mother that she has always hated her.
- Considering that Mamá Elena is brutal, callous and spiteful and that her demands are unfair and unreasonable, Tita is a far better daughter than she deserves.

0 4 . 2

Considera el impacto que tienen las tradiciones y costumbres en la novela.

Puedes mencionar:

- las tradiciones relacionadas con el matrimonio
- la insistencia en la moralidad y la decencia
- las recetas tradicionales de Nacha y de Chenchá
- los remedios naturales de Luz del Amanecer.

[35 marks]**Possible content**

- Mamá Elena's family upholds an oppressive tradition whereby the youngest daughter of the family may not marry and must look after her mother in her old age.
- We see how unjust this custom is when it impacts on the passionate and maternal Tita and prevents her from marrying the love of her life and having children.
- Tita also questions its fairness when she asks herself who, then, will look after her in her old age, if she is not permitted to have children. She fights to prevent Rosaura from perpetuating the tradition.
- The social norms of behaviour have been laid down in the "*Manual de Carreño*" and have become the customary standards that polite society must follow.
- They are shown to lead to misery and deprivation; Mamá Elena herself was denied marriage as her beloved was unsuitable and Gertrudis is disinherited for her behaviour.
- Paquita Lobo and the local priest represent the judgmental presence of a society that is quick to condemn if anyone steps out of line.
- Unlike the repressive and restrictive customs of the Hispanic society, the wisdom and knowledge of Nacha and Chenchá provide traditions that are life-giving and restorative.
- The spirit of Nacha guides Tita when she assists Rosaura in childbirth and her wise guidance means that the child is born successfully without the aid of modern medical care.
- The traditional recipe for oxtail broth that Chenchá prepares for Tita is good enough to restore Tita's sanity and complete her recovery after her nervous collapse.
- Luz del Amanecer has a deep-rooted understanding of the properties of plants and herbs and her traditional cure for burns means that Pedro can recover from his injuries.
- When 'modern' medicine dictated that leeches were the best way to cure John Brown's grandfather, Luz del Amanecer knew that her incenses and herbal poultices were the way forward.
- John Brown later learns that all her traditional herbal remedies could be proven by modern methods to be effective and based on scientific fact.
- The traditions that stem from the native Mexican culture are supportive and life-giving; the customs from the Hispanic culture are repressive and inhibiting.

0 5

Réquiem por un campesino español – Ramón J. Sender

0 5

. 1

Comenta los símbolos que Sender usa en la novela.

Puedes mencionar:

- las imágenes religiosas relacionadas con la muerte de Paco
- el pueblo como símbolo de España
- el potro en la iglesia
- el romance recitado por el monaguillo.

[35 marks]**Possible content**

- There are numerous images used around the death of Paco that link his execution to that of the crucifixion of Jesus Christ.
- Like Jesus, Paco is betrayed and is executed along with two other men. The soldier in charge is called the centurion, just like the story in the Bible.
- The requiem mass is paid for by the rich men of the village who all contribute thirty pesetas, mirroring the 30 pieces of silver that Judas is paid to betray Christ.
- Like Jesus, Paco is innocent of the charges against him and dies for the sake of others; his only 'crime' was to try to improve the lives of the poor.
- The events that unfold in the village can be seen as an allegory of the whole of the country, as tension and conflict spill over into outbreaks of violence.
- The duke and the three rich men in the village represent the nobility and the landowners who resist change and strive to protect their privileged status.
- Mosén Millán encapsulates the author's view of the Church, which stood for tradition and believed that social classes were decreed by God.
- While the priest waits in the sacristy to begin the requiem mass, an unruly colt bursts into the building and creates havoc in the church.
- The colt once belonged to Paco and is used to show us that the disruptive and anarchic spirit of Paco is still capable of disturbing the established order.
- As the animal is captured and ejected by the three rich men, it could be argued that Sender is comparing the peasant's revolt to the mute protest of an animal, easily quelled.
- The novel is punctuated by frequent extracts from the *romance* that is being recited by the altar boy; this shows that Paco has become a martyr and a hero to the village people and reminds Mosén Millán of his involvement in Paco's death.
- His deeds have been immortalised in the words of the *romance* and show the lasting impact that the young man has had on the lives of the villagers.
- The villagers create the *romance* as their own requiem for Paco and reject the mass offered by the Church, which they regard as Paco's enemy.

0 5 . 2

Examina cómo reacciona la gente del pueblo a la misa de réquiem por Paco.

Puedes mencionar:

- a Mosén Millán
- a los campesinos
- a los tres hombres ricos
- al monaguillo que recita el romance.

[35 marks]**Possible content**

- The priest remembers the life of Paco as he sits in the sacristy before the mass is due to begin.
- He feels guilty about his role in Paco's death and still has Paco's belongings in the sacristy cupboard; he has not returned them to Paco's family because he cannot face them.
- He rejects the offers of others to pay for the mass; he prefers to atone for his own sin of betrayal by giving the mass for free.
- The villagers demonstrate their own feelings towards the Church and Mosén Millán by boycotting the ceremony completely.
- Their absence is hammered home to the priest by the altar boy, who regularly reports that the church is still empty.
- The villagers are showing their rejection of the priest for his betrayal of Paco and of the Church for its failure to support them in times of crisis.
- The arrival of Paco's colt in the church, causing havoc, appears to be an act of rebellion by the villagers to show their contempt.
- The three rich men of the village are the only people to turn up for the requiem mass and each tries to ingratiate himself with the priest.
- In turn, each one offers to pay for the requiem mass in an attempt to buy forgiveness, as each man feels guilty for his role in Paco's death.
- They are portrayed as traitors as the fee promised by each is 30 pesetas, echoing the 30 pieces of silver received by Judas for betraying Christ.
- The altar boy comes and goes while Mosén Millán is deep in his memories and the priest hears him sing verses from the poem that has been written about the deeds of the dead man.
- The fact that a poem has come about is an indication that Paco has become a hero to the village and that his deeds have already become legendary.

