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Mark Scheme (Results)

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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
1	Second-generation immigrants are transforming Spain.	Los inmigrantes de segunda generación están transformando España.	cambiando	son
2	While they are maintaining links	Mientras (que) mantienen vínculos	están manteniendo / conservando Al mantener conexiones / enlaces	
3	with their parents' culture	con la cultura de sus padres	progenitores	parientes
4	they are also looking for role models	también buscan modelos (a seguir)	están buscando a imitar	buscar por mirar
5	to help them develop their own identity.	que los ayuden a desarrollar su propia identidad.	para ayudarlos ayudarles que les ayuden	
6	"As far as I'm concerned,	"En lo que a mí (me) respecta,	"En lo que a mí concierne, "Por lo que a mí me toca, "En mi caso,	
7	it has worked," says Fátima,	ha funcionado" dice Fátima,	ha tenido éxito	trabajado
8	who was born in Almería	quien nació en Almería	que nació nacida en	
9	to a Moroccan father and a Spanish mother.	de padre marroquí y madre española.	hija de un marroquí/marrueco y una española. un padre de Marruecos una madre de España	
10	If her school had not created	Si su instituto no hubiera creado	colegio / insti hubiese	
11	cultural projects including art and drama	proyectos culturales que incluían el arte y el teatro	que incluyeran / incluyen incluso las artes dramáticas el drama la dramática	

12	to promote diversity,	para promover la diversidad,	con el fin / objetivo de incentivar	
13	it would have been more difficult for her	habría sido más difícil para ella	hubiera complicado para que ella (<i>followed by imperfect subjunctive in box 14</i>) hubiera sido más difícil	mas
14	to interact with other students.	interactuar con otros estudiantes.	interactuara / interactuase (<i>see box 13</i>) alumnos. involucrarse / comunicarse	
15	Fortunately, this clear tendency	Afortunadamente, esta clara tendencia	evidente	
16	to value other traditions and beliefs	a valorar otras tradiciones y creencias	estimar apreciar dar importancia a	valuar
17	is the result of the hard work	es el resultado del trabajo duro	arduo	
18	of open-minded teachers and other professionals	de los profesores y otros profesionales de mente abierta	los maestros / docentes / enseñantes que tienen de actitud abierta liberales /tolerantes	
19	who set an example	que dan un ejemplo	quienes que son un ejemplo	
20	worth following.	que vale la pena seguir.	el cual que merece la pena merece seguirse.	siguiendo

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. 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 data-bbox="336 521 916 555"><i>Bodas de sangre</i> – Federico García Lorca</p> <p data-bbox="336 566 1059 600">Students may refer to the following in their answers:</p> <p data-bbox="336 656 1426 824">Lorca uses the main male characters in the play to show the role of men at the time. The Padre is in charge of securing a good future for his daughter and the Novio shows how a husband should behave. The men at the wedding reinforce traditions and honour.</p> <ul data-bbox="384 880 1455 1832" style="list-style-type: none"><li data-bbox="384 880 1455 1014">• The Padre makes sure that his daughter marries into a wealthy family. He acknowledges this when he meets the Novio and his mother: <i>“Tú eres más rica que yo.”</i><li data-bbox="384 1059 1455 1238">• He is also hoping for a few grandchildren, especially boys, so they can help with the upkeep of the farm, <i>“Yo quiero que tengan muchos (hijos). Esta tierra necesita brazos que no sean pagados”</i>; this shows how important the land was for men at the time.<li data-bbox="384 1283 1455 1462">• The Novio is advised by his mother to be a husband who is firm with his bride: <i>“que sienta que tú eres el macho, el amo, el que manda.”</i> This emphasises the idea that husbands “owned” their wives, which was a traditionally held view.<li data-bbox="384 1507 1455 1597">• The Novio has purchased the vineyard and worked hard. <i>“Al fin compró las viñas”</i>. This shows how important it was for him to provide for his family.<li data-bbox="384 1641 1455 1821">• Men at the wedding form a circle to dance <i>“la rueda”</i> as part of the celebration. The same men create a <i>“cerco”</i> to search for Leonardo and the Novia in the forest in order to punish them for going against honour and tradition.

Question	Indicative content
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number	
2(b)	<p data-bbox="336 241 916 275"><i>Bodas de sangre</i> – Federico García Lorca</p> <p data-bbox="336 286 1059 320">Students may refer to the following in their answers:</p> <p data-bbox="336 383 1433 461">Lorca introduces the theme of death in the play through different symbols such as knives, the moon, blood, and the character of the beggar.</p> <ul data-bbox="384 517 1455 1335" style="list-style-type: none"> <li data-bbox="384 517 1455 645">• The presence and fear of knives are introduced by the Madre, who repeatedly links them to the death of her husband and son: <i>“...una navaja puede acabar con un hombre”</i>. <li data-bbox="384 701 1455 875">• The moon symbolises the cycle of life and how history repeats itself: <i>“esta noche tendrán mis mejillas roja sangre”</i>. It also contributes to the tragic ending by shining light over Leonardo and the Novia, so the knives can find their way to his heart. <li data-bbox="384 931 1455 1106">• Blood is a symbol that appears in the title of the play and symbolises the tragic ending; it refers not only to the deaths of Leonardo and the Novio, but also to the emotional death of the Novia: <i>“Vuelve teñida en sangre falda y cabellera”</i>. <li data-bbox="384 1162 1455 1335">• The beggar is death itself. She instructs the moon to lead them to Leonardo’s chest by shining light on his waistcoat, then to the Novio and finally, the beggar brings the news of their deaths to the community. It shows that death is always present and inevitable.

Question	Indicative content
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number	
3(a)	<p data-bbox="336 241 954 280">Como agua para chocolate - Laura Esquivel</p> <p data-bbox="336 286 1059 324">Students may refer to the following in their answers:</p> <p data-bbox="336 383 1445 555">Mamá Elena is a key character in the story who comes across as authoritarian and repressive; however, it could be said that her behaviour is a consequence of circumstances such as her forbidden love, the loss of her husband, the responsibility for the ranch and for upholding family traditions.</p> <ul data-bbox="384 611 1455 1608" style="list-style-type: none"> <li data-bbox="384 611 1455 784">• Mamá Elena was forced to give up her true love, a man of mixed race. Once Tita discovers his identity, Tita feels sorry for her: <i>“lloró por su madre (...) por ese ser que había vivido un amor frustrado”</i>. Tita begins to understand why her mother was so unhappy. <li data-bbox="384 840 1455 967">• Juan de la Garza’s sudden death means that Mamá Elena cannot look after Tita, her newborn; Nacha takes on that responsibility: <i>“Tita se mudó a la cocina”</i>. This means that they fail to bond as mother and daughter. <li data-bbox="384 1023 1455 1196">• Mamá Elena is responsible for the ranch: <i>“sola he podido con el rancho y con mis hijas”</i>. She feels proud of not needing a man to help her, but this also means that she has to show herself as a strong leader, leaving no room for emotional attachment with her family. <li data-bbox="384 1252 1455 1424">• The tradition that makes it impossible for Tita to marry while Mamá Elena is alive, comes from previous generations: <i>“Nunca, por generaciones, nadie en mi familia ha protestado ante esta costumbre”</i>. This shows that Mamá Elena is following family traditions, which were not created by her. <li data-bbox="384 1480 1455 1608">• It could also be said that Mamá Elena is not a victim of the circumstances as she chooses to show little love towards Tita, for example, when she takes the ladder off the dovecote, or when she appears to Tita as a ghost.

