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Edexcel

Mark Scheme (Results) Summer 2023

Pearson Edexcel GCE

In Spanish(9SP0)

Paper 02: Written response to works and
translation

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A – Question 1 (translation) into assessed language

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

Marking principles

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

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

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

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

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

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

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	In Hispanic countries, it is usually women who	En (los) países hispanos son las mujeres quienes usualmente	hispánicos los países de habla hispana los países hispanohablantes las mujeres son las que suelen ser las que (las) que suelen normalmente generalmente habitualmente regularmente	Hispanos es están	1
2	care for children and older people at home,	cuidan de los niños y (de los) mayores en el hogar,	cuidar (<i>after</i> suelen <i>in box 1</i>) cuidan a / por* se ocupan de se encargan de los hijos los menores los pequeños / peques los guaguas la gente mayor las personas mayores los adultos mayores los ancianos los viejos / viejitos / viejecitos los abuelos	los jóvenes para se preocupan por a casa al hogar	1

			en casa,		
3	without being paid.	sin (recibir / tener) salario.	sin que les paguen. sin ser remuneradas. sin remuneración. sin paga. sin cobrar pago. / nada. sueldo. sin ser pagadas*. sin ganar un ingreso. lo cual es trabajo no remunerado / pagado.	sin pagar. sin ganancias. siendo	1
4	This is a major cause of gender inequality.	Esta es una causa importante de (la) desigualdad de género.	Esto* una de las mayores / principales causas una gran causa enorme significante significativa inequidad inequidad disparidad de sexo(s). entre (los) sexos.	está este la causa más importante la causa mayor	1
5	Women look for jobs,	Las mujeres buscan trabajo(s),	empleo(s) puesto(s) suelen buscar (<i>does not require a menudo in the next box</i>)	mirar por/para por/para Las chicas	1
6	often part time,	a menudo (a) tiempo parcial,	frecuentemente usualmente con frecuencia muchas veces a/de* medio tiempo a jornada partida a media jornada a tiempo compartido con horas reducidas con horario reducido por horas	temporal a veces	1
7	which allow them to balance	que les permita(n) equilibrar	los cuales (<i>if plural noun chosen in box 5</i>) el cual (<i>if singular noun chosen in box 5</i>) conciliar compaginar balancear compensar compatibilizar mantener el equilibrio	permiten las permitan	1
8	their professional and family lives.	su/la vida profesional y (la) familiar.	laboral su trabajo sus vidas profesionales y familiares. de (su/la) familia. de ellas.	su vidas... professional	1

9	They also face a glass ceiling	(Ellas) también (se) enfrentan (a/con) un techo de cristal	además adicionalmente asimismo igualmente se encuentran con encaran afrontan barreras laborales	una barrera de vidrio un tejado de vidrio	1
10	regarding their career progression,	en cuanto a (la/su) promoción laboral,	(con) respecto a en lo que concierne a en lo que se refiere a con referencia a acerca de al ascenso laboral progresión profesional progresión de su carrera progreso en su carrera progresión laboral / de trabajo	respeto progression	1
11	which makes it difficult for them to access	lo cual hace que (les) sea difícil acceder (a)	lo cual (les) dificulta lo cual (les) resulta que (lo) que hace que se (les) dificulte (les) resulte (les) hace difícil lo que hace difícil para ellas el acceso a tener acceso a conseguir / alcanzar llegar a tener		1
12	highly paid positions,	cargos con salarios altos,	puestos bien pagados bien remunerados con alta paga / alto pago posiciones cargos ejecutivos / de alta responsabilidad	alto remunerado altamente pagado	1
13	especially in the private sector.	especialmente en el sector privado.	sobre todo en particular principalmente las empresas privadas.		1
14	If employers closed the pay gap,	Si los empleadores cerraran la brecha salarial,	los empresarios los jefes los dueños de las empresas los negocios los contratantes cerrasen redujeran hubieran reducido la inequidad la diferencia la brecha de pago la brecha en los salarios	empleados sí	1

15	women's earnings would increase	los ingresos de las mujeres aumentarían	los salarios / sueldos las entradas las ganancias el salario / ingreso (<i>it requires the verb in the singular form</i>) incrementarían subirían crecerían habrían aumentado (<i>if imperfect subjunctive used in box 14</i>)		1
16	throughout their whole lives,	durante <u>toda</u> su vida,	a lo largo de la vida, a través de sus vidas, para toda su vida, (<i>ignore any additional information such as completa / entera / llena unless it is grammatically incorrect</i>)	por	1
17	reducing poverty significantly.	reduciendo la pobreza considerablemente.	disminuyendo lo que reduce / reduciría lo cual de manera / de forma importante / dramática / significativa significativamente.	reducir	1
18	Women have increasingly higher expectations about their careers,	Las mujeres tienen expectativas cada vez más altas sobre su(s) carrera(s),	esperanzas mayores más elevadas sus empleos / trabajos Las expectativas de las mujeres sobre su carrera son cada vez más altas,	en aumento más y más	1
19	so if companies want to attract the best talent,	así que, si las empresas quieren atraer (el/al) mejor talento,	entonces, por eso, las compañías desean quisieran captar / tentar / cautivar a las personas más talentosas a personas con el mejor talento	así (<i>on its own</i>) recibir	1
20	gender equality is a must.	la equidad de género es una obligación.	la igualdad es imprescindible / esencial / imperativa / vital / crucial / indispensable / primordial / necesaria. es un deber. sería / debería ser debe haber / hay que tener igualdad de género. es necesario que haya igualdad de género.	importante	1
Total (20)					

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

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

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

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

General guidance on using levels-based mark schemes

Step 1 Decide on a band

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

Step 2 Decide on a mark

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

Critical and analytical response (AO4)

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

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

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points as long as students provide alternative responses that fulfil the requirements of the question.

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

Range of grammatical structures and vocabulary (AO3)

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

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

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

Additional guidance

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

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

Articulate: articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

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

Complex language is considered to include the following:

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

Straightforward language is considered to be:

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

Accuracy of language (A03)

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

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

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

Additional guidance

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

Errors that **do not hinder clarity:**

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

Errors that **hinder clarity:**

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

Errors that **prevent meaning being conveyed:**

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

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

Indicative content

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

Question number	Indicative content
2(a)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>Unhappiness is a recurrent theme in the play. It is presented through the broken families in the story, the characters' unfulfilled love and the tragedy at the end.</p> <ul style="list-style-type: none"> • Families are presented in the play as broken and therefore unhappy. The Novia's mother left the family home, leaving her and her father behind. The Madre's family is incomplete due to the violent deaths of her husband and son which cause her great unhappiness. • Leonardo's family is unhappy despite having a young son. His wife expresses her unhappiness to him, and he reacts in a dismissive way. • Leonardo and the Novia are unhappy with their lives because of their unfulfilled love. They have tried to comply with society's rules but in the end, they follow their true passion, which ends in tragedy. • The end of the play highlights the unhappiness of all the characters following the tragic death of the Novio and Leonardo. All the women in the play lose a loved one due to this tragedy.
2(b)	<p>Bodas de sangre – Federico García Lorca Students may refer to the following in their answers:</p> <p>Lorca makes use of powerful images to provoke a dramatic effect on the spectator. It could be said that the most powerful images are the horse and the river in the first act, the portrayal of men and women in the second act and the Madre's description of her first son's death.</p> <ul style="list-style-type: none"> • The horse and the river are described in an innocent, yet tragic way in the first act, second scene. This subtly predicts how the story is going to end: "<i>el caballo se pone a llorar</i>", and "<i>La sangre corría más fuerte que el agua.</i>" • The Padre and the Madre describe the role of men and women with simple but powerful images in the second act, second scene: "<i>¡Los varones son del viento! Tienen por fuerza que manejar armas. Las niñas no salen jamás a la calle.</i>" This highlights how men have more freedom, and tend to behave more violently, while women are dependants and prisoners in their own home. • The image portrayed by the Madre while describing her first son's death illustrates her desperation and deep sorrow: "<i>Me mojé las manos de sangre y me las lamí con la lengua. Porque era mía.</i>" This emphasises how important blood is, especially for a mother who has carried a child in her womb and then sees him killed.