0 6**La sombra del viento – Carlos Ruiz Zafón****0 6 . 1**

Explora la amistad entre Julián Carax y Miquel Moliner. ¿Piensas que Miquel es un buen amigo?

Puedes mencionar:

- su relación cuando son niños
- las mentiras de Miquel
- la generosidad de Miquel
- cómo Miquel le salva la vida a Julián.

[35 marks]**Possible content**

- Miquel is Julián's best friend at school when the boys attend the exclusive Colegio de San Gabriel.
- Here, Miquel's devotion to Julián begins and he promises that when he dies, everything that he owns will belong to Julián.
- Miquel is convinced that he will die young and seems to invest in Julián to achieve the things that he will not be able to.
- Miquel is protective of Carax and eventually saves Julián's life when he sees Fumero aim a gun and shoot two bullets at his friend.
- Miquel withholds the truth from Julián in an attempt to protect his friend and spare him from hurt. Here, he attempts to be a good friend but cannot know the consequences.
- Miquel does not tell Carax that Penélope will not go to Paris with him as he fears for Julián's safety at the hands of her father if he remains in Barcelona.
- Miquel initially withholds the letter that Penélope is forced to write, telling Julián she is to marry someone else. Later, he sends it rather than destroying Carax with news of Penélope's death.
- Miquel is from a rich family and uses his wealth for what he sees as good causes; to Miquel, Julián is always a good cause as he is his best friend.
- He provides the money and tickets to take Julián away to Paris and spends large amounts financing the publication and distribution of Julián's novels.
- When Julián and Miquel meet in the café and are reported to the police by the waiter, Miquel is dying of tuberculosis and sees the opportunity to make his death meaningful.
- He pockets Julián's passport so, in the ensuing shoot-out with the police, Carax is able to escape and Miquel makes the ultimate sacrifice for his friend, dying in his place.
- Miquel also tells Julián that Nuria is waiting for him; he knows that his wife Nuria has always loved Carax and fulfils his childhood promise by bringing them together.

0 6 . 2

Examina cómo se presenta a los padres en la novela. ¿Piensas que influyen mucho en la vida de sus hijos?

Puedes mencionar:

- a Ricardo Aldaya
- al señor Aguilar
- a Ramón Fumero
- al señor Sempere.

[35 marks]

Possible content

- Ricardo Aldaya is presented as a selfish and heartless father who is controlling of his children, yet treats them with both psychological and physical cruelty.
- He cultivates Julián to take over his business, as he finds his legitimate son weak and lacking in spirit. He poisons Jorge's mind regarding Carax, passing on his vendetta.
- He is responsible for the death of his daughter, as he prevents the doctor from visiting her when she gives birth, thus allowing the haemorrhaging that killed her.
- Bea's father has high aspirations for his children and engineers the engagement between his daughter and an aristocratic lieutenant from a wealthy family.
- However, Bea knows her own mind and rebels against his wishes, resisting his influence and choosing Daniel.
- Señor Aguilar never takes to Daniel and threatens him with violence when he learns Bea is pregnant; later, he grudgingly accepts their marriage.
- He treats his son, Tomás, with contempt, believing him to be mentally deficient; the boy is influenced by his father into breaking his friendship with Daniel.
- Ramón Fumero has a deep impact on his son, Javier, because of his weakness and lack of discipline; he allows the behaviour of Javier's mother to humiliate and scar the boy.
- As a result, Javier Fumero grows up despising weakness and bullying those that are weak; he seems to have become cruel and fanatical to be the opposite of his father.
- Daniel's father is the only positive father figure in the novel and he offers support, love, guidance and security. He gives a good role model to his son.
- He gives Daniel room to make his own mistakes and learn from them, but also tries to make him see the error of his ways in order to protect him, such as with Clara.
- He ensures that Daniel feels loved and cared for by encouraging his ambitions and being a comforting presence in times of trouble. Daniel follows in his father's footsteps.

0 7***La casa de los espíritus* – Isabel Allende****0 7****1**

Considera lo que aprendemos sobre la personalidad de Esteban Trueba a través de su relación con otros personajes.

Puedes mencionar:

- a Clara
- a Férula
- a Nicolás y a Jaime
- a Alba.

[35 marks]**Possible content**

- Clara is not Esteban's first choice of wife, but he feels protective towards her at first.
- Esteban is a controlling man. He tries to control Clara, but it is impossible. He tries to change her into what he would want her to be, but Clara seems above Esteban's influence. As a consequence, Esteban becomes violent towards her, showing that his personality tends towards violence.
- As Esteban is nearing his death, he becomes more understanding of the mistakes he has made in his life. This makes him able to communicate with Clara again, and he is convinced he will go back to her when he dies.
- Esteban despises Férula, and does not realise that he cannot control, or influence her, in any way. This shows him to be a man incapable of feelings or tenderness towards someone he despises.
- Esteban is a jealous man, and he feels jealous of Férula's relationship with Clara. When he discovers her in bed with Clara, he expels Férula from the house.
- Eventually Esteban realises Férula's power over him, when the curse that she puts on him becomes true.
- Esteban's relationship with his children is very complex. Esteban cannot see things from somebody else's point of view, and both twins are completely different from their father, and from each other.
- Esteban despises Nicolás' mad enterprises, and cannot understand his motivations at all. His relationship with Nicolás shows his inability to adapt or alter his points of view.
- Jaime's attempts to care for the poor and underprivileged also irritate Esteban, who would like his son to be a doctor to the elite. Esteban is depicted as someone for whom status and class are very important.
- Alba is the only character in the story who is capable of loving Esteban for who he is, and who is truly loved back.
- Esteban projects onto Alba all the feelings that he has never been able to express for any other member of his family. Esteban is able, for the first time, to love and accept someone who is very different from him.
- In the end, Alba and Esteban spend Esteban's last days together, writing the family's memoirs, and with deep care for each other.