Question	Indicative content
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number	
3(b)	<p data-bbox="336 241 954 280">Como agua para chocolate - Laura Esquivel</p> <p data-bbox="336 286 1059 324">Students may refer to the following in their answers:</p> <p data-bbox="336 383 1422 510">Esquivel portrays the indigenous Mexican people through Nacha, Chenchá and Luz del Amanecer. She focuses on their level of formal education, their role in society, and their connection with nature and traditions.</p> <ul data-bbox="384 566 1455 1518" style="list-style-type: none"> <li data-bbox="384 566 1455 694">• Nacha is the head of the kitchen, however, it is clear that she has had no access to formal education: <i>“Ni siquiera sabía leer ni escribir”</i>; however, she and Luz del Amanecer have clear knowledge in their areas of expertise. <li data-bbox="384 750 1455 967">• The lack of formal education can also be seen in the language used by Chenchá: <i>“Su ‘amá habla d’estar preparada para el matrimonio, como si fuera un plato de enchiladas! ¡Y ni ansina, porque pos no es lo mismo que lo mesmo!”</i> This variation of Spanish is usually influenced by indigenous languages. <li data-bbox="384 1023 1455 1196">• Nacha and Chenchá, both of indigenous origin, work for the De la Garza family as the cook and maid respectively: <i>“Nacha la cocinera y Chenchá la sirvienta”</i>. This was a common arrangement among wealthy Mexican families to employ indigenous women as servants. <li data-bbox="384 1252 1455 1518">• Luz del Amanecer has a special interest in herbal remedies: <i>“investigar las propiedades curativas de las plantas.”</i> This knowledge, as well as their traditions and superstitions, is handed down from generation to generation in native communities and is usually frowned upon by non-indigenous people. However, this was the key to overcoming the racial discrimination from her husband’s family.

Question	Indicative content
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number	
4(a)	<p data-bbox="335 241 1189 280"><i>Crónica de una muerte anunciada</i> – Gabriel García Márquez</p> <p data-bbox="335 286 1061 324">Students may refer to the following in their answers:</p> <p data-bbox="335 380 1455 510">García Márquez chose a title for his work that incites the reader to find out more about the story. The title hints at the journalistic style used in the text, the fate of a character, and suggests the inevitability of destiny.</p> <ul data-bbox="383 560 1455 1332" style="list-style-type: none"> <li data-bbox="383 560 1455 873">• By choosing the word <i>crónica</i>, we understand that the story is telling us factual information; however, it becomes clear that its use is ironic as it is by no means an historical record. Every time that there is a reference to the inaccuracy of these facts, for example the weather at the moment of Santiago’s death, the reader understands how the events are perceived in a subjective way by different people: <i>“el espejo roto de la memoria”</i>. This makes the story more intriguing. <li data-bbox="383 929 1455 1108">• The author announces in the title that there is going to be a death, and we soon find out that it is the main character who dies. This creates suspense for the reader as they want to find out the reasons and circumstances surrounding his death. <li data-bbox="383 1164 1455 1332">• The fact that the death was foretold implies that there were missed opportunities to prevent this from happening. <i>“Nunca hubo una muerte más anunciada”</i>. This helps the reader understand that Santiago’s death was unavoidable and highlights the key themes of fate and honour.

Question number	Indicative content
4(b)	<p data-bbox="336 338 1190 371"><i>Crónica de una muerte anunciada</i> – Gabriel García Márquez</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1449 600">Traditional marriage is very important in the society at the time. It is a public and expensive event, which does not necessarily require the couple to be in love; it also highlights gender inequalities regarding expectations and rights.</p> <ul data-bbox="384 658 1455 1973" style="list-style-type: none"> <li data-bbox="384 658 1455 875">• A traditional wedding was a public event that showed the wealth of the family; therefore, everybody, rich or poor, was involved in one way or another and the cost of it happily discussed by some. “-<i>Así será mi matrimonio -dijo-. No les alcanzará la vida para contarlo.</i>” This comment by Santiago shows the high expectations regarding a wedding at the time. <li data-bbox="384 931 1455 1193">• Different attitudes towards sexual behaviour of men and women are shown clearly in the novel. It was not uncommon for society to judge the sexual behaviour of a woman, especially if it was outside marriage: “<i>el esposo encontró que no era virgen.</i>”. This is the only reason Bayardo had to end his marriage, which highlights how important a woman’s virginity was at the time. <li data-bbox="384 1249 1455 1467">• At that time, men used to choose whom they would marry while women had to wait to be chosen. This is evident in the comments made by Bayardo: “<i>recuérdame que me voy a casar con ella</i>”. Ángela expresses her concerns but accepts the decision made by Bayardo and her parents, who had not consulted her on this important matter. <li data-bbox="384 1523 1455 1697">• Purísima del Carmen, Ángela’s mother, exemplifies the role of women in a marriage. She had forgotten about herself as she was devoted to her husband, and knew her daughters would make excellent wives as they were used to suffering: “<i>Ellas habían sido educadas para casarse</i>”. <li data-bbox="384 1753 1455 1973">• Finally, Purísima del Carmen disregards Ángela’s concerns about the lack of love between her and Bayardo: “<i>También el amor se aprende.</i>” This shows how irrelevant love was at that time, when it came to marriage. This can also be exemplified by Santiago’s parents’ relationship: “<i>un matrimonio de conveniencia que no tuvo un solo instante de felicidad.</i>”

Question number	Indicative content
5(a)	<p data-bbox="335 293 702 324"><i>Eva Luna</i> – Isabel Allende</p> <p data-bbox="335 338 1061 369">Students may refer to the following in their answers:</p> <p data-bbox="335 427 1436 510">Huberto is a key character and affects Eva Luna in different ways, most of which are positive:</p> <ul data-bbox="383 566 1455 1104" style="list-style-type: none"> <li data-bbox="383 566 1455 741">• Huberto teaches Eva Luna survival skills when he first meets her. This has a very positive effect on her as she has just become homeless and finds herself in a vulnerable position. She finds a good friend in him: <i>“Está bien, quiero ser tu amigo”</i>. <li data-bbox="383 797 1455 972">• Huberto offers her protection; he sends her to live with the <i>Señora</i> who looks after her when she is in need. He gives very clear instructions to make sure she stays out of danger and this gives Eva Luna a new opportunity in her life. <li data-bbox="383 1028 1455 1104">• Eva Luna not only finds a friend in Huberto, but eventually becomes his lover. This fills her with hope and passion. <p data-bbox="335 1160 973 1191">It could also be said that the effect is negative:</p> <ul data-bbox="383 1247 1455 1473" style="list-style-type: none"> <li data-bbox="383 1247 1455 1473">• The relationship with Huberto makes Eva feel very anxious given the intermittent nature of their affair: <i>“Dormía mal, sufría atroces pesadillas, me fallaba el entendimiento, no podía concentrarme en mi trabajo.”</i> Huberto could have never offered Eva a permanent stable relationship as his first love was the guerrilla cause.