Question number	Indicative content
3(a)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>Gertrudis is a key character in the text. She supports Tita through difficult times, enables Tita and Pedro to express their love and helps the reader to understand Mamá Elena’s character.</p> <ul style="list-style-type: none"> • Gertrudis is Tita’s closest sister and becomes her confidante and friend. This can be seen when as children they play in the kitchen, or when Tita confides in her about being pregnant. • Gertrudis offers Tita and Pedro a way to communicate their feelings for each other. This is evident in the chapter where Tita cooks <i>codornices en pétalos de rosas</i>. Gertrudis becomes a vessel for Tita and Pedro’s sexual desires, which leads to her escaping the family home and finding freedom and happiness. • Gertrudis is evidence of Mamá Elena’s forbidden love which is vital for the understanding of the story. Tita discovers this after Mamá Elena’s death, and it helps her to feel some compassion towards her strict mother and to support Gertrudis when her marriage is threatened by a mixed-race issue.
3(b)	<p>Como agua para chocolate - Laura Esquivel Students may refer to the following in their answers:</p> <p>The family ranch is located in the countryside near the border with the USA. Esquivel chooses this location to emphasise the life in rural Mexico, the difference in social classes, and some of the effects of the revolution.</p> <ul style="list-style-type: none"> • Pedro and Rosaura took Roberto to the USA, because of its proximity, and the baby Roberto died. Perhaps if they had stayed close to Tita he would have lived. • The family ranch shows the rural context in Mexico at the time. Elements such as farm animals, the vegetable garden outside the kitchen and the wide variety of food have a direct impact on the daily life of the family, traditions and diet. • The people who live on the ranch exemplify the different social classes and how they interact with each other. The white educated people are in charge of the ranch, while the native indigenous people work for them under conditions that do not allow them many freedoms. • The Mexican revolution affects people in different ways in the countryside; there are attacks on the ranch and no people are nearby to help. The family wet nurse is killed during one of the attacks in town and that affects Roberto as Rosaura cannot feed him. This may not have happened if the family lived in a city.

Question number	Indicative content
4(a)	<p>Crónica de una muerte anunciada – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>Bayardo San Román is introduced as a confident, powerful and desirable man who can get whatever or whoever he wants. As a consequence of the revelation that Ángela is not a virgin, he abandons himself to depression and alcohol, only to reunite with her many years later, showing himself as a mature man.</p> <ul style="list-style-type: none"> • When Bayardo arrives in town for the first time, he seems full of attributes: good looking, rich, intelligent, happy and with many interests. He says confidently that he is looking for a wife, and when he sees Ángela, he says: <i>"recuérdame que me voy a casar con ella."</i> This shows how he thinks he can get anything he wants and that he has a superior attitude, perhaps rather <i>macho</i>, towards women. • Bayardo takes great pleasure in planning the wedding and buying the house where he and Ángela are going to live. Despite her lack of interest and reluctance, Bayardo goes ahead with his wedding plans, which shows how little he cares about Ángela's real feelings, but only about his own achievements. Up until the wedding night he comes across as a very happy person: <i>"fue la imagen perfecta del novio feliz."</i> • After the incident on the wedding night, Bayardo loses himself in alcohol; he is rescued by his mother and family, who take him completely inebriated from his new house. He becomes the victim of the tragedy: <i>"un recuerdo de víctima."</i> • He comes back to Ángela many years later, having become a mature and calmer man. He brings a pack with the letters Ángela had written to him for the last 17 years. This shows that he is ready to face his past and perhaps start a new relationship with Ángela.
4(b)	<p>Crónica de una muerte anunciada – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>Religion is a significant feature in Colombian culture; it can be seen in the novel through the visit of the Bishop, and the references to God. It could also be said that for some sectors of society, it is not as important, for example, the colonel Lázaro Aponte.</p> <ul style="list-style-type: none"> • The visit of the Bishop is a major event; he arrives in a ship and the townspeople want to impress him by bringing gifts and playing hymns; Bayardo even tries to delay the wedding so the Bishop can marry them. They all feel very disappointed when the Bishop does not set foot in the town; this shows that the Church is not in touch with people, but superior, and has no regard for this backwater town. • There are continuous references to God during the story which shows how these religious beliefs and traditions are embedded in their culture. For example, Clotilde Armenta appeals to the religious beliefs of the Vicario brothers: <i>"Por el amor de Dios", "por respeto al señor obispo.", "Fue un soplo del Espíritu Santo"</i>. • The author portrays religion, superstition, and traditions in a comical way. When the colonel Lázaro Aponte learns about the issue between Bayardo and Ángela, he jokingly says: <i>"-¡Dios mío!... ¿qué va a pensar el obispo?"</i> This shows how people are more concerned about appearances than the tragedy that has taken place.

Question number	Indicative content
5(a)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Eva Luna and Mimí become close friends and through the development of their friendship we can understand dealing with trauma, the political unrest, sexual discrimination and the importance of the arts.</p> <ul style="list-style-type: none"> • When Eva meets Melecio, they start healing their childhood trauma through play, <i>“Nos divertíamos con los juegos de colegiales que ninguno de los dos tuvo oportunidad de practicar en la niñez”</i>. This helps the reader to understand the development of both characters. • When Mimí finds Eva during the protests, the reader understands that social and political unrest is common at the time: <i>“Hay disturbios por todas partes, (...) así no nos va a durar mucho la democracia.”</i> • Mimí explains to Eva how she suffered discrimination and humiliation due to her gender, especially during her time in jail: <i>“Su aparición en el cuartel produjo una tormenta de risotadas e insultos, le dieron una golpiza fenomenal”</i>. • Mimí discovers that her true calling is acting and performing. She supports Eva to pursue a career in writing. They both show that different forms of art are crucial to society and to overcome their personal traumas.
5(b)	<p>Eva Luna – Isabel Allende Students may refer to the following in their answers:</p> <p>Allende is successful in her use of irony as a stylistic technique to show the contrast between reality and fiction, gender roles and the pursuit of love. It could also be said that her use of symbolism is more successful in the novel.</p> <ul style="list-style-type: none"> • Eva Luna and Elvira talk about a story in a radio play, discussing how characters will have a happy ending as they are good people: <i>“Siempre triunfaban los pacientes y los malvados recibían su castigo”</i>. This clearly contrasts with the events happening in their lives, especially as part of a marginalised sector of society. • Mimí believes she is a woman born in a male body and works really hard to fully become a woman. Eva struggles to understand how someone would like to be a woman, as there are so many limitations for women in her society: <i>“era una desgracia nacer mujer”</i>. • Both Mimí and Eva Luna struggle to find love for opposite reasons. Mimí is totally devoted to her lover at the time, showing perhaps too much submission and vulnerability: <i>“ella se transformaba en una esclava dispuesta a complacerlo”</i>. However, Eva shows more assertiveness, and this seems to scare men: <i>“asustados de mi atrevimiento”</i>.