07.2

Examina cómo algunos de los personajes en la novela se rebelan contra las expectativas de la sociedad.

Puedes mencionar:

- el progreso social de Esteban Trueba
- las acciones de Blanca
- la lucha de Pedro Tercero
- las acciones de Alba.

[35 marks]

Possible content

- It could be said that all characters in this novel are rebelling against something in society. They all have different backgrounds and political ideas, but they all face aspects of society that they feel they must oppose.
- Esteban is born to a poor family, but when he meets Rosa he feels that he must find a way to become worthy of her.
- Esteban must fight against society's expectations that a family like his will not be able to rise through the ranks. Through hard work and effort, he manages to win this fight.
- After he has established himself, another fight starts for Esteban: against the gradual rise of the working class that is threatening to take over the ruling class.
- Blanca is born into a wealthy and respected family, and she is expected to fulfil her place in society by marrying well and raising a family.
- However, Blanca falls in love with Pedro Tercero, decidedly below her in terms of social status. This relationship continues throughout both their lives, but it could be argued that Blanca does not really want to fight society's expectations. Their relationship never becomes official, even though Pedro asks her over and over again.
- When Blanca gets pregnant with Pedro's baby, she accepts the marriage with Jean as a socially acceptable way of dealing with her baby. It is only when she discovers what sort of secrets Jean hides that she decides to finish the marriage.
- Pedro Tercero spends his life fighting against the established order. As a child he falls in love with Blanca, a relationship that society will never accept. As they both grow older, this relationship continues and matures, despite the consequences he knows he will face if it becomes public.
- As Pedro grows up, he becomes more and more aware of the injustices in the social system he is part of, and he starts fighting against it. He becomes a symbol of revolution, and his songs become the hymns for this revolution.
- Eventually, as the left party rises to power, he becomes part of the system, but that is not a role he is happy with. He wants to live his life as a rebel, not as a civil servant, even if it is for the government he helped bring to power.
- Alba is born onto a rich family but she rebels against her position in society. She gets involved with Miguel, a left-wing activist who represents the opposite to her grandfather's political views.
- However, Alba does not fit into the group. She is given the nickname of *princesa*, to point out the fact that she belongs to a privileged class.
- Alba helps many people escape persecution, and she even steals weapons from her grandfather to prevent them from being used against left wing activists. However, in the end Alba ends up facilitating better understanding between Miguel and her grandfather, since they join forces in order to free her. This shows Alba not only as rebellious but also as a peacemaker.

0 8**Rimas – Gustavo Adolfo Bécquer****0 8****. 1**Examina las diferentes sensaciones y emociones que Bécquer expresa en las *Rimas*.

Puedes mencionar:

- la alegría del amor
- la armonía con el universo
- la tristeza y el dolor
- la soledad ante la muerte.

[35 marks]**Possible content**

- In the early stages of his love affairs, Bécquer feels a deep joy and state of bliss; in Rima XVII, just the sight of the woman he loves inspires his belief in God.
- The four-line verses (XX–XXIII) speak of his state of elation, as he describes his love as a God-created lily or when he vows he would give the world for a glance from her.
- Love enables him to feel a much sought-after sense of togetherness, which he describes in Rima XXIV as the merging of their two souls.
- This same Rima shows how, when he is in love, he feels at one with the universe; he unites with his lover like two waves or two wisps of mist.
- Rima VIII captures his joy in the beauty of nature as he gazes upon a sunset, or the stars in the night sky; they lift him above the “*miserable suelo*” and the “*mar de la duda*”.
- The next two poems are filled with images of harmony, as each element of nature touches or ‘kisses’ the next and the very earth trembles in ecstasy.
- Bécquer’s suffering is captured in Rima LVI, where he tells of the endless monotony of his days and his hopeless search for paradise.
- He describes the loss of love in terms of physical pain; memories of a past love are the stings of bees and a lover’s betrayal is a blade in his heart.
- Bécquer feels his pain more keenly because his lover seems to remain unmoved; he sees her walking happily on her way (Rima XLVI) or coolly dismisses their involvement (Rima XL).
- When the world fails him, he feels bitterly alone and, in despair, contemplates facing a lonely death.
- Rima LXI captures his feeling of complete solitude as he fears that no one will hold his hand as he lays dying and nobody will mourn him or even remember him.
- In Rima LXVI, he envisages his burial place as a lonely forgotten tombstone in a dark and desolate wasteland.

0 8 . 2Explica las opiniones de Bécquer sobre la poesía que se reflejan en sus *Rimas*.

Puedes mencionar:

- la poesía en la naturaleza
- la poesía en la mujer
- la función del poeta
- la dificultad de escribir poesía.

[35 marks]**Possible content**

- Bécquer believes that poetry can be found in nature itself and much of his imagery is drawn from nature.
- In Rima IV, he insists that even if there are no poets, there will still be poetry; it is in the sea, the sunsets and in springtime.
- He is inspired by the beauty of nature, captured in Rimas VIII and IX, where he describes the golden skies of sunset, the night sky and the willows by the river.
- Just as poetry can be found in the beauty of nature, it is also present in the beauty of a lovely woman; in Rima XXI, Bécquer tells his beloved that she herself is poetry.
- Rima XII is an ode to the beauty of his lover and he extols the loveliness of her eyes, her cheek and her mouth; he uses the imagery of nature to express his feelings.
- In Rima XIII, he compares his lover's eyes to sunlight on the sea, drops of dew on a flower and the light of an evening star.
- Rima V expresses Bécquer's ideas of the concepts, images and ideas that the poet strives to grasp and then to put into words.
- He sees the role of the poet as someone with heightened perception whose duty it is to bring those visions to the common man.
- In the same poem he describes himself as a staircase between heaven and earth, or a bridge that can bring this divine inspiration to his fellow men.
- Bécquer is also deeply aware of the poet's limitations, as seen in Rima I, where he hints at the greatness that he can sense but laments his inability to convey it.
- He is frustrated that words cannot capture what he longs to express and that human language is insufficient to convey sighs, laughter, colours and notes.
- In Rima V, he confirms this, stating that the concept he wishes to convey has no name, its essence cannot be defined and the idea has no discernible shape.