Question number	Indicative content
5(b)	<p data-bbox="336 293 703 327"><i>Eva Luna</i> – Isabel Allende</p> <p data-bbox="336 338 1059 371">Students may refer to the following in their answers:</p> <p data-bbox="336 432 1430 555">In <i>Eva Luna</i>, Allende uses a narrative style that keeps the reader interested and intrigued from beginning to end. Some examples are <i>Eva Luna</i>'s foreshadowing comments, the episodic narrative, and the parallel stories of Eva and Rolf.</p> <ul data-bbox="384 613 1455 1653" style="list-style-type: none"> <li data-bbox="384 613 1455 875">• <i>Eva Luna</i> is the main narrator of the story and as such she introduces elements that hint at the future of the characters; for instance, when she meets Huberto for the first time, she indicates that he will end up hiding in the mountains: "<i>sería (...) la pesadilla de la Guardia, hasta que otros afanes lo llevarían a la montaña</i>". This makes the reader want to know more about the characters. <li data-bbox="384 934 1455 1104">• The novel starts by telling us the background of Consuelo, <i>Eva</i>'s mother, and the story continues chronologically following <i>Eva</i>'s life; this allows the reader to connect with <i>Eva</i>'s story and appreciate better her development as a character. <li data-bbox="384 1162 1455 1332">• Although the story is chronological, it is also episodic because Allende moves from one place to another so frequently and meets new characters each time. It gives the impression of her telling lots of different stories and weaving them together, in the style of the <i>Arabian Nights</i>. <li data-bbox="384 1391 1455 1653">• The stories of <i>Eva Luna</i> and Rolf are told in parallel, and it is towards the end that their characters start to interact thanks to their connection with Huberto and eventually begin a relationship together. This is a successful structure as, during most of the story, <i>Eva</i>'s love interest is Huberto, but as it develops into a relationship which cannot progress, the reader understands that Rolf is the best match for <i>Eva</i>.

Question number	Indicative content
6(a)	<p data-bbox="336 286 1203 324"><i>El coronel no tiene quien le escriba</i> – Gabriel García Márquez</p> <p data-bbox="336 331 1059 369">Students may refer to the following in their answers:</p> <p data-bbox="336 427 1374 555">In <i>El coronel no tiene quien le escriba</i> the use of realism helps the reader to understand the characters, the poverty they face and the struggles of those affected by the <i>época de la violencia</i> in Colombia.</p> <ul data-bbox="384 611 1455 1563" style="list-style-type: none"> <li data-bbox="384 611 1455 696">• The almost photographic descriptions allow the reader to have a realistic picture of how things were in the Colombian society at the time. <li data-bbox="384 745 1455 1059">• The detailed descriptions of the characters help the reader focus on specific aspects which help us to understand them. For example: <i>“era una mujer construida apenas en cartílagos blancos”</i>, this refers to the Colonel's wife's sickly appearance, which is how she is portrayed throughout the text. Another example is the effective description of the Colonel who, in response to his wife's comments that he is all skin and bones, says <i>“Ya estoy encargado por una fábrica de clarinetes.”</i> <li data-bbox="384 1115 1455 1339">• García Márquez does not focus on the tragedies that took place during the <i>época de la violencia</i> in Colombia but rather chooses to portray the reality of people who were affected by it and how they had to carry on with their lives. For example, the Colonel's incessant longing for his well-deserved pension, enables the reader to empathise with his situation. <li data-bbox="384 1395 1455 1563">• The reader can understand the situation of poverty thanks to the realistic and very informative descriptions throughout: <i>“ahora solo había dos monedas de a veinte”</i> or <i>“Ya no quedaba en la casa nada que vender”</i>. This shows how little money the Colonel and his wife have.

Question number	Indicative content
6(b)	<p><i>El coronel no tiene quien le escriba</i> – Gabriel García Márquez</p> <p>Students may refer to the following in their answers:</p> <p>The Colonel has a close relationship with the doctor and Agustín’s friends, who help him in different ways.</p> <p>It could be said that the doctor helps the Colonel more because:</p> <ul style="list-style-type: none"> • He sees the Colonel’s wife when she is ill and does not charge them any money: <i>“ya le pasaré una cuenta gorda cuando gane el gallo”</i>. This not only helps the Colonel financially, but also restores his faith in the cockerel. • The doctor keeps the Colonel up-to-date with clandestine information: <i>“revelaciones sobre el estado de la resistencia armada en el interior del país”</i>. In this way, the Colonel can, in some way, overcome the censorship imposed by the government. <p>It could also be said that Agustín’s friends help the Colonel the most because:</p> <ul style="list-style-type: none"> • They keep Agustín’s memory alive: <i>“Escribió Agustín”</i>, by continuing to circulate clandestine information. Also, given that the Colonel is left without many like-minded friends, they become his close friends: <i>“Era su único refugio”</i>. However, they also put the Colonel at risk by passing the clandestine information to him, so that he nearly gets caught with it in his pocket. • They are very positive about the cockerel’s victory which helps the Colonel to remain positive: <i>“haciendo cuentas alegres sobre la victoria del gallo”</i>. They help him with the maintenance of the cockerel so the Colonel can keep it and be the person who presents it in the January cock fights: <i>“Los muchachos se encargarán de alimentar al gallo.”</i>

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7(a)	<p data-bbox="336 241 699 275"><i>El túnel</i> – Ernesto Sabato</p> <p data-bbox="336 286 1059 320">Students may refer to the following in their answers:</p> <p data-bbox="336 383 1404 555">Sabato’s use of a first-person narrative style in the work allows the reader to understand Juan Pablo’s anxiety, his anger and his relationship with the other characters. It also highlights his inability to communicate rationally with other people.</p> <ul data-bbox="384 611 1455 1429" style="list-style-type: none"> <li data-bbox="384 611 1455 875">• Juan Pablo’s monologues through the story allow the reader to understand his anxiety; his thoughts constantly show how he questions himself about his feelings: <i>“vacilaba entre un miedo invencible (...) ¿Miedo de qué?”</i>. The reader can feel Juan Pablo’s anger and frustration through his choice of language. For example, he uses vulgar language to refer to María: <i>“llegué a gritarle puta”</i>. <li data-bbox="384 931 1455 1104">• Juan Pablo’s conversations with other characters, especially with María, tend to include short phrases, with the occasional long speech from Juan Pablo, usually questioning either society, or his or other people’s feelings or actions. <li data-bbox="384 1160 1455 1429">• Juan Pablo does not seem to be able to communicate with other people in a normal way, and this is why he is a painter and why he succeeded, he thought, in communicating with María through his painting, through feelings rather than words. This is expressed by him at the beginning of the novel: <i>“Existió una persona que podría entenderme. Pero fue, precisamente, la persona que maté.”</i>