Question number	Indicative content
6(a)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>Despite being dead, Agustín’s effect on other characters is central to the story. The characters that are most affected by him are his mother, the colonel and Agustín’s friends. However, there are other characters like don Sabas, who, despite their close connection, were not influenced by him.</p> <ul style="list-style-type: none"> • Agustín’s mother constantly remembers him: <i>“Nosotros somos huérfanos de nuestro hijo”</i>. She wishes he had listened to her and avoided his death at the cock-fighting ring during a cock fight. She even puts her health at risk to visit his grave, which shows how much she still loves him: <i>“Volvió del cementerio con una nueva crisis.”</i> • The colonel keeps alive Agustín’s spirit by looking after the cockerel, in the hope of seeing it win a fight. This would alleviate the financial crisis he and his wife are going through and honour Agustín’s memory. • Agustín’s friends share his passion for cock fighting; they are all saving to bet on Agustín’s cockerel and even agree to pay for its food until the time of the fight: <i>“Todos están ahorrando para apostarle al gallo.”</i> They also continue to pass on censored news bulletins, hiding under a code: <i>“Escribió Agustín.”</i> • Don Sabas has not been affected by Agustín’s death, despite being his godfather. Even when he has the opportunity to support the colonel, he takes advantage: <i>“A don Sabas le interesa la plata mucho más...”</i>.
6(b)	<p>El coronel no tiene quien le escriba – Gabriel García Márquez Students may refer to the following in their answers:</p> <p>The colonel helps us to appreciate the Colombian political climate at the time by highlighting the poverty in remote villages caused by a centralised government, the corruption of political institutions, censorship and the long history of violence due to political differences.</p> <ul style="list-style-type: none"> • The colonel explains that due to the curfew people are not allowed to do a funeral procession as usual: <i>“el entierro no puede pasar frente al cuartel de la policía.”</i> This is one of the many ways in which the political unrest affects the daily life of people in the town. • When the colonel implies there is corruption among lawyers: <i>“La ley de jubilaciones ha sido una pensión vitalicia para los abogados”</i>, the colonel’s lawyer explains how bureaucracy and the centralised government are the reasons why he cannot retrieve the documents requested by the colonel. • The colonel’s conversation with the doctor puts in evidence don Sabas’ corruption: <i>“Es un negocio tan redondo como su famoso pacto patriótico con el alcalde.”</i> This is something the coronel finds difficult to believe. • When the musician dies, the colonel highlights the fact that for many years people have been dying in violent ways: <i>“Es el primer muerto de muerte natural que tenemos en muchos años.”</i>

Question number	Indicative content
7(a)	<p>El túnel – Ernesto Sabato Students may refer to the following in their answers:</p> <p>María is a complex character whose friendship with Juan Pablo, Allende and Hunter can be interpreted in multiple ways. This becomes Juan Pablo's motive to murder her.</p> <ul style="list-style-type: none"> • Despite being romantically involved with Juan Pablo, María pretends she is just friends with him in front of her cousins: "<i>entre nosotros no había más que una simple amistad</i>". This shows that she can easily hide her feelings. • María has a close friendship with her cousin Hunter. However, it could be argued that given Hunter's apparent jealous reactions, their friendship may be more than that: "<i>hay algo más que una simple relación de amistad</i>". • María describes her relationship with Allende as a brother and sister relationship; however, they do have intimacy. They also share a passion for art. It could be said that they act like friends who respect each other's lives but, as Juan Pablo pointed out, María could be taking advantage of him: "<i>Engañando a un ciego</i>". • It could be said that María's understanding of relationships with friends is quite liberal and open which Juan Pablo finds very unsettling and frustrating.
7(b)	<p>El túnel – Ernesto Sabato Students may refer to the following in their answers:</p> <p>Ernesto Sabato makes use of different literary techniques which contribute to the success of the novel. Some of the most important are hyperbole, similes and metaphors.</p> <ul style="list-style-type: none"> • Sabato uses hyperbole to emphasise Juan Pablo's feelings, especially when he is frustrated: "<i>La espera me pareció interminable</i>". This helps the reader to understand the intensity of his emotions and thoughts. • Juan Pablo uses different similes to exemplify his thoughts: "<i>le dije que la mataría como a un perro</i>". This allows the reader to see how disturbed and conflicted his feelings are. • There are different uses of metaphors, for example when describing a possible look of accusation as lightning: "<i>me pareció advertir un relámpago intencionado en los ojos con que Mimí miró a Hunter</i>". • Allende attempts to use a metaphor to describe María's sudden urges and then reflects on his own ability: "<i>No tengo mucha habilidad para las metáforas</i>". This is an interesting way of contrasting Juan Pablo and Allende's use of language.

Question number	Indicative content
8(a)	<p>Ficciones – Jorge Luis Borges Students may refer to the following in their answers:</p> <p>Borges presents some characters that have a significant impact on the reader due to their conflictive personalities. Those who have a greater impact are Juan Dahlmann, Detective Lönnrot and Kilpatrick.</p> <ul style="list-style-type: none"> • In the story <i>El Sur</i>, Juan Dahlmann reflects some aspects of Borges' life. According to Borges himself, this is the best story from the collection. The reader can see the relation between the author and the fictional character through their origin and experiences: for example, they both worked as library clerks and suffered serious head injuries. • Detective Lönnrot, in <i>La muerte y la brújula</i>, is based on Edgar Allan Poe's character, the legendary detective Auguste Dupin. This has a significant impact on the reader as Borges explores human nature and the desire to keep in control during challenging situations. • In the story <i>Tema del traidor y del héroe</i> Borges introduces Kilpatrick, a character that plays both the roles of hero and traitor. This story offers the reader a critique to Western polarised views on people's actions, which are deemed either good or bad.
8(b)	<p>Ficciones – Jorge Luis Borges Students may refer to the following in their answers:</p> <p>The story <i>El milagro secreto</i> uses fantasy to convey the feelings of the main character, Jaromir Hladík. This is achieved through dreams, literature and the miracle he was granted by God.</p> <ul style="list-style-type: none"> • Hladík's dream shows a chess game between two families which has been played for centuries and whose prize had been forgotten by all players but assumed to be significant. This is an introduction to Hladík's capacity to fantasise given his love of writing. • Hladík uses literature to exemplify the way in which he conceives life. In his unfinished novel <i>Los enemigos</i>, the main character finds himself living a circular drama, in which he lives events that are yet to happen: "<i>El drama no ha ocurrido</i>". This resembles how Hladík is fantasising about his imminent death sentence. • God replies to Hladík's request via a dream: "<i>El tiempo de tu labor ha sido otorgado</i>". Borges uses fantasy to allow Hladík to finish his story: "<i>El universo físico se detuvo</i>". Once the year is over, Hladík is executed and there is no evidence of his work finishing <i>Los enemigos</i>, despite Hladík having finished the story in his head.