0 9**Las bicicletas son para el verano – Fernando Fernán-Gómez****0 9 . 1**

Explica por qué muchos personajes se sienten tristes y sin esperanza al final de la obra.

Puedes mencionar:

- las ambiciones destrozadas
- el hambre y la falta de dinero
- lo que el fin de la guerra significa para ellos
- los sueños de Anselmo.

[35 marks]**Possible content**

- At the end of the play we see how the dreams of Manolita and Luisito have come to nothing.
- Manolita has had to abandon her hopes of independence and marry the boy next door simply to avoid the stigma of being an unmarried mother.
- Luisito can no longer study and fulfil his dream of becoming a writer; he must take whatever work is available in order to support his family.
- The family have been putting away money towards the end of the war but discover that the notes they have stowed away are declared invalid so are worth nothing.
- There is no sign that the food shortages are coming to an end; staple foods are in short supply and bread is so scarce it is dropped by planes to encourage the Republicans to surrender.
- Don Luis has lost his job so they are relying on Luisito's humble wage as an errand boy to provide for the whole family.
- The women have been longing for the end of the war, as they naively believed that peace would bring a return to what they knew before the conflict began.
- Whether they are of Republican or Nationalist persuasion, the women pray for it to be over; Doña Dolores' cry of "*¡Que llegue la paz!*" sums up their feelings.
- But the end of the war brings difficult times for the families; money is scarce, employment is hard to find and peace is nothing like they hoped for.
- In the scene with Anselmo, the idealistic young man paints an optimistic picture of a utopian Spain that is just around the corner, when the Republicans win.
- He talks of an egalitarian society with liberal ideas, freedom in love and work and education for all.
- The end of the war brings a Nationalist victory with a return to conservative values and a traditional, hierarchical society.

09.2

Evalúa el papel de Don Luis como padre de familia.

Puedes mencionar:

- cómo cumple con sus responsabilidades
- cómo trata a Luisito
- su relación con Manolita
- sus opiniones políticas.

[35 marks]**Possible content**

- Don Luis is very much a family man, and his wife and children are of paramount importance to him.
- As a young father, he gave up the idea of becoming a writer in order to gain a more secure job in the wine business; in this way he could ensure a steady income.
- As food becomes scarce, he uses his connections to barter for provisions so that his children and grandchild do not go hungry.
- With Luisito he is realistic, understanding and fair; he does not spoil his son and makes sure that he earns the gift of a bicycle by passing his exam.
- He deals calmly with the episode between Luisito and María; he understands that the boy is growing up and that the war has prevented him from forming other friendships.
- At the end of the play, they are more like equals; Don Luis shares a cigarette with Luisito as they discuss how the role of providing for the family has passed from father to son.
- As a Republican, and former aspiring author, Don Luis is far more sanguine about Manolita's ambitions than his wife; he argues that it is a job like any other.
- He admires his daughter and tells his wife that Manolita is fair in her ideas and sees things really clearly; they have similar liberal views.
- He is comfortable with her and they share a similar sense of humour, laughing at Julio's attempts to woo her and at Doña Dolores' naivety where Luisito is concerned.
- His political ideas mean that Don Luis loses his job and is unable to provide for his family but, in the play, his ideas are shown as fair and reasonable.
- His unemployment and possible imprisonment clearly show him to be a victim of the partiality of the Nationalist regime which blacklisted those with opposing views.
- He faces his fate with integrity and dignity. The author shows him to be a man of kindness, humour, fairness and tolerance, a very good role model to his children.

1 0***El otro árbol de Guernica* – Luis de Castresana****1 0 . 1**

Considera la relación que Santi tiene con los otros niños de la novela.

Puedes mencionar:

- a su hermana Begoña
- a Tomás y a Merche
- a André
- a Montse.

[35 marks]**Possible content**

- As Begoña's elder brother, Santi is tasked with caring for her during their evacuation and he takes his promise seriously, remaining strong for her sake.
- He does what he can to be her defender and protector, requesting not to be split up from her and ensuring he visits regularly when they go to different homes.
- As they travel home at the end, Santi cannot prevent his annoyance at her for continuing to speak French; he is dismayed that she lacks his fierce patriotism.
- Santi seems to extend this role of protector to the other Spanish children that are vulnerable or unfairly treated.
- He cannot stand by when Tomás is slapped and publicly humiliated for wetting the bed; he challenges Mme Jacquot and insults her.
- The same teacher unfairly accuses Merche of stealing a jumper and, once more, Santi defends the victim, this time organising a walk-out protest.
- His attitude is initially welcoming and protective towards André, a rather lonely Belgian boy, who seeks acceptance among the Spaniards.
- However, Santi's patriotism leads him to reject the boy during the walk-out, when he refuses to let him take part, as he is not "*de los nuestros*".
- Later, Santi shows maturity when he admits he has been harsh; he relents and organises a meeting in which André is awarded the title of "honorary Spaniard".
- When Santi meets Montse, he is immediately drawn to her and thoughts of romance come in to play; he is both embarrassed and thrilled by his feelings towards her.
- He starts to read love poetry, keeping a copy of Bécquer's *Rimas* that he gets from the library, and is thrilled when he holds her hand to dance the *sardana*.
- He puts her brother, Luis, on the football team, despite his lack of skill, and defends him against the insults of the others.