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7(b)	<p data-bbox="335 241 699 280"><i>El túnel</i> – Ernesto Sabato</p> <p data-bbox="335 286 1061 324">Students may refer to the following in their answers:</p> <p data-bbox="335 380 1420 459">Infidelity is a key theme in the story, and it is presented through the characters of María, Juan Pablo, Allende and Hunter.</p> <ul data-bbox="383 515 1455 1422" style="list-style-type: none"> <li data-bbox="383 515 1455 739">• María’s feelings are not described in detail, given the style of the narration; however, we understand that María sees infidelity as something not unusual. From Juan Pablo’s point of view, she is having an affair with Juan Pablo and probably with Hunter as well. <i>“María es una prostituta”</i>. <li data-bbox="383 795 1455 963">• Juan Pablo finds infidelity intolerable and struggles to come to terms with María’s attitude to her husband. He threatens her: <i>“Si alguna vez sospecho que me has engañado (...) te mataré”</i>, which shows his attitude towards infidelity. <li data-bbox="383 1019 1455 1153">• Allende, María’s husband, has a very dismissive attitude towards María’s relationships outside of marriage. This could be seen as him choosing to ignore her infidelity. <li data-bbox="383 1209 1455 1422">• Hunter is a character who unsettles Juan Pablo: <i>“María es amante de Hunter”</i> Juan Pablo concludes after a lot of deliberation. This shows infidelity as something that people can be accused of and even without there being adequate proof of it, the suspicion can lead to fatal consequences.

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8(a)	<p data-bbox="336 244 751 277"><i>Ficciones</i> – Jorge Luis Borges</p> <p data-bbox="336 288 1059 322">Students may refer to the following in their answers:</p> <p data-bbox="336 383 1410 506">In <i>Tres versiones de Judas</i>, Borges explores the religious context by highlighting the importance of theology, heresy and religious repression as well as the perception of afterlife.</p> <ul data-bbox="384 566 1455 1285" style="list-style-type: none"> <li data-bbox="384 566 1455 786">• The character of Nils Runeberg develops a deep understanding of theology which leads him to propose some controversial theories about Judas. Borges highlights the importance of religion by showing that Runeberg's work was not only important to religious people, but also scholars: "<i>Un literato podría muy bien redescubrir las tesis de Runeberg</i>". <li data-bbox="384 842 1455 1061">• The fact that Runeberg has to re-write his book following the harsh criticism of the religious community shows how any attempt to deviate from approved religious teachings is seen as heresy and therefore prohibited. This is an example of religious repression of any thinking outside what the Church teaches. <li data-bbox="384 1117 1455 1285">• The afterlife is presented as either a punishment or reward following life on earth. Judas and Runeberg's decisions to consciously choose an afterlife in hell exposes a new perspective on God's plan: "<i>La gracia de compartir con el Redentor en el Infierno</i>".

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8(b)	<p data-bbox="336 241 751 280">Ficciones – Jorge Luis Borges</p> <p data-bbox="336 286 1059 324">Students may refer to the following in their answers:</p> <p data-bbox="336 383 1425 461">Borges presents the theme of the universe in different ways, explaining it as an illusion, a series of mental processes, a dream or a library.</p> <ul data-bbox="336 517 1455 1285" style="list-style-type: none"> <li data-bbox="336 517 1455 645">• An encyclopaedia in the story <i>Tlön, Uqbar, Orbis Tertius</i> states that for some people the universe is just an illusion: “<i>el visible universo era una ilusión o un sofisma</i>”. This explores a different perception of the universe. <li data-bbox="336 701 1455 828">• On planet Tlön people understand the universe as a group of ideas that are not linked to a physical space: “<i>una serie de procesos mentales</i>”. This allows people to experience the universe only as events through time. <li data-bbox="336 884 1455 1055">• In <i>Las ruinas circulares</i>, Borges explores the concept of one person’s universe within someone else’s dreams: “<i>él también era una apariencia, que otro estaba soñando</i>”. This questions people’s perceptions of reality and their purpose in life. <li data-bbox="336 1111 1455 1285">• In <i>La biblioteca de Babel</i>, Borges presents the universe as a library with complicated levels and structures: “<i>El universo (que otros llaman la Biblioteca)</i>”. People in search of a specific book is a metaphor for people’s journeys through life in search of experiences and purpose.

Question number	Indicative content
9(a)	<p data-bbox="335 293 1038 327"><i>La casa de Bernarda Alba</i> – Federico García Lorca</p> <p data-bbox="335 338 1059 371">Students may refer to the following in their answers:</p> <p data-bbox="335 432 1445 555">Money is very important in the society at the time of the play. This could be seen through the donations for prayers, Angustias' wedding and Bernarda's attitude towards poor people:</p> <ul data-bbox="384 613 1455 1285" style="list-style-type: none"> <li data-bbox="384 613 1455 786">• Money is linked to religion as it is common in the Catholic Church for people to pay for extra masses to be said for someone who has died: <i>“De parte de los hombres esta bolsa de dineros para responsos.”</i> This shows how the Church would accept payment for prayers. <li data-bbox="384 842 1455 965">• Money is the main reason why Paco chooses to marry Angustias: <i>“es la única rica de la casa”</i>. This emphasises the importance of money over love. <li data-bbox="384 1021 1455 1111">• Money enables Angustias to escape the family home through marriage. Magdalena comments on Angustias' wedding: <i>“¡El dinero lo puede todo!”</i>. <li data-bbox="384 1167 1455 1285">• Money divides society. For example, Bernarda despises poor people and makes sure her family does not mix with them: <i>“Los pobres son como los animales”</i> and <i>“Los hombres de aquí no son de su clase.”</i>

Question number	Indicative content
9(b)	<p data-bbox="336 338 1038 371"><i>La casa de Bernarda Alba</i> – Federico García Lorca</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 477 1355 555">Lorca presents the theme of motherhood through the characters of María Josefa, La Poncia, Adelaida and Bernarda.</p> <ul data-bbox="384 611 1455 1697" style="list-style-type: none"> <li data-bbox="384 611 1455 831">• María Josefa is shown as a strong character, not only physically: <i>"tu madre es fuerte como un roble"</i>, but also in terms of personality: <i>"No, no callo."</i> In the last scene she resorts to having a lamb as her baby and shows strong maternal feelings towards it. This contrasts with Bernarda's attitude towards her own daughters. <li data-bbox="384 887 1455 1106">• La Poncia gives money to her sons to pay for a prostitute: <i>"Los hombres necesitan estas cosas."</i> This highlights how permissive mothers are with respect to their sons' sexuality, in contrast to their daughters', for example when referring to Adela's behaviour: <i>"quiero vivir en casa decente"</i>. <li data-bbox="384 1162 1455 1330">• Adelaida's life shows the link between motherhood and fate: <i>"tiene el mismo sino de su madre"</i>. This also emphasises how restricted the role of women was at the time, as getting married and having children were women's only purpose in life. <li data-bbox="384 1386 1455 1697">• Bernarda is an oppressive mother who wants to control her daughters' lives. This could be because of her assuming the role of both mother and father after her husband dies. She does this through violent behaviour and threats: <i>"¡Si te ve nuestra madre te arrastra del pelo!"</i> Most of the daughters respect her authority: <i>"Madre, déjeme usted salir"</i>, however, Adela does not. Bernarda does not respect her own mother, and instead, oppresses her: <i>"aunque mi madre esté loca"</i> and <i>"¡Encerradla!"</i>