Question number	Indicative content
9(a)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>Lorca presents the theme of violence through female characters such as Bernarda and her maids, Adelaida, the Librada’s daughter and María Josefa.</p> <ul style="list-style-type: none"> • Bernarda treats her daughters and maids violently, using hurtful language or being physically aggressive: “<i>Le quita violentamente con su pañuelo los polvos</i>”. She also uses her walking stick as a weapon to show power. At the end, Bernarda uses a gun to attack Paco, which leads to Adela’s violent death. • Adelaida has always lived with aggressive men, first her father who killed his first wife’s husband and then her boyfriend, who does not allow her to go out by herself. • The Librada’s daughter is so afraid of admitting that she has had a child out of wedlock, that she kills him and hides him. She is then publicly humiliated and punished: “<i>iMatadla! iMatadla!</i>” This is evidence of the violent treatment towards women who did not comply with the strict patriarchal rules at the time. • María Josefa is kept hidden from people outside the family. Both Bernarda and her maids show violent and disrespectful behaviour towards her: “<i>taparle varias veces la boca con un costal vacío</i>”.
9(b)	<p>La casa de Bernarda Alba – Federico García Lorca Students may refer to the following in their answers:</p> <p>Lorca uses stage directions in the play and they help to picture the scenes, understand the general mood of the characters, and describe actions in the play.</p> <ul style="list-style-type: none"> • Stage directions help to picture the scenes, the decorations around the house, references to the time of day when the actions take place and how the characters are placed in the set. For example, we learn that Lorca wants to emphasise the colour white: “<i>Habitación blanquísima</i>”, “<i>una gran bandeja llena de jarritas blancas</i>”. • The characters’ mood, characterisation and reactions are made clear thanks to Lorca’s stage directions: “<i>ataviada con flores en la cabeza y en el pecho</i>”, “<i>Rompiendo a gritar</i>”, “<i>con tristeza, ansiosa</i>”. This makes it easy to picture how the play would be performed. • Stage directions describe actions, especially when they involve characters that are not essential to the play: “<i>Terminan de entrar las doscientas mujeres</i>”, “<i>Las hermanas se echan hacia atrás. La Criada se santigua. Bernarda da un grito y avanza.</i>” This makes it easy to understand Lorca’s intentions when staging this play.

Question number	Indicative content
10(a)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p> <p>Allende presents the theme of power through the characters of Esteban Trueba, Esteban García, also by showing the Tres Marías home and the political unrest at the time.</p> <ul style="list-style-type: none"> • Esteban Trueba experiences power in different ways; first, by sexually abusing Pancha García, he feels full of energy and powerful: “<i>se sentía pleno de energía, más grande y poderoso</i>”. Then, by becoming a powerful and fearful landowner, and finally, by being elected to be a congressman, supported by the right-wing party. • Esteban García suffers because of poverty and Esteban Trueba’s rejection and deception. He becomes a powerful colonel who becomes obsessed with Alba and uses her to punish Esteban Trueba and try to capture those who are rebelling against the government. • The Tres Marías home becomes a symbol of power, Esteban Trueba’s power to restore life to the house and to people who live around it. This shows the sphere in which women can wield a certain type of power over men, for example Clara’s supernatural powers, and the power that Férula has over Clara and Esteban’s family. • The political unrest towards the end of the novel shows how the thirst for power leads to extreme contrasting ideologies, and the death of many people in terrible circumstances.
10(b)	<p>La casa de los espíritus – Isabel Allende Students may refer to the following in their answers:</p> <p>The political situation influences the destiny of some characters throughout the novel. This is more evident in Esteban Trueba, Esteban García and Alba. However, there are some characters that seem less affected by it, for example Férula.</p> <ul style="list-style-type: none"> • Esteban Trueba’s character and rise to power in the Tres Marías is surrounded by violent acts that he thinks are justified and necessary. These extreme views are echoed in right-wing political circles which lead him to become a respected congressman. • Esteban García makes a career in the military, where he becomes a colonel. Through the persecution to which people who oppose the government are being subjected, he finds a perfectly valid reason to find revenge from his suffering as a child. • Alba is caught in the middle of a political conflict, having strong connections with both sides, she becomes a political target and is tortured. Because of her, Esteban Trueba becomes more critical of the military coup. • It could be said that other characters are not affected directly by the political situation. For example, Férula has access to Esteban Trueba’s money, but dies in poverty due to her mental and emotional health.

Question number	Indicative content
11(a)	<p>Modelos de mujer – Almudena Grandes Students may refer to the following in their answers:</p> <p>There are different elements that contribute to the development of the character of Miguela in the story <i>Los ojos rotos</i>. The most significant are her mother’s death, her move from the Vicálvaro centre, and Orencio’s visits.</p> <ul style="list-style-type: none"> • Miguela used to live with her mother who brought her up as a normal child: “<i>a Migue nunca le faltó de nada</i>”. She has a happy and protected childhood, even though she is not allowed the same freedoms as her cousins. • Gregoria notices that Miguela has changed her attitude and she thinks that it started since she moved from the Vicálvaro centre. She does not interact with her as she used to and now only focuses on looking at herself in the mirror. She seems happier than before: “<i>sonríe todo el tiempo y se llama guapa a sí misma</i>”. • Migue is secretly visited by a ghost or apparition of a man, who is the dead man Orencio, with whom she was in love. This not only makes her happy, but also changes her physical appearance. Orencio was a former POUM militant who seems to be linked to a fire that occurred in the grounds of the mental health centre. • After becoming increasingly sad, Migue finds happiness again when she sees Orencio in town while walking with Queti. Migue dies happy, after Queti pushes her under a lorry, and her face reflects it: “<i>es la cara que habría tenido Migue si no llega a nacer con el síndrome de Down</i>”.
11(b)	<p>Modelos de mujer – Almudena Grandes Students may refer to the following in their answers:</p> <p>Almudena Grandes uses irony as a successful stylistic technique. This is exemplified by stereotypical women who explore issues that are traditionally problematic, such as physical appearance, eating habits, and love.</p> <ul style="list-style-type: none"> • In <i>Modelos de mujer</i>, irony is used to show that Eva, the most attractive woman fails to fully interest the film director, despite his describing her as exquisite: “<i>en persona, era mucho más exquisita aún que en las fotos</i>”. She finds it ironic that Andrei would be more interested in Lola. • In <i>Malena, una vida hervida</i>, Malena develops an ironic relationship with food. Even though she has always been restricted by diets, she finds a way to explore her sexual desires through the texture of food, leaving behind a life dedicated to loving a distant Andrés. • In <i>Amor de madre</i> and <i>La Buena hija</i> Grandes uses irony, to show how women can be hurt, both physically and emotionally, by their own mothers; both daughters lose their freedom, Berta manages to escape, but Marianne ends up kidnapped and permanently drugged by her own mother.

Question number	Indicative content
12(a)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>Laforet presents different perspectives of love through the characters in the novel. For Margarita and Gloria, love has been a driving force in their lives, whilst for other people like Andrea and Román their experience of love is very different.</p> <ul style="list-style-type: none"> • Margarita, Ena’s mother, loves her family and reaches to Andrea to protect Ena when she realises that Román has befriended her. Margarita was traumatised by Román in her youth, when she fell in love with him, and he humiliated her. • Gloria loves her little family, despite constantly arguing with her husband and his family. Love is important to her, but perhaps loyalty is more important. She loves Andrea and has a good relationship with her. • Andrea is not emotionally attached to her family. She experiences love with her friend Ena, Ena’s family, and with her friends from university, especially Pons. It could be said that friendship and pride are more important to her. • Román struggles to express love to people around him and can easily hurt people who care about him. It seems that love is not important to him; perhaps music and art are more valuable in his eyes.
12(b)	<p>Nada – Carmen Laforet Students may refer to the following in their answers:</p> <p>In the novel, Laforet presents Andrea’s family home as the epicentre of chaos and unhappiness. This is done through descriptions of Andrea’s arrival at the building, her first bath there, Angustias’ bedroom and Román’s attic following his death.</p> <ul style="list-style-type: none"> • When Andrea arrives at the flat, it is obvious that she is scared by the prospect of living there: “<i>Luego me pareció todo una pesadilla</i>”. She refers to her family and her bed as ghosts, coffins, skulls and describes a putrid smell everywhere in the flat. • Andrea’s first bath in the flat is described as an experience in a haunted place: “<i>Parecía una casa de brujas aquel cuarto de baño</i>”. This emphasises the state of deterioration of the whole place. • Angustias’ bedroom is different from the rest of the flat, there are signs of more comfort and some reminiscences of life before the war. • Román’s room in the attic is very different after his death: “<i>lo habían despojado de todo miserablemente</i>”. His books and instruments had disappeared, which confirms to Andrea that he has indeed died, something that she found difficult to believe.