1 0 . 2

Explica la actitud de Santi hacia el País Vasco.

Puedes mencionar:

- cómo echa de menos su región
- el orgullo por sus orígenes
- su insistencia en no perder su identidad
- la imagen del árbol.

[35 marks]**Possible content**

- Santi experiences an upsurge in his feelings towards home because he is forcibly removed from it and exiled far away from his family and friends.
- He keeps in constant touch with his family, writing and receiving letters, and experiences moments of deep homesickness.
- This longing for home inspires his desire to be with other Spanish children and his need to create a community of Basque children around him.
- Santi is proud of being Basque and Spanish and defends his country's reputation against any slur, such as the insults of Mme Jacquot and the History teacher.
- When he is selected to attend classes at the Ateneo, he does so with pride, feeling like an ambassador for his country and determined to set a shining example.
- When at home, Santi was not in the habit of wearing the typical Basque beret, but in exile he dons it proudly, to proclaim his origins.
- His identity comes under threat when the Dufours try to turn him into their son with the clothes they buy, the French lessons they arrange and the gifts they give him.
- He is extremely uncomfortable and senses they are taking away everything he has from home; he rejects them totally when they call themselves "Mum and Dad".
- He becomes keen to explore his identity by engaging in typically Basque pursuits, such as singing in the choir and playing *pelota*.
- Santi attempts to bring a piece of home to Belgium when they declare that the tree in the school yard is to be their tree of Guernica.
- The tree is an ancient symbol of the Basque people and their history; it becomes a central meeting place for the Spanish children, as if it is home territory.
- Santi describes his need for home like that of a tree that needs its roots in its own country in order to grow and to prosper.

1 1***El coronel no tiene quien le escriba* – Gabriel García Márquez****1 1 . 1**

Comenta cómo se presenta el personaje de Don Sabas en la novela.

Puedes mencionar:

- su pacto con el alcalde
- su relación con su mujer
- el contraste con el coronel
- la oferta que hace Don Sabas por el gallo.

[35 marks]**Possible content**

- It is the doctor that gives us our insight into the real character of Don Sabas; the colonel is too trusting and believes the best in everybody.
- We learn that he is the only member of his political party who has managed to remain in the town and who has not been forced to leave town by the mayor.
- The doctor makes it clear that this was an underhand deal with the mayor; Don Sabas got rich on buying up at half price all the belongings of those exiled.
- Don Sabas is rude and disrespectful towards his wife and makes no attempt to alter his conduct when others are present.
- When the colonel is there, he tells her to shut her mouth and that he doesn't care whether she heats his soup ten times; he also tells her to stop trying his patience.
- His open contempt towards her is a sharp contrast to the supportive and encouraging manner that the colonel shows towards his own wife.
- Don Sabas is described as overweight and sickly; his weight and his wealth have led to his diabetes. The colonel is slim and wiry, put together "with nuts and bolts".
- The colonel has an optimistic attitude to life, seeing the positive side of everything. On the other hand, Don Sabas is miserable by nature, always complaining and short-tempered.
- He is wealthy and surrounded by possessions; his office cupboard contains half a dozen umbrellas whereas the colonel's one umbrella is rotten and full of holes.
- Don Sabas is the colonel's friend and godfather to the colonel's son, but he seems to have no qualms about swindling his old friend when he offers to buy the cock.
- Knowing the colonel is desperate, Don Sabas offers him 400 pesos but, aware that it is worth much more, he plans to resell it at more than double the price.
- The doctor, whose opinion we have come to trust, reveals the truth to the colonel, stating that Don Sabas is an animal that feeds off human flesh.

1 1 . 2

Considera el impacto que tiene la pobreza en la vida del coronel y de su mujer.

Puedes mencionar:

- su comida
- su ropa y posesiones
- su salud
- su relación.

[35 marks]

Possible content

- At the start of the novel we see that they have little money left to feed themselves; the colonel gives his wife the last of the coffee and lies that he has already had his.
- They have to go without lunch at one point, and the colonel's wife is so ashamed that she has boiled stones so that the neighbours do not know of their hunger.
- When Agustín's friends take over feeding the cock and provide corn, the wife resorts to using it to make meals for herself and her husband.
- The few clothes they have left are old and worn and the colonel's wife creates new items from what can be saved in order to make them presentable.
- They have sold off everything that can be sold, including Agustín's sewing machine and their mirror; all that is left is a picture and an old clock.
- Their health suffers as a result of their poverty; their diet is poor and the damp conditions in their leaking house exacerbate the colonel's stomach upset and the wife's asthma.
- They cannot afford to pay for the medication they need; they are fortunate that the doctor gives them free samples and is prepared to defer his fee.
- Throughout the majority of the novel, they are caring and supportive of each other but their poverty is so acute it begins to erode the bond between them.
- The colonel's easy-going manner grates on his wife; she feels that she is doing everything she can to resolve their problems and that he is taking no action at all.
- The matter of their daily survival becomes the centre of their conflict; the wife insists that their only hope is to sell the cock, whereas the colonel is determined to keep it.
- Their accusations and recriminations become increasingly bitter and the novel ends with unprecedented physical violence where the wife shakes her husband.
- He has no answers to her frantic questions about how they are going to survive and, for the first time, he is driven to reply with an expletive.

1 2***El laberinto del fauno* – Guillermo del Toro****1 2 . 1**

Evalúa la relación que tiene Ofelia con Mercedes.

Puedes mencionar:

- su primer encuentro
- el papel de madre que juega Mercedes
- la influencia de Mercedes
- cómo las dos han cambiado al final.