Question number	Indicative content
10(a)	<p data-bbox="336 338 900 371"><i>La casa de los espíritus</i> – Isabel Allende</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1426 645">Allende gives supernatural powers to some of her characters; there are instances where these powers are very effective, for example the Trueba women, Clara and Luisa; however, other characters such as Férula do not show such power.</p> <ul data-bbox="384 701 1455 1563" style="list-style-type: none"> <li data-bbox="384 701 1455 873">• The supernatural powers of the Trueba women, Clara, Blanca and Alba, allow them to be linked to each other in life and subsequently in death. These supernatural powers also give them the courage to stand up to the men in their lives and also a strong voice against all opposing forces. <li data-bbox="384 929 1455 1055">• Clara is the character who displays the most effective supernatural powers. For example, she can move things with psychic power: the salt cellar. She remains close to her family even after her death. <li data-bbox="384 1111 1455 1236">• Clara can also predict disasters such as Luis’ accident and the earthquake; she can interpret dreams, which helps her to predict the death of her mother Nívea. <li data-bbox="384 1292 1455 1375">• Luisa does have some success in predicting the future; for example, she predicts that Esteban will be victorious. <li data-bbox="384 1431 1455 1563">• Férula’s attempt to curse Esteban proves very ineffective: <i>“siempre estarás solo (...) y te morirás como un perro”</i>. However, Alba and Esteban form a happy relationship until Esteban’s death.

Question number	Indicative content
10(b)	<p data-bbox="336 338 900 371"><i>La casa de los espíritus</i> – Isabel Allende</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1437 595">Allende criticises the patriarchal society at the time, by showing the situation for women, peasants and landowners. This is also reinforced by the character of Esteban García.</p> <ul data-bbox="384 658 1455 1563" style="list-style-type: none"> <li data-bbox="384 658 1455 875">• Women are presented as subordinate to men regardless of their social status. For example, Férula wishes she had been born a man, so that she would not have been tied to taking care of her mother. Women in lower social circles are also exposed to sexual exploitation and accept it as tradition: <i>“la costumbre ancestral de todas las mujeres de su estirpe”</i>. <li data-bbox="384 931 1455 1055">• Peasants are considered less capable of understanding the world beyond their eyes. In some cases, they are granted some education, but it is controlled to avoid any critical thinking which could lead to rebellion. <li data-bbox="384 1111 1455 1279">• Landowners have a clear power over people who work on their land, and any breach of the boundaries between social classes will be punished. Pedro Segundo thinks that such inequality is a <i>“ley de Dios”</i> and, therefore, unquestionable. <li data-bbox="384 1335 1455 1563">• Esteban Trueba is the typical example of a patriarch. He defends the status quo as he believes that there is natural division in society, not so much to do with wealth, but with strength. For example, he marries his daughter to an aristocratic suitor, to protect the family honour, as she has been made pregnant by her peasant lover, Pedro Tercero.

Question number	Indicative content
11(a)	<p data-bbox="336 338 900 371"><i>Modelos de mujer</i> – Almudena Grandes</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1422 600">In <i>Amor de madre</i>, Almudena Grandes uses a variety of narrative techniques, such as the references to the photograph at the start of the story, the narrator, the use of language and the direct address to the reader.</p> <ul data-bbox="384 658 1455 1608" style="list-style-type: none"> <li data-bbox="384 658 1455 920">• There is a photograph at the beginning of the story and the mother refers to it on several occasions during the story. It draws in the reader as she refers to the characters in the photo as if they were herself and her daughter, but it is of course an advert for German beer. This adds to the narration as it serves as a visual aid to understand the contrast between the expectation of the mother for a happy family and the sad reality. <li data-bbox="384 981 1455 1151">• The first-person narrator allows the reader to understand the feelings and reasoning behind the actions of the mother. This aims to produce empathy in the readers: <i>“Debo confesar, porque para eso estoy aquí, para confesar que soy alcohólica”</i>. <li data-bbox="384 1211 1455 1382">• The language used is familiar, appropriate for the context - a support group meeting. It gives the impression that the mother is determined and quite emotional. The author uses exclamation marks to emphasise the emotions and thoughts of the mother: <i>“¡Es un derecho!”</i> <li data-bbox="384 1442 1455 1608">• There is constant interaction with the reader, who plays the role of the other members of the support group: <i>“¿Se lo pueden creer?”</i>. The mother poses questions such as: <i>“¿El chico?”</i> followed by the answer, which implies that the audience is asking them.

Question number	Indicative content
11(b)	<p data-bbox="336 338 900 371"><i>Modelos de mujer</i> – Almudena Grandes</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1426 551">Almudena Grandes presents the theme of family from different perspectives in the stories. It could be said it is the most important theme because:</p> <ul data-bbox="384 607 1455 1189" style="list-style-type: none"> <li data-bbox="384 607 1455 775">• In <i>Los ojos rotos</i>, the stressful experiences with her family lead Queti to struggle with her mental health. All she wants is to have her dead son back. She tries to protect Miguela as if she were her daughter: “<i>Anda todo el día con ella</i>”. <li data-bbox="384 831 1455 965">• In <i>Amor de madre</i>, it is clear that the desire for a family, a daughter, son-in-law and grandchildren make the mother behave in a controlling and inappropriate way, involving addiction and kidnapping. <li data-bbox="384 1021 1455 1189">• In <i>La buena hija</i>, Berta’s perception of her family, especially of her mother and her relationship with her siblings, is full of frustration. Berta realises that it was Piedad who brought her up and the woman she really considered her mother. <p data-bbox="336 1245 1410 1323">It could also be said that family is not the most important theme in the stories because:</p> <ul data-bbox="384 1379 1455 1648" style="list-style-type: none"> <li data-bbox="384 1379 1455 1514">• The way women see themselves in society is the most important theme. Uncovering their own identity despite the constrictions of society is the main goal for the women in the stories. <li data-bbox="384 1570 1455 1648">• The perception of stereotypes and expectations of women are also key themes throughout the stories.

Question number	Indicative content
12(a)	<p data-bbox="336 338 676 371"><i>Nada</i> – Carmen Laforet</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1401 555">Food is very important for Andrea and it is used by Laforet as a symbol of the post-war situation in Spain: hunger, happiness, family and social mobility.</p> <ul data-bbox="384 611 1455 1424" style="list-style-type: none"> <li data-bbox="384 611 1455 741">• Andrea mentions her hunger a few times through the novel <i>“Yo tenía hambre”</i>. The lack of food is a symbol of the situation in which many people lived, especially in Barcelona in post-war times. <li data-bbox="384 797 1455 969">• Andrea experiences happiness when she can eat what she wants, especially sweets at the cinema, following days of eating only a bread roll: <i>“no había sospechado que la comida pudiera ser algo tan bueno”</i>. Food then becomes a symbol of happiness. <li data-bbox="384 1025 1455 1198">• The relationships within Andrea’s family are represented by food: <i>“Pero pasaban hambre Juan y Gloria y también la abuela y hasta a veces el niño.”</i> Those more vulnerable lack food, while Angustias is in a more comfortable position. <li data-bbox="384 1254 1455 1424">• Andrea spends some time with Ena’s family, even having dinner on a regular basis there. This is a symbol of how Andrea wishes she could have that kind of life instead of her poverty-stricken life: <i>“era aquella la época más feliz de mi vida”</i>.