Question number	Indicative content
13(a)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>Matute explores the theme of survival through the struggles of different characters such as Matia, Borja and their grandmother.</p> <ul style="list-style-type: none"> • Matia learns to survive in a hostile world, where boys have total control over her. She admits that "<i>Borja ganó y yo perdí</i>" when Borja confronts her about her apparent lovers. Matia chooses to survive and avoid pain. Instead of saving Manuel by telling the truth, she chooses to betray him. • Borja is compared to Peter Pan by Matute, as he needs to survive in a world that is made for adults, where he feels like a lost child who is too old to play. He learns to deceive his grandmother to be on good terms with her and enjoy some freedom outside the house. • Matia's grandmother is a symbol of Catholic Spain, authoritarian, traditional and judgemental of other people. She has been brought up like this and feels that there is no other way to run her house. She survives the conflict by mimicking the Spanish dictatorship and showing herself as a strong woman with no weaknesses.
13(b)	<p>Primera memoria – Ana María Matute Students may refer to the following in their answers:</p> <p>By developing the story on a Spanish island instead of mainland Spain, Matute highlights the themes of isolation and hopelessness, and explores the effects of the war from a distant perspective.</p> <ul style="list-style-type: none"> • Matute highlights the theme of isolation by showing how Matia has to leave her family home and is put in a world where she is surrounded by boys and has very limited female role models. There is no way she can access other support as she is unable to leave the island. • There is a sense of hopelessness as people cannot leave the island easily, especially the children. This idea of lost cause is evident when the mayor's cockerel is heard to be "<i>clamando (...) por alguna misteriosa causa perdida</i>". This could also emphasise the idea of the lost generation of the Civil War, which affected the whole of the country, not only mainland Spain. • There are clear references to the war, seen as something that is happening far away as it has not really reached the island: "<i>Dicen que en el otro lado están matando familias enteras</i>". The characters are waiting to hear from those who have gone to fight in the war, but have to suffer the consequences when their close relatives die in battle.

Question number	Indicative content
14(a)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>Don Valeriano, don Gumersindo and don Cástulo Pérez want to pay for Paco's requiem service because they feel responsible for his death, they want to display their wealth and they want to be on good terms with Mosén Millán.</p> <ul style="list-style-type: none"> • Don Valeriano is the first of the rich men who offers to pay for the requiem mass. He is convinced that he can redeem himself from any sins by using his money. He knows that, as a mayor, he encouraged the <i>señoritos</i> to claim more lives, which led to Paco's death. • Don Gumersindo also wants to make amends for his lack of support to Paco by paying for the mass. He is shown as imitating don Valeriano's behaviour throughout the story. He leaves town and comes back at the same time as him. Displaying their wealth before others is something that is common to them all. • Don Cástulo Pérez wants to be on good terms with everybody, so he takes advantage of any opportunity to please those in power. He even does that with Paco when the townspeople are elected. He has offered his car to Mosén Millán to reach Paco before he is executed, so he is interested in being on good terms with Mosén Millán, therefore paying for the mass seems an appropriate thing to do.
14(b)	<p>Réquiem por un campesino español – Ramón J. Sender Students may refer to the following in their answers:</p> <p>The female characters that Sender uses in the novel portray the main roles that women played in the society at the time: mother and wife; however, there are other women who are superstitious and more liberal. It could also be said that there is a significant lack of women in the novel.</p> <ul style="list-style-type: none"> • Some of the women mentioned in the story exemplify the traditional roles of women in the society at the time: Paco's mother and wife and the wife of the man in the caves. Sender also makes reference to the wives of the powerful men in the town (don Valeriano, don Gumersindo and don Cástulo Pérez). They are mocked by other women from lower social classes. • The women in the <i>Carasol</i> seem more liberal and less constricted by social norms, especially the restrictive catholic teachings. This is an example of women in social circles that were almost beyond the control of men. Here you could find midwives and healers such as <i>La Jerónima</i>. • <i>La Jerónima</i> exemplifies women who combined their superstitions and religious knowledge to help with births, minor illnesses and other issues that may require special skills, not those from a doctor or a priest. She is irreverent but respected by many. At the end she shows how this sector of society was affected by the tyranny of the government. • It could also be said that the lack of women in positions of power in the novel is representative of the restricted access women had to political and financial roles in the society at the time.

Question number	Indicative content
15(a)	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers:</p> <p>Ernesto and Alberto’s friendship is key to the story of the film. Alberto helps Ernesto to grow in confidence and together they explore the idea of starting a revolution. This contributes to Ernesto’s significant change in his ideals; however, Alberto continues to pursue his original dream.</p> <ul style="list-style-type: none"> • Alberto questions Ernesto’s inability to lie and says that it is a problem for him, especially when they are trying to find shelter and help. Ernesto reflects on that and goes to the Austral News, and introduces himself, exaggerating their qualifications and experience as medical doctors. This becomes a feature story and people then recognise them from it. • Despite their close friendship, from their visit to Machu Picchu, differences between them start to become more apparent. Alberto and Ernesto have a deep conversation about the revolution of Tupac Amaru, the Incas and a revolution with or without guns. This has a profound effect on Ernesto, who later decides to join an armed revolution to free the Americas from repressive and corrupt governments. • Despite having very similar experiences, Alberto is true to their original dream and chooses to continue his career in medicine. According to the postscript Alberto founds the Santiago School of Medicine following the murder of Ernesto in 1967 in honour of their close friendship.
15(b)	<p>Diarios de motocicleta – Walter Salles</p> <p>Students may refer to the following in their answers:</p> <p>Ernesto and Alberto interact with different health professionals such as Doctor Hugo Pesce and the doctors and nurses at the leprosy colony. They all offer an insight into the social context of South American countries at the time.</p> <ul style="list-style-type: none"> • Dr. Hugo Pesce has an extensive library, where Ernesto finds books about indigenous revolutions. He says Ernesto and Alberto will find important things in San Pablo which will contrast with their idealistic views. This shows that the reality when it comes to the treatment of leprosy is quite complicated due to the social context in which they live. • Dr. Bersciani welcomes Alberto and Ernesto and seems to be willing to try different things to treat leprosy. He seems like an observer of social issues, without showing a significant ideology. This is true of many professionals at the time who almost ignore the social situation around them and continue working the best they can. • Sor Alberto has a different view on how to run the San Pablo leprosy colony. Social activities and medical treatment are influenced by the acceptance of religious practices. This is not challenged by the residents, but Ernesto struggles to deal with the unfairness of this situation. This is evidence of the influence that the Catholic Church has on small communities in South America.