[35 marks]**Possible content**

- From the very first scene that they meet, they interact well and they both seem comfortable with each other.
- This scene juxtaposes with Ofelia's first meeting with Vidal, which suggests that Ofelia trusts Mercedes instantly.
- Ofelia is adamant in telling Mercedes that Vidal is not her father. Mercedes is kind and sympathetic when dealing with Ofelia.
- With Ofelia's mother ill, Mercedes develops a more maternal role as the film progresses.
- Mercedes becomes increasingly more protective, caring and supportive of Ofelia.
- The lack of maternal support from Carmen pushes Ofelia into seeking these qualities in Mercedes.
- Ofelia discovers Mercedes' secret and her influence has inspired loyalty in Ofelia.
- As the narrative develops, Ofelia seems to be influenced by the defiance, courage and strength that Mercedes displays.
- When Ofelia performs the tasks, she takes inspiration from Mercedes rather than from her obedient mother.
- At the end of the film, both seem to have become more empowered to be braver.
- The time has come for them to both be defiant towards the situation they find themselves in.
- Their relationship has become close and they have a sense of protectiveness towards each other.

1 2 . 2

Examina el tema de la crueldad humana en la película.

Puedes mencionar:

- a los dos granjeros
- al hombre tartamudo
- al Doctor Ferreiro
- a Ofelia.

[35 marks]**Possible content**

- Vidal and his army of men capture the two farmers and mercilessly kill them in a brutal and cruel fashion.
- The farmers are evidently petrified during the ordeal Vidal and his men subject them to; Vidal shows no compassion or humanity.
- The cruel twist is that the farmers were telling the truth; Vidal shows no remorse for this fact nor guilt.
- The scene where Vidal tortures the stuttering man is another example of human cruelty.
- Vidal humiliates the stuttering man and threatens him with torture if he does not reveal the whereabouts of the rebels.
- The scene impacts the audience more and more because of the cruel way Vidal taunts the disability of the stuttering man.
- Doctor Ferreiro is arguably the antithesis of human cruelty, as he is empathetic to those around him.
- In an act that could be described as having to be cruel to be kind, he euthanises the stuttering man.
- He also cares for Carmen during her illness and objects to Vidal's clear lack of empathy for his wife's condition.
- Vidal treats Ofelia cruelly, performing his role of the wicked stepfather and displaying no empathy towards her.
- Ofelia herself is so disturbed by human cruelty that she invents an imaginary world to escape it.
- His ultimate cruelty is to kill her; the fact that she is a child is of little importance to him.

1 3**Ocho apellidos vascos – Emilio Martínez-Lázaro****1 3 . 1**

¿Hasta qué punto tiene Merche una buena influencia en los otros personajes de la película?

Puedes mencionar:

- su personalidad
- a Rafa
- a Koldo
- a Amaia.

[35 marks]**Possible content**

- Merche plays a pivotal role in the development of the plot; her heart-warming and kind nature has a positive impact.
- Her personality allows her to bring out the best character traits of the other protagonists.
- She is able to speak to Koldo and Amaia and allows them to see the errors of their ways.
- Merche is extremely supportive of Rafa's deception of Koldo and is keen to assist wherever she can.
- She takes on a mothering role with Rafa and defends him frequently in the film.
- She offers him sage advice and is helpful in resolving problems for him.
- Merche is able to bring out the sensitive side of Koldo.
- She convinces him that he needs to treat Amaia better.
- She shows him how to look beyond his preconceived ideas of regionalism.
- Merche also supports Amaia in her deception of Koldo by playing the role of Rafa's mother.
- Merche is integral in the improvement of Amaia's relationship with Koldo. She tells Koldo that Amaia takes after him and has missed him.
- She is not afraid to tell Amaia what she needs to do to save her relationships.

1 3 . 2

¿Hasta qué punto se puede decir que la película presenta una imagen negativa de los independentistas vascos?

Puedes mencionar:

- la escena con Rafa en la prisión
- la personalidad de los independentistas
- la escena en el bar
- la manifestación.

[35 marks]

Possible content

- The police seem to mock the Basque activists; they do not take Rafa seriously. They do not seem to be too concerned with their prisoners.
- The other activists that Rafa meets in jail are depicted as being very gullible in accepting Rafa's implausible story.
- They do not question Rafa's outlandish claims but merely accept them; they come across more as hooligans than real terrorists.
- The activists seem to lack intelligence and are unable to see through Rafa throughout the film.
- They don't seem to have strong leadership nor real plans; they seek leadership from Rafa.
- The film portrays them almost with affection: they have a child-like enthusiasm and a desire for independence for which they are willing to fight.
- When Rafa reunites with the activists, they seem again to be rather gullible and foolish.
- When Rafa reads the poster in Basque, they are easily convinced that he can speak Basque.
- They do not question him and see him again as a possible leader for their rebellion.
- During the protest, they lack leadership and so push Rafa to the front.
- The comical scene where Rafa uses the infamous Toy Story phrase further mocks the ignorance of the activists.
- Rafa also undermines them and shows their ignorance by using the melody of an Andalusian song in a Pro-Basque chant.

1	4
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María, llena eres de gracia – Joshua Marston

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“María simplemente quiere controlar su propio destino”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- su trabajo
- a su familia
- su decisión de ser mula
- su decisión de quedarse en los Estados Unidos.

[35 marks]**Possible content**

- María is clearly unhappy in her job. She has to get up before daylight and travel on the bus to the remote factory.
- She is subjugated by her dominant boss; he controls her to the point she is unable to go to the bathroom when she is sick.
- It is therefore unsurprising that she quits her job given the conditions she is working under, to take more control and leave behind the unpleasant nature of it.
- María has little freedom and has to share her bedroom. She lives in a multigenerational apartment in cramped conditions.
- She is not even able to take control of her money, as her family demand it to provide for them all.
- Her family try to control her decisions. They demand she finds another job when she quits.
- María's decision to become a drug mule stems from the fact she wants to escape the control of her family. She is aiming to take control of her own destiny.
- Her decision to go to the USA is a way for her to avoid the cycle of poverty that exists in Colombia.
- However, it could be argued that by deciding to become a drug mule she simply renounces any control by passing this on to the drug dealers.
- María's decision to stay in the USA is her final act of aiming to control her destiny. It is her choice not to board the plane back to Colombia.
- She also wants to ensure that she has a more prosperous future for herself and her baby.
- It could be argued that she will still not really be in control in the USA, as she will be reliant on the Hispanic community to support her.