Question number	Indicative content
12(b)	<p data-bbox="336 338 676 367"><i>Nada</i> – Carmen Laforet</p> <p data-bbox="336 383 1059 412">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1401 551">Ena is a key character in the story. Through her we can better understand the characters of Andrea, Román, Ena’s mother and Pons.</p> <ul data-bbox="384 611 1455 1424" style="list-style-type: none"> <li data-bbox="384 611 1455 831">• Ena’s friendship with Andrea allows us to understand how little Andrea fits in with Ena’s family, because she is living in poverty. Andrea enjoys studying with Ena and spending time at the beach with her and Jaime. She considers this a calmer and happier way of life, in contrast to her own complicated family life, full of hatred. <li data-bbox="384 887 1455 1059">• Ena’s relationship with Román highlights some of the contradictory aspects of Román’s personality: <i>“Román es un hombre tan original y tan artista como hay pocos.”</i> She comments on his difficult personality too: <i>“parece algo trastornado a veces”</i>, which also explains her interest in him. <li data-bbox="384 1115 1455 1240">• When Ena starts a relationship with Román, her mother feels anxious and seeks help from Andrea. Thanks to this we find out about Román’s unkind nature and how that affected Ena’s mother’s life. <li data-bbox="384 1296 1455 1424">• Thanks to Ena distancing herself from Andrea, Pons sees an opportunity to approach Andrea and introduce her to his world. We learn about his love for literature and the arts: <i>“un mundo completamente bohemio.”</i>

Question number	Indicative content
13(a)	<p data-bbox="336 338 882 371">Primera memoria – Ana María Matute</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1358 555">The title of the work refers to first memories. It could be said that it is very relevant for the understanding of the book because:</p> <ul data-bbox="384 611 1455 1290" style="list-style-type: none"> <li data-bbox="384 611 1455 786">• It refers to Matia’s first memories of her arrival at the island: <i>“El día que llegué a la isla, hacía mucho viento en la ciudad”</i>. Her account is very detailed which allows the reader to imagine how this little girl experienced her arrival at her new home: scared, anxious and helpless. <li data-bbox="384 842 1455 1059">• It highlights the importance of childhood memories of events and experiences that took place on the island; she remembers her experiences with Borja <i>“Nos aburríamos y nos exasperábamos”</i> and these memories help her to reflect on her feelings: <i>“oh, Borja, tal vez ahora empiezo a quererte”</i>. <li data-bbox="384 1115 1455 1290">• It also links to Matia’s life before the war: <i>“Procuré llevar el pequeño carro de mis recuerdos”</i>. She remembers the 3 years she spent with Mauricia following her mother’s death. She remembers details such as the smell of the apples Mauricia brought home: <i>“su aroma que lo invadía todo”</i>. <p data-bbox="336 1346 1185 1379">It could also be said that the title is not fully relevant because:</p> <ul data-bbox="384 1435 1455 1610" style="list-style-type: none"> <li data-bbox="384 1435 1455 1610">• The work focuses on the experiences of Matia and her family and friends, not only on Matia’s first memories. She narrates the whole story using the words: <i>“recuerdo”</i>, which shows that it is all a memory of her life on the island, not just her experiences when she first arrived there.

Question number	Indicative content
13(b)	<p data-bbox="336 338 882 371">Primera memoria – Ana María Matute</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1321 555">Friendship is very important for the children in the story. Through their experiences as friends they discover loyalty, betrayal, jealousy and love.</p> <ul data-bbox="384 611 1455 1335" style="list-style-type: none"> <li data-bbox="384 611 1455 741">• Matia and Borja develop a friendship that helps them survive their life on the island. They are loyal to each other, despite not necessarily liking each other: <i>“Borja no me tenía cariño, pero me necesitaba”</i>. <li data-bbox="384 797 1455 969">• When Borja blames Manuel for stealing, Matia fails to defend him, despite knowing he is innocent. She feels that they enter the world of adulthood by betraying their friend: <i>“la oscura vida de las personas mayores, a las que, sin duda alguna, pertenecía ya”</i>. <li data-bbox="384 1025 1455 1155">• Borja feels jealous of Matia’s friendship with Manuel which leads him to betray him. Manuel is sent to a reform school as a result of Borja’s accusations. <li data-bbox="384 1211 1455 1335">• Matia longs to find love and friendship: <i>“-Mis amigos- empecé a decir; y me corté”</i>. All she wants is to be loved by someone, anyone, but fails to achieve this.

Question number	Indicative content
14(a)	<p data-bbox="336 338 1102 371"><i>Réquiem por un campesino español</i> – Ramón J. Sender</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1445 600">The shoemaker is a key character who is used by Sender to highlight some important issues such as religious beliefs, political affiliations, social interactions, oppression and violence.</p> <ul data-bbox="384 656 1455 1514" style="list-style-type: none"> <li data-bbox="384 656 1455 784">• The shoemaker is new in the town and, despite not attending mass, works hard for the priest. This shows that it is possible to live peacefully with people who have different religious beliefs. <li data-bbox="384 840 1455 967">• The shoemaker seems to celebrate the things that are happening in Madrid, to which Mosén Millán pays little attention; however, this highlights the shoemaker’s perceptions of the Republicans. <li data-bbox="384 1023 1455 1151">• After Paco’s wedding, the shoemaker and La Jerónima interact in a comic way that adds humour to the story: <i>“Las viejas del carasol reventaban de risa”</i>. This contrasts with the events that follow. <li data-bbox="384 1207 1455 1335">• When the political situation becomes more unstable the shoemaker seems troubled, which highlights the anxiety of people who supported the Republic: <i>“lo encontraba taciturno y reservado”</i>. <li data-bbox="384 1391 1455 1518">• The shoemaker is the first person to be attacked by the Nationalists and, soon after, he is found dead: <i>“apareció muerto en el camino del carasol con la cabeza volada”</i>. This is evidence of the violent times that follow.

Question number	Indicative content
14(b)	<p data-bbox="336 331 1106 371"><i>Réquiem por un campesino español</i> – Ramón J. Sender</p> <p data-bbox="336 376 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1445 645">Sender uses different characters and events to show the issue of poverty in the Spanish society of the time. We are shown people living in the caves, the oppression caused by the landowners, Paco's interest in protecting the poor and Mosén Millán's lack of interest in the poor.</p> <ul data-bbox="384 701 1455 1563" style="list-style-type: none"> <li data-bbox="384 701 1455 920">• Sender describes the inhuman conditions in which people live in the caves, without access to electricity: <i>"No había luz, ni agua, ni fuego"</i>. He also implies that this is not an isolated case: <i>"las hay peores en otros pueblos"</i>. This shows that poverty was not uncommon in rural Spain at the time. <li data-bbox="384 976 1455 1149">• The Duque has benefited from the rent that his tenants have paid him; they live in poor conditions and decide to rebel and stop paying rent. However, this causes more oppression and the death of those who stood against the landowners. <li data-bbox="384 1205 1455 1335">• Paco shows empathy towards the poor and as soon as he is elected to the town council, he makes it his priority to improve their living conditions: <i>"en favor de los que vivían en las cuevas"</i>. <li data-bbox="384 1391 1455 1563">• Mosén Millán has little interest in the poor, beyond his duties as a priest (last rites). He justifies his attitude by saying that God has his reasons for allowing such poverty to exist, arguing that there is nothing he or anyone can do, which reflects the attitude of the Church at the time.