Question number	Indicative content
16(a)	<p>El laberinto del fauno – Guillermo del Toro Students may refer to the following in their answers:</p> <p>Guillermo del Toro uses a variety of strategies to show the rural context in Spain at the time. Some of the most significant elements are the rebels living in the hills, the peasants attacked by the soldiers and the people queueing for food due to rationing.</p> <ul style="list-style-type: none"> • The rebels hiding in the forest, show the conditions endured by people who live in the countryside and are against the authoritarian government. They rely on food stolen from the warehouse by Mercedes and have limited access to medical supplies. • The peasants attacked by the soldiers and Vidal are evidence of how scared people in the countryside are. There is no need to have a direct link with the guerrillas; sometimes just being out hunting for food is an excuse to be punished. • People queue outside the warehouse to receive a brown bag with a piece of bread and some more basic supplies. This is an example of how Spanish people suffered poverty and extreme food rationing during Franco’s regime; however, Vidal feels proud to say that in Franco’s Spain there is not a single home without a warm fire or without bread.
16(b)	<p>El laberinto del fauno – Guillermo del Toro Students may refer to the following in their answers:</p> <p>The Faun is the link between Ofelia and her family in the fantasy world. It could be said that, thanks to his guidance, she manages to be reunited with her family and save her brother. However, it could be argued that the challenges that the Faun sets Ofelia cause her more distress and distance her from her mother.</p> <ul style="list-style-type: none"> • The Faun helps Ofelia to understand her origins and to reunite with her family in the fantasy world. He does this by telling her the story about Princess Moanna and setting the challenges to confirm her bravery and purity of heart. • The Faun also helps Carmen by giving Ofelia a mandrake root to put under her mother’s bed. This temporarily helps Carmen and her unborn baby. • Ofelia’s conviction that she is a princess, thanks to the tasks given by the Faun, helps her to be brave and escape with her brother to save him from Vidal. • It is also true that Carmen feels frustrated because of Ofelia’s obsession with the fantasy world, which is increased by the Faun’s challenges, for example when Ofelia misses a family dinner because she is saving a fig tree. • Ofelia is in distress when she dies, because she feels that she needs to sacrifice her brother to the Faun. She refuses to do it and instead has to give the baby to Vidal, before being shot by him.

Question number	Indicative content
17(a)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>The theme of violence is an undercurrent throughout the film and can be seen through the characters of Ana, Alicia’s husband, and the mothers of the Plaza de Mayo.</p> <ul style="list-style-type: none"> • Ana describes in a vivid way the cruel torture that she suffered at the hands of government officials for having links with a man who opposed the government ideology. This is shocking to the viewer as Alicia fails to understand the extent to which her own family is involved in such inhumane behaviour. • Alicia’s husband is used as a good example of how violent ideologies can go unnoticed by many, even to the point of deceiving his own family. His violent attitude comes to light when he fears losing his daughter, leading him to attack his own wife. • The mothers of the Plaza de Mayo have a significant role in denouncing the violence that their children and grandchildren have suffered at the hands of their own government. Their constant pursuit for truth allows people like Alicia to come to terms with the violent times they are living in.
17(b)	<p>La historia oficial – Luis Puenzo Students may refer to the following in their answers:</p> <p>It is clear that there are different social classes in Argentina at the time of the setting of the film. This can be seen in the contexts of Alicia’s friends and family, Alicia’s school and Alicia’s daughter’s real grandmother.</p> <ul style="list-style-type: none"> • Alicia’s friends and family live a privileged life; this can be seen by the decoration of their homes, their social life in restaurants and at home. This contrasts with the description that Sara gives of the conditions in which her daughter and her partner lived, building their home brick by brick and then losing everything. • At school, Alicia experiences different ideologies and eventually she realises how separated she really is from the reality that her own students live. She starts questioning how the difference in social classes is evident in the way those in power have recorded history and how these apparent truths are passed on to new generations through education. • When Alicia befriends Sara, she becomes aware of the fight by the mothers of the Plaza de Mayo. She realises how the upper class has benefited and exploited those in the lower classes and how her own daughter is an example of this.

Question number	Indicative content
18(a)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>Cuerda shows the theme of freedom through don Gregorio, Moncho and the references to the Republic. Towards the end of the film, it becomes apparent that people’s freedoms are being taken away.</p> <ul style="list-style-type: none"> • Don Gregorio’s teaching strategies are opposed to the repressive ways in which people used to be educated in the past, using corporal punishment. He responds to the priest in Latin, that freedom stimulates the mind of stronger men: “<i>La Libertad estimula el espíritu de los hombres fuertes</i>”. • Moncho experiences freedom being so close to the countryside. He is keen to learn and wants to travel and feels free to express his emotions and thoughts to those around him. • There are several references to the Republic and the freedoms that it has brought the people, for example when the women are gathered after church and Moncho’s mother mentions how lucky they are to have the right to vote now in the time of the Republic. • When the Civil War starts and those who have clear connections with the Republican party are apprehended, Cuerda shows how people lose their freedom and lives because of their ideology.
18(b)	<p>La lengua de las mariposas – José Luis Cuerda Students may refer to the following in their answers:</p> <p>The final scene in the film is highly dramatic. Cuerda used different stylistic techniques to achieve that; the ones that are more prominent are the use of colour, music and camera shots.</p> <ul style="list-style-type: none"> • All of Moncho’s family is wearing black or very dark brown which contrasts with the light of the final scene. Don Gregorio struggles with the light in the street, which could be seen as his being exposed and it is as if he is under interrogation. • The use of black and white adds to the sense of realism as it gives the sense that this is real historical footage. • When don Gregorio appears, Cuerda uses more dramatic music to emphasise the characters’ sadness. This matches the slow pace of don Gregorio and Moncho’s father’s tears. • The camera shots focus on close ups to capture the emotions and intentions of the characters, for example Moncho’s mother’s urgency to be seen shouting insults at the prisoners. The best example is the close ups on Moncho as he transitions from being an observer, becoming aggressive and finally standing still processing what has just happened. • There is also a camera shot that shows the truck taking the prisoners, Moncho’s family in distress and the rest of the town shouting and following the truck. This shows the contrasting feelings of some of the townspeople, who a few days before were close friends, and now have to pretend to despise each other.