1 4 . 2

“La película presenta una imagen totalmente negativa de la sociedad colombiana”.
Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- la pobreza
- la droga
- a la familia
- la emigración.

[35 marks]

Possible content

- The initial scene of the film shows a group of workers travelling on the bus, before light, to a factory in a remote location. There seems to be a lack of opportunities.
- There seems to be little money in the work that they do, with María's family relying on the money for survival.
- They remind María that there is no other work in the area and, when she quits, they tell her to return.
- Drugs seem to be the only way for people to make significant amounts of money.
- Drugs are a lure for the Colombians in the film, reflecting a dangerous impact the industry has on the people.
- Indeed, the plane contains at least four drug mules, suggesting this is a widespread practice amongst the citizens.
- The multigenerational family seems to be presented as the norm in Colombian society.
- Both María and Juan reflect the reality of multigenerational families. Juan mentions there are ten members of his family living under the same roof.
- Family is important and valued by the characters. The drug dealers threaten to harm María's family if she does not comply with their wishes.
- The need to provide for the family is seen as a key factor in the desire to emigrate to the USA. It is a way to escape the cycle of poverty.
- The juxtaposition with the more affluent USA is evident. For example, the medical treatment María receives when she has a scan.
- Carla represents the benefits of emigration; she has her own flat and is settled with a job and family.

1 5**Volver – Pedro Almodóvar****1 5 . 1**

“Hay pocos hombres en *Volver* pero tienen un impacto enorme”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- a Paco
- a Emilio
- al padre de Raimunda
- a los hombres del pueblo.

[35 marks]**Possible content**

- There is no doubt that Almodóvar’s main characters are usually women and play a central role in the film.
- The impact that men have is both negative and positive.
- Much of the plot is generated by the actions of men, either dead or alive.
- The behaviour of men can be perceived as the catalyst through which women have developed positive character traits – strength, independence, tolerance and solidarity.
- Men are associated with abuse or abandonment (Sole’s husband) and are clearly lacking responsibility, be it moral, financial or emotional.
- Paco’s murder early in the film sets the tone for the introduction of the idea that some men are the cause of many of the female characters’ problems.
- Whilst men are presented in a one-dimensional way, Paco, or are already dead by the time of the action, Raimunda’s father, the repercussions of their actions continue to affect the lives of the women.
- The inter-generational nature of the sexual abuse suffered by both Raimunda and Paula could be linked to a broader examination of the role of men in Spanish society.
- The actions of men are the drivers of the plot, which can work in the women’s favour, such as Emilio entrusting the keys of his restaurant to Raimunda.
- Equally, the young man from the film crew facilitates Raimunda’s financial survival by engaging her, but is also entranced by her.
- The men in the village are portrayed as a collective during the funeral, lacking in empathy and physically and emotionally segregated from the women.

1 5 . 2

Discute el contraste entre el pueblo y la ciudad en la película *Volver*.

Puedes mencionar:

- la vida en el pueblo
- la vida en Madrid
- la muerte
- la solidaridad.

[35 marks]

Possible content

- A clear difference is established from the outset between rural life in the village in La Mancha and urban life in Madrid.
- The wind turbine shots mark the connection between the two distinct *mises-en-scène*, as the women return both physically and emotionally to their past.
- The visual presentation of the *pueblo* is associated with traditional values.
- The community is close-knit and carefully selected locations transmit the essence of traditional Spain – *patios*, tiles, village houses, unlocked doors, cobbled streets.
- Village life adheres to age-old social customs – women gathering together, *el velorio*, segregation of women and men in the funeral, cooking traditional dishes.
- There is a juxtaposition in the pace of scenes set in Madrid and in La Mancha.
- Life in the *pueblo* is squarely located within a domestic context in comparison with Madrid, which moves between locations using public transport and the street.
- The tasty regional delicacies become Raimunda's means of survival – she collects food from her neighbours to feed the film crew and sustain her family economically.
- Death is dealt with in a traditional way – Aunt Paula dies in her bed and she is laid out in the bed of Agustina's mother.
- Contrast with the more sterile hospital environment of Agustina's illness and Paco's violent end.
- Everyone knows everybody's business in the village, (they all know Tía Paula is being looked after by the 'spirit' of Irene, for example) but when Paco dies, no one sees the body being disposed of or enquires after his disappearance.
- Traditional village life functions as the custodian of solid and reliable values which go back generations – loyalty, respect, friendship and support for each other.
- There is a clear interface between the *pueblo* and Madrid, with the women taking the values of the village with them, creating similar support systems in Madrid amongst their female neighbours and each other.

1 6

Abel – Diego Luna

1 6 . 1

Explora qué mensaje nos da el director sobre el papel del hombre en la sociedad mexicana.

Puedes mencionar:

- a Anselmo como padre
- a Anselmo como marido
- a Abel en su papel de padre
- la actitud de Fili.