Question number	Indicative content
15(a)	<p data-bbox="336 338 874 371"><i>Diarios de motocicleta</i> – Walter Salles</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1390 551">Alberto’s motorbike is very important for him, and through it we learn about Alberto himself. It could be said that it is very important for Alberto because:</p> <ul data-bbox="384 607 1455 1335" style="list-style-type: none"> <li data-bbox="384 607 1455 730">• It is a symbol of Alberto’s adventure in that the <i>poderosa</i> symbolises how little is needed to embark on a long trip. It exemplifies the hopeful nature of Alberto which could also be interpreted as naivety. <li data-bbox="384 786 1455 954">• It is an omen of the difficulties Alberto (and Ernesto) is going to experience; when things start to go wrong with the bike, they realise how much they rely on it and start to lose faith in how successful they will be with their adventure. <li data-bbox="384 1010 1455 1144">• When they need to dispose of the bike Alberto struggles to say goodbye and move on. This reveals the sensitive nature of Alberto’s character which contrasts with his carefree and joyful behaviour. <li data-bbox="384 1200 1455 1335">• Alberto is very attached to his bike despite it being an unreliable mode of transport leaving them vulnerable as shown at the start of the film where they almost crash. It adds an element of comedy to the film. <p data-bbox="336 1391 1430 1424">It could be said that there are other things that are more important for Alberto:</p> <ul data-bbox="384 1480 1455 1603" style="list-style-type: none"> <li data-bbox="384 1480 1455 1603">• Alberto dreams of a career in the health sector that allows him to help those in need. He also wants to start a peaceful revolution to rescue the values and traditions of indigenous South American people.

Question number	Indicative content
15(b)	<p data-bbox="336 338 874 371"><i>Diarios de motocicleta</i> – Walter Salles</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1449 600">Access to health services is central to the story and Salles presents it through the characters of Ernesto, the man with cancer, the dying elderly woman and the patients at the leper colony.</p> <ul data-bbox="384 656 1455 1469" style="list-style-type: none"> <li data-bbox="384 656 1455 831">• Ernesto suffers an asthma attack and he is not seen visiting a hospital, but instead being treated by his friend; while on the boat he needs medical attention, but he does not go to any hospital. It is unclear if this is a personal choice. <li data-bbox="384 887 1455 1061">• When Ernesto and Alberto advise the man in the cabin to see a doctor as his potentially serious health issue, the man does not accept their suggestion. This shows how unusual it is for people in remote rural locations to access medical attention, even for those who are not poor. <li data-bbox="384 1117 1455 1245">• Ernesto visits an elderly woman who is dying and lives in poverty. He is shocked by how little he could do for her and the lack of medical attention she has received. <li data-bbox="384 1301 1455 1469">• The patients at the leper colony receive support from a religious community, doctors, nurses and voluntary workers who give palliative care, but are not up to date with the most recent research about leprosy, for example, they still keep the patients separate for fear of contagion.

Question number	Indicative content
16(a)	<p data-bbox="336 338 943 371"><i>El laberinto del fauno</i> – Guillermo del Toro</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1437 689">The scene where Vidal is having dinner with some of his supporters uses mainly symbolism to emphasise some of the key themes of the film, for example Carmen’s anxiety, power and greed, the role of women, and the double standards of religious people. Also, the use of colour and parallel scenes are relevant stylistic techniques.</p> <ul data-bbox="384 745 1455 1794" style="list-style-type: none"> <li data-bbox="384 745 1455 920">• The rain is pouring down and this is pathetic fallacy referring to the state of mind of Carmen who is anxious about the whereabouts of Ofelia. She is not comfortable thinking she is going to disappoint Vidal with her daughter’s behaviour. <li data-bbox="384 976 1455 1151">• The ration cards introduced by Vidal are a sign of oppression. Even when an official questions the fact that few people will have access to food, it is considered necessary to show power to the Maquis and restrict their supplies. <li data-bbox="384 1207 1455 1382">• The priest is a symbol of greed and double standards shown by religious people who do not stand up for the vulnerable and poor. For example, he says people should be careful with food, so that there is enough to go around, while serving more food on his own plate. <li data-bbox="384 1438 1455 1568">• This is a parallel scene to the banquet of the Hombre Pálido in the fantasy world. This highlights the similarities between Vidal and the Hombre Pálido, especially regarding their greed and violent nature. <li data-bbox="384 1624 1455 1794">• Vidal’s use of language is symbolic of the way men treated women in the wider society. For example, Vidal makes it clear that Carmen’s comments are not welcome at the table: “<i>Perdonen a mi mujer</i>”. She reacts submissively in line with society’s expectations of women’s behaviour.

Question number	Indicative content
16(b)	<p data-bbox="336 338 943 371"><i>El laberinto del fauno</i> – Guillermo del Toro</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1455 645">Carmen is a key character in the story as she represents post-war traditional women. She is the link between Ofelia and Vidal and also one of the reasons why Ofelia takes on the challenges. It could be said that she is very important because:</p> <ul data-bbox="384 701 1455 1424" style="list-style-type: none"> <li data-bbox="384 701 1455 873">• Through the character of Carmen, del Toro represents how women were regarded and treated in Spanish society at the time. She is presented as a submissive wife, whose voice is disregarded by her husband, for example, when he offers her a wheelchair. <li data-bbox="384 929 1455 1059">• Vidal needs Carmen to bear him an heir and continue his legacy. Without her he would fail to achieve this. The viewer can see how she is seen almost as a means to an end and is not really valued by Vidal. <li data-bbox="384 1115 1455 1245">• Carmen has protected Ofelia since Ofelia’s father died. She wants to offer a better future for Ofelia and herself, which is what makes Carmen marry Vidal. <li data-bbox="384 1301 1455 1424">• Carmen exemplifies the importance of motherhood. She struggles a lot, but in the end, she is reunited with all her family and is seen as the queen of the fantasy world. <p data-bbox="336 1480 1214 1514">It could also be said that Carmen is not very important because:</p> <ul data-bbox="384 1570 1455 1787" style="list-style-type: none"> <li data-bbox="384 1570 1358 1603">• Vidal is happy for the doctor to save his son and not her if need be. <li data-bbox="384 1659 1455 1787">• Mercedes helps Ofelia more than Carmen to escape from Vidal and by rescuing Carmen’s son from Vidal with the promise of a new life far from his father’s influence and ideals.