Question number	Indicative content
19(a)	<p>La misma luna – Patricia Rikken Students may refer to the following in their answers:</p> <p>Carlitos has a relatively stable life in Mexico, until his grandmother dies. If he stays, he will have to live with his aunt and uncle and share his mother’s allowance. He chooses to travel, which puts his life at risk, uses up most of his savings, but leads to his being reunited with his mother.</p> <ul style="list-style-type: none"> • Carlitos realises during his birthday party that his uncle wants to look after him to gain access to his mother’s allowance. Carlitos knows that he is safe with his grandmother, but when she dies, he knows he will lose his mother’s money if he stays with his relatives. • Thanks to Carlitos’ bravery, he gets to meet his father and be reunited with Rosario. He would have had to wait for a long time, to be able to do this through legal means. This was the quickest way to do it. • It could also be said that Carlitos puts his life at risk by crossing the border illegally. He loses his mother’s money and is close to being detained by the police. Enrique has to sacrifice his stay in the USA to allow Carlitos to follow his dream. • Rosario is very close to leaving the USA and returning to Mexico in her desperation to find Carlitos. This would have been very risky as she would have no legal right to enter the USA again, as she was living there illegally.
19(b)	<p>La misma luna – Patricia Rikken Students may refer to the following in their answers:</p> <p>At the start of the film, we see Carlitos living in a typical Mexican neighbourhood; some of the elements that are representative of that society are the street life, the birthday party, the small businesses, and Carlitos’ home life.</p> <ul style="list-style-type: none"> • Carlitos is seen chatting with his friend Chito. They talk about Carlitos’ new trainers which contrast with the poverty-stricken life Chito has. This shows the financial difficulties many people go through in this Mexican town. • When Carlitos is walking in the street, the audience can perceive the busy street life of the Mexican neighbourhood which is very traditional; busy roads, street vendors and many people on the street are a common sight. • At the birthday party, it is possible to see some traditional elements of Mexican life in that society. The party at home on the terrace, the food and music are some of them. • Doña Carmen works in a very small shop; however, her business is quite successful, helping people to cross the border illegally. This type of small shop is very common in Mexico. • Carlitos’ home life is full of Mexican customs, such as the food, the affectionate relationship with his grandmother, and the respect for his mother, despite being far away. Family is a very important part of Mexican culture as seen in the film.

Question number	Indicative content
20(a)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p><i>Las 13 rosas</i> are all presented as innocent young women, however the characters that best embody this characteristic could be either Adelina, Carmen or Blanca.</p> <ul style="list-style-type: none"> • Adelina is a militant of the <i>Juventudes Socialistas</i>; she is more reserved than the other <i>rosas</i>. She is captured following an agreement between the Police and her father, who thinks she will only be questioned and not imprisoned because she is innocent of any crime. Both Adelina and her father are initially unaware of how the government officials are torturing people. • Carmen is the youngest in the group. She can be seen as an eager and innocent teenager who wants to remain with her friends until the end and does not understand why she does not suffer the same fate as them. This shows how unaware she is of her luck, given the circumstances. • Blanca is a good example of innocence as it could be said that she commits no crimes. She stands by her values and beliefs and protects those who are in danger. She is true to her feelings and makes it clear to her son that he should bear no grudges, despite her tragic death.
20(b)	<p>Las 13 rosas – Emilio Martínez-Lázaro Students may refer to the following in their answers:</p> <p>The director aims to portray how positive and optimistic <i>las 13 rosas</i> are. He achieves this through the following stylistic techniques: music, camera shots and letter writing.</p> <ul style="list-style-type: none"> • Music is a frequent element in the life of <i>las 13 rosas</i>, especially in challenging circumstances. For example, when they are in jail, they make up a song to mock the circumstances in which they are living; another example is when they sing in the truck on their way to their trial. This emphasises their positive and happy nature. • When Carmen and Virtudes are talking to a crowd about the danger of Spain ending up with a repressing fascist regime, the camera focuses on the two women feeling passionate about their antifascist message and positive about how they can make a change. They embody the positivity of the <i>Juventudes Socialistas</i>. • When <i>las 13 rosas</i> are writing their letters before their execution, it is evident that they remain positive despite their fate: "<i>Que mi nombre no se borre de la historia</i>". They understand that their execution will serve a bigger purpose.

Question number	Indicative content
21(a)	<p>Machuca – Andrés Wood</p> <p>Students may refer to the following in their answers:</p> <p>It could be said that the social experiment that allowed Pedro to study in a private school was successful for Pedro, Gonzalo and Silvana. It could also be said that it was negative for Pedro, the parents of other children at the school and Father McEnroe.</p> <ul style="list-style-type: none"> • Pedro has the opportunity to access quality education that he would not have been able to otherwise. He makes friends with Gonzalo and experiences what life is beyond the slum where he lives. It could also be said that Pedro strongly feels the social differences in school, and this is not positive for him. • Gonzalo suffers bullying in school, so when he befriends Pedro, he finds support in him and feels important to someone. This is significant for Gonzalo as his own family is going through a family breakdown at the time. • Silvana benefits from the social experiment as she would not have met Gonzalo otherwise. They share an innocent friendship. • The parents of some of the children in the school find the social experiment unacceptable and a risk to their own children’s education and safety. • Father McEnroe struggles to promote the benefits of such an experiment and suffers isolation after the military takeover of the school, cancelling out the work he had been doing so far.
21(b)	<p>Machuca – Andrés Wood</p> <p>Students may refer to the following in their answers:</p> <p>Andrés Wood uses some dramatic scenes to highlight the emotions of the characters, their unavoidable destiny and the fatal end to the story.</p> <ul style="list-style-type: none"> • Silvana, Pedro and Gonzalo experience exhilarating emotions during the protests; there is a sense of enjoyment, political awakening, and imminent risk. These children go through these emotions in a short period of time adding drama to the story. • The dramatic failure of the educational experiment is unavoidable given the coup. When Father McEnroe abandons the school arguing that: "<i>Dios ya no está</i>" in the school chapel, Pedro defies the guards by standing up and saying goodbye to Father McEnroe in English, an action which is followed by the rest of the students; however, this show of unity is too late to change anything. • There are plenty of dramatic elements at the end of the film. The heart-breaking death of Silvana and Gonzalo’s realisation that he does not belong there highlight the failure of socialism in the Chilean society at the time.

Question number	Indicative content
22(a)	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>Despite being a film with a focus on death, Amenábar uses different approaches to present the theme of hope, for example Ramón’s relationship with Julia, Rosa’s attitude to life and Ramón’s nephew.</p> <ul style="list-style-type: none"> • Ramón hopes to end his life and believes that, with the help of Julia and his legal team, he will convince the judicial system of his right to die. • Julia comes to Ramón with the idea of helping him to achieve his wish to die; however, she also brings him hope by showing him love and giving him a purpose: publishing a collection of poems. Ramón hopes to die with her and is devastated when this doesn’t happen. • Rosa’s attitude to life is very positive despite her challenging circumstances. She tries to enthruse Ramón to continue living, believing she can bring hope to him. However, she only gives Ramón true hope when she agrees to take part in his final plan. • Javier, Ramón’s nephew, brings hope to Ramón by supporting him with his poetry writing and by working on Ramón’s projects with the help of Joaquín, Javier’s grandfather. This relationship emphasises the idea of Ramón leaving a legacy to his family. • El padre Francisco tries to bring a message of hope to Ramón, but given the religious beliefs he insists on, he ends up upsetting not only Ramón, but the rest of the family.
22(b)	<p>Mar adentro – Alejandro Amenábar Students may refer to the following in their answers:</p> <p>Amenábar portrays different sectors of Spanish society in the film. The values that seem most important to them are compassion, patience, love and respect for life.</p> <ul style="list-style-type: none"> • Compassion is the value that most people around Ramón represent. Manuela, his sister-in-law takes care of him compassionately without judging his ideas regarding euthanasia. Gené and Julia also want to help Ramón and have a compassionate attitude towards him. • Javier is very patient with Ramón, helping him with projects and building devices for him; Ramón hopes patiently for an opportunity to end his life either legally or with the support of some friends. El padre Francisco also emphasises how important it is to be patient waiting for God’s will to be fulfilled. • Love is a value that is very important in Spanish society; this is represented by how much Ramón’s family look after him. Some of them express their love without questioning his thoughts, such as Manuela and Javier; however, José and Joaquín express their love by working in the farm to support the family and keeping their frustration to themselves. • The judicial Spanish system in conjunction with the Catholic church win the case and deny Ramón the right to end his life legally; they justify this based on the value of life and how important it is to respect it.