[35 marks]

Possible content

- The director makes it clear that Anselmo’s abandonment of the family played a key role in Abel’s mental health problems. He is criticising Anselmo for shirking his responsibilities.
- Luna condemns Anselmo’s careless neglect of his children. His present for Paul is broken and the camera for Selene contains photos of his mistress and child.
- However, the director shows us that a mother’s love is not infallible. It is Anselmo who shows Cecilia that it is dangerous to treat Abel as an adult.
- Through Anselmo, Luna shows us the worst aspects a husband can have. He offers no support to Cecilia and even plans to sell the stalls where she makes her only income.
- Luna depicts Anselmo as a childish, philandering liar who has abandoned his wife and children to set up home with his mistress in a nearby town.
- He returns for purely selfish reasons, causes havoc in the family and abandons them again at the end, to leave Cecilia to pick up the pieces of the mess he leaves behind.
- If Luna uses Anselmo to show what a man’s role should not be, he uses Abel to indicate some of the more positive elements of the male role.
- Abel is caring and attentive towards his ‘children’, taking an interest in their relationships and achievements and spending time with them.
- He supports Cecilia around the house and with the family, mending the toilet and disciplining the children.
- Luna shows his scorn for Anselmo and Fili when they laugh uproariously about Anselmo’s deception of Cecilia.
- Fili is Abel’s doctor but finds it highly amusing that Anselmo abandoned the family and ended up living with another woman locally, whilst pretending to be working in the USA.
- His unprofessional attitude is further revealed when he assures Anselmo he has not made advances to Cecilia but tells him of Cecilia’s night with Regino.
- Through the male characters in the film, Luna shows us the negative impact that men have on their families and society and criticises the ‘macho’ attitudes that still prevail.

1 6 . 2

Comenta los problemas que tiene Cecilia en la película.

Puedes mencionar:

- los problemas con el dinero
- la enfermedad de Abel
- su relación con Paul y con Selene
- el retorno de Anselmo.

[35 marks]**Possible content**

- Cecilia has had to juggle her work with motherhood and visiting Abel in hospital. She has not been able to make enough money to support them.
- They have had to sell and pawn belongings to make ends meet.
- Things are falling apart and breaking down in the house and the building itself is shabby and unfinished.
- Abel's illness is outside of Cecilia's experience and she has no idea how best to treat him. All she can do is be guided by her love for her son.
- She goes along with his delusion, on the advice of the hospital, because it seems to calm him and create a more stable home environment.
- She is tense and stressed by having to deal with Abel's condition on top of all her other responsibilities and commitments as a mother.
- Inevitably, she turns to her other children to support her; in the absence of the children's father, she needs them to take some of the burden from her.
- However, Paul and Selene are young and resentful at having to lose some of their freedom.
- Selene especially begrudges the extra responsibilities entrusted to her by her mother and her outbursts add to Cecilia's stress.
- Just as the household settles into a pattern of relative peace, Anselmo returns and upsets the harmony that Cecilia has worked hard to achieve.
- She then has to face the disruption and scenes of shouting and violence that ensue when Anselmo forces Abel to face the truth.
- Nothing is resolved at the end and Cecilia must return to how things were at the start. Anselmo leaves, Abel relapses and she must again find time to work, visit Abel in hospital and bring up her other children.

1 7**Las 13 rosas – Emilio Martínez-Lázaro****1 7 . 1**

Explora cómo usan la música los diferentes personajes en la película.

Puedes mencionar:

- a los soldados
- a las Trece Rosas en la prisión
- a las Trece Rosas cuando son castigadas
- a Blanca.

[35 marks]**Possible content**

- When Franco's troops are entering Madrid, they use nationalist songs to show their strength as the winning army.
- Soldiers also use music to impose their power. They punish an old man and his wife because they don't know the lyrics of *Cara al sol*.
- In contrast, the losing army is shown leaving Madrid in silence.
- When the girls are in prison, they make up lyrics that mock the nationalists and make light of the poor conditions in which they find themselves.
- They use their songs to laugh at the conditions in prison.
- The 13 *rosas* manage to make fun of a very tough reality through music. This coping mechanism also helps them deal with the reality.
- When the 13 *rosas* want to complain about the situation of the babies in prison, refusing to sing the *Cara al sol* is the only action they can take.
- When the 13 *rosas* are put in solitary confinement, music is again the only way they have to rebel against oppression.
- Even though they are all in separate cells, they can use music to still feel the bond between them.
- Blanca is a different character from the others. She is a musician, and she uses this skill in prison when she plays at Mass.
- Blanca does not join the others actively when they sing, but she does join them in refusing to sing the *Cara al sol*. She also uses music as a means of non-violent protest.

1 7 . 2

Examina los factores que contribuyen a la muerte de las Trece Rosas en la película.

Puedes mencionar:

- el triunfo del franquismo
- las ideas políticas
- las acciones de las Trece Rosas
- la muerte del coronel de la Guardia Civil y de su hija.

[35 marks]**Possible content**

- Although the 13 *rosas* are killed after being sentenced in a trial, it can be argued that there are several reasons for their death, and not necessarily the reasons given in court.
- Before Franco's army finally captures Madrid, some of the 13 *rosas* have been members of a left-wing social group, something that was illegal in Franco's regime.
- After Franco's side rises to power, the 13 *rosas* engage in an information campaign, throwing leaflets against the regime. This is another action that guarantees a prison sentence, but not necessarily the death penalty.
- Most of the girls, with the exception of Blanca, show a great affinity to left-wing ideas and an opposition to the regime.
- They do not agree with the political stance of the regime or its link to religion. When asked what her religion is when she enters prison, Julia answers "none".
- In terms of what they actually do to deserve their execution, they don't act in a way that would warrant a death penalty. Whilst some of their male associates advocate armed resistance, the girls are completely against this.
- The 13 *rosas* are willing to do what they can to help those left destitute by the regime (for example, they feed orphaned children) but they don't engage in open resistance to the regime.
- In court, they are accused of having planned an attack on Franco's entrance to Madrid, but they are completely innocent of this.
- Some of the *maquis* shoot and kill a Guardia Civil general, his daughter and their driver, and it could be argued that this is in fact what will cause the death of the 13 *rosas*.
- The girls are in no way involved in this death, but their lives are taken to make an example of anybody who fights openly against the regime.
- In the trial, everyone's expectation is that their death sentence will be commuted but, as a consequence of these murders, the tribunal shows no mercy, and the 13 *rosas* are sentenced to death.