Question number	Indicative content
23(a)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>Solidarity is a key theme in the film and the director presents it through Daniel at the auditions, the indigenous movement against the government and Costa.</p> <ul style="list-style-type: none"> • Daniel shows solidarity when people are told that the auditions are finished. He is there for his daughter, not himself, however, he makes the case for all the people who are there and convinces Sebastián that all people must be seen. • Daniel and a group of friends organise themselves to buy a plot of land with a small lake and decide to build an aqueduct to give access to water for their community. They work together to keep the water company away from it. • Costa develops a close relationship with Daniel, so when Teresa, Daniel’s wife, asks him to help her find Belén, her daughter, Costa decides to temporarily abandon his crew and supports Teresa in her search.
23(b)	<p>También la lluvia – Icíar Bollaín Students may refer to the following in their answers:</p> <p>There is a significant conflict due to the social inequality presented in the film, and it is evident that a few sectors benefit from it: the film crew, the local government, and the water company.</p> <ul style="list-style-type: none"> • The film crew benefits from the low cost of extras, \$2 a day; Costa is happy to brag about it over the phone, to which Daniel responds: “<i>Yo ya sé esta historia</i>”, that is, foreigners benefitting from cheap local labour. • Sebastián criticises the local government for not supporting the indigenous peoples in their fight for their right to access water, to which the response is that, given the nature of the natives, illiterate and distrustful, it is impossible to reason with them. By giving control to a private firm over the water service, the government does not have to offer the service to the people. The government supports the water company as there are financial benefits for it, possibly due to corruption. • The water company plans to privatise access to water to profit from it.

Question number	Indicative content
24(a)	<p>Todo sobre mi madre – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Hermana Rosa is a key character who has a profound effect on Manuela as her friend and surrogate daughter; however, it could be said that it is not until Hermana Rosa’s death that Manuela is able to confront her past and discover her new role.</p> <ul style="list-style-type: none"> • Hermana Rosa becomes a close friend to Manuela as they both share past experiences with Lola. Manuela finds a way to support Hermana Rosa, once she finds out that she’s pregnant and is scared to deal with her family. Manuela sympathises a lot with Hermana Rosa as she found herself in a similar position when she was pregnant with Esteban. • Once Hermana Rosa becomes ill, Manuela takes care of her like a mother, allowing her to fulfil her caring role, which she lost when Esteban died. This helps her to overcome his death. • When Hermana Rosa dies, Manuela becomes a mother once again, as she decides to look after Hermana Rosa’s son, Esteban. She is forced to face Lola and deal with her own past. She starts and ends as a mother, but it is true that at the end she is more at peace with her past and more optimistic.
24(b)	<p>Todo sobre mi madre – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>The Spanish society presented in the film is dealing with a sexual awakening that is perceived in different ways by characters such as Manuela, Agrado and Hermana Rosa’s mother.</p> <ul style="list-style-type: none"> • Manuela is very open and non-judgemental; however, she maintains a distance between her son Esteban and his father Lola, a transgender woman. She keeps their identities secret from each other, which shows her difficulty in dealing with this reality. • Agrado suffers abuse as a transgender sex worker but is proud of her sexual identity as evidenced in her impromptu stand up show where she shares her thoughts about her personal struggles; this is generally well received by the audience. • Hermana Rosa’s mother represents more traditional sectors of society which are clearly against sexual freedom and afraid of the possible diseases this sexual freedom may bring. She even refers to Lola as “<i>el monstruo que mató a mi hija</i>”.

Question number	Indicative content
25(a)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>The theme of responsibility is mostly represented in terms of parental responsibility which affects Chava’s own understanding of responsibility, both financial and emotional.</p> <ul style="list-style-type: none"> • At the start of the film, we see how Chava’s father leaves for the USA. This shows that the main male role model for Chava gives up his responsibility for his own family and leaves them in the middle of a violent conflict. • Kella assumes the main caring responsibility for her family, but makes it clear to Chava that without his father, he is now the man of the house. Kella changes her job to provide for her family, while keeping a close eye on them in case of a military attack. • Kella’s mother, Mamá Toya, shows responsibility by supporting Kella financially and offering to look after Chava and his siblings while the war lasts. • Chava takes on the responsibility of providing for his family as the man of the house; he finds a job as a bus conductor, after struggling to sell the dresses Kella was making.
25(b)	<p>Voces inocentes – Luis Mandoki Students may refer to the following in their answers:</p> <p>The director uses different scenes to provoke a reaction in the audience. Some of the most captivating scenes are the night-time gunfire at Chava’s home, the children playing with the paper fireflies, and Chava and his friends being captured by the army.</p> <ul style="list-style-type: none"> • When Chava needs to look after his siblings during night-time gunfire as his mother is at work, Chava not only protects them by closing windows and using mattresses to hide, but also tries to entertain his little brother by painting his face with lipstick. This is a clear example of how alien the concept of war is for a child, but how they have to deal with it at such a young age regardless. • Chava invites Cristina María to fly the paper fireflies with his friends. There he starts to share his feelings towards her, and the director shows how the children can still enjoy life despite being surrounded by violence. • When Chava and his friends are captured by the soldiers in the guerrilla camp, one by one, the boys are shot; when it is Chava’s turn, he is saved by a guerrilla attack. This scene shows how little regard was given to the lives of young people.

Question number	Indicative content
26(a)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Almodóvar introduces the character of Sole in the film to highlight the comedy elements, for example, through her way of dealing with Irene’s ghost and Tía Paula. But it also could be said that she provides a link for all the characters to deal with their emotions.</p> <ul style="list-style-type: none"> • Sole’s relationship with Tía Paula is unusual and highlights Tía Paula’s dementia in a comic way; Tía Paula looks at her in almost a defensive way and dismisses her comments, and at the end of their visit, their goodbye shows comedy elements too. • Sole’s reaction to meeting Irene’s ghost, especially conveyed by her facial expressions, shows acceptance without significant confrontation. The elements that can be considered comical are the way in which Sole identifies Irene’s smells, how she finds her in the boot of her car and how she hides her as a Russian helper. • Sole also works as a link between the other main characters, offering them a safe space to deal with their emotions. She offers Irene a place to come back to life, which leads to the start of Paula and Irene’s relationship. Later, Sole allows Raimunda to face her past by confronting Irene.
26(b)	<p>Volver – Pedro Almodóvar Students may refer to the following in their answers:</p> <p>Raimunda’s village, Alcanfor de las Infantas, portrays many elements of traditional rural Spain, such as the type of houses, the strong belief in the supernatural, the religious beliefs and the ageing population.</p> <ul style="list-style-type: none"> • The houses represent the architecture traditional of Spanish rural villages. White walls, stone pavements, open patios inside the houses to highlight the importance of social life inside the home, these are all traditional elements of rural La Mancha. • Village people have strong beliefs in the afterlife, which is representative of rural Spain. This is evident in their dedication to the tombs in the cemetery, their acceptance of Irene’s ghost living among them and the superstition around Tía Paula’s death. • The funeral of Tía Paula shows a strong religious tradition, including a separate place for mourning for men and women and a procession with the priest across the village. Spanish rural villages held strong Catholic roots at the time of the film. • It is evident that young people do not wish to remain in the countryside and instead look for a way to pursue their dreams in Madrid. The ageing population is a reality of Spanish rural villages and can be exemplified by Irene’s daughter moving to Madrid and the people who attended Tía Paula’s funeral.