Question number	Indicative content
17(a)	<p data-bbox="335 340 790 371"><i>La historia oficial</i> – Luis Puenzo</p> <p data-bbox="335 385 1061 416">Students may refer to the following in their answers:</p> <p data-bbox="335 474 1401 600">Motherhood is explored by Luis Puenzo from different perspectives, showing how it affects some of the characters such as Alicia, <i>las abuelas de la Plaza de Mayo</i> and the detained women during the regime.</p> <ul data-bbox="383 658 1455 1429" style="list-style-type: none"> <li data-bbox="383 658 1455 784">• Alicia has a happy family and enjoys being Gaby's mother, especially because, as she was not able to conceive naturally, she had to resort to adoption. <li data-bbox="383 842 1455 1012">• Once Alicia learns about the possibility of Gaby being the daughter of a detainee during the regime, she wants to find out the truth. She starts feeling sympathy towards other mothers, while feeling in conflict about the thought of losing Gaby. <li data-bbox="383 1070 1455 1240">• <i>Las abuelas de la Plaza de Mayo</i> do not give up in their search for their grandchildren and resort to protests and activism to voice their concerns. Gaby's potential grandmother also uses a more personal approach with Alicia, hoping that Alicia will feel empathy towards her. <li data-bbox="383 1299 1455 1429">• The young mothers who were detained during the dictatorship had to experience motherhood in jail, suffering the loss of their children who were taken forcibly to be given up for adoption.

Question number	Indicative content
17(b)	<p data-bbox="336 338 788 371"><i>La historia oficial</i> – Luis Puenzo</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1422 595">Luis Puenzo uses different stylistic techniques to make the film successful. It could be said that the use of colour and lighting is the most effective technique because:</p> <ul data-bbox="384 658 1455 1240" style="list-style-type: none"> <li data-bbox="384 658 1455 831">• Alicia’s home is usually dark, representing the darkness the family live in with regards to the truth about Gaby’s origins and Roberto’s true links to the dictatorship. There are some scenes where the family seem happy and the house looks brighter then. <li data-bbox="384 887 1455 1010">• The classroom and the café are more colourful and brighter, which represents the openness to the truth. In these places Alicia, her students and colleague discuss what is happening because of the dictatorship. <li data-bbox="384 1066 1455 1240">• The outdoors shows a combination of colours, especially when Alicia witnesses a protest and there are some flags waving among the people marching. This highlights Alicia’s realisation of the political and social situation her country is going through. <p data-bbox="336 1296 1410 1375">It could also be said that the use of the camera is the most effective technique because:</p> <ul data-bbox="384 1435 1455 1789" style="list-style-type: none"> <li data-bbox="384 1435 1455 1608">• Some of the scenes are shot from a distance with some architectural elements blocking the view, for example at the beginning when the national anthem is played in the school. This helps to highlight how difficult it was to have a clear view of the events at the time. <li data-bbox="384 1664 1455 1789">• The shots in the streets, for example when Alicia and Alberto are walking out of the restaurant, emphasise the idea of being observed and followed and therefore the lack of privacy during the dictatorship.

Question number	Indicative content
18(a)	<p data-bbox="335 338 986 371"><i>La lengua de las mariposas</i> – José Luis Cuerda</p> <p data-bbox="335 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="335 472 1417 551">José Luis Cuerda presents the theme of innocence through the final scene and through some characters, such as Moncho, don Gregorio and the Republicans.</p> <ul data-bbox="384 607 1455 1290" style="list-style-type: none"> <li data-bbox="384 607 1455 730">• The final scene shows how the Republicans are taken away by the Nationalist army and, despite their innocence, their friends turn against them to show support for the Nationalists. <li data-bbox="384 786 1455 909">• Moncho’s experiences at school show his innocent outlook on life, for example by asking what happens to humans once they die or discovering things about nature, especially about butterflies. <li data-bbox="384 965 1455 1144">• Don Gregorio nurtures the children in his school, trying to keep them away from the political and religious influences. He hopes this will help them develop their own views and protect their innocence in such troubled times. <li data-bbox="384 1200 1455 1290">• The Republicans are persecuted by the Nationalists because of their political views, despite being innocent of committing any crime.

Question number	Indicative content
18(b)	<p data-bbox="335 338 991 371"><i>La lengua de las mariposas</i> – José Luis Cuerda</p> <p data-bbox="335 383 1062 416">Students may refer to the following in their answers:</p> <p data-bbox="335 472 1406 600">The director uses key characters and symbols to show some of the traditional values of the Spanish society at the time, for example, the importance of religion, festivals and popular music, family and education.</p> <ul data-bbox="384 656 1455 1518" style="list-style-type: none"> <li data-bbox="384 656 1455 824">• The priest and Moncho’s mother are symbols of the importance and relevance of religion at the time. They are both concerned about Moncho’s lack of religious education and the effects this could have on him. <li data-bbox="384 887 1455 1055">• Moncho’s brother takes part in a band that plays traditional popular music. This highlights the value of local festivals in rural Spain. They play at different towns, which shows how community links are enhanced by this type of event. <li data-bbox="384 1117 1455 1245">• Family is a valuable institution in the Spanish society of the time. This is represented by Moncho’s family, where family unity is put above any religious or political differences. <li data-bbox="384 1308 1455 1518">• Education is highly valued in the society presented in the film. It was important not only for Republicans, but also for Nationalists. The priest discusses with don Gregorio how important it is to educate children about religious values, while the teacher defends the importance of free thinking.

Question number	Indicative content
19(a)	<p data-bbox="335 338 794 371"><i>La misma luna</i> – Patricia Riggen</p> <p data-bbox="335 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="335 472 1374 555">The moon is a key symbol in the film, and it could be said that it symbolises hope, equality, separation and fear.</p> <ul data-bbox="384 658 1455 1518" style="list-style-type: none"> <li data-bbox="384 658 1455 831">• Rosario explains to Carlitos that, whenever he feels lonely, he should look at the moon and remember that they are both under the same moon. This thought gives Carlitos hope of finding his mother and reuniting with her. <li data-bbox="384 887 1455 1059">• As presented in the title, the moon also symbolises equality as, despite the financial or racial differences, it still appears the same for everybody. Therefore, those differences are not as radical as people may want to believe. <li data-bbox="384 1115 1455 1288">• Despite being under the same moon, it symbolises the distance between Rosario and Carlitos. Carlitos can see the moon, but it is impossible to reach it, in the same way he can hear his mother every Sunday, but she is almost unreachable. <li data-bbox="384 1344 1455 1518">• While Carlitos is in the United States he stares at the moon and wonders if his mother really loves him and did not abandon him. The moon here symbolises Carlitos’ fear of being abandoned and of not seeing his mother again.

Question number	Indicative content
19(b)	<p data-bbox="336 338 794 371"><i>La misma luna</i> – Patricia Riggen</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 477 1442 645">Riggen presents two contrasting societies in the film, a poor Mexican neighbourhood and an affluent neighbourhood in the United States. This can be seen through the housing, money, the degree of solidarity and some illegal activities.</p> <ul data-bbox="384 703 1455 1563" style="list-style-type: none"> <li data-bbox="384 703 1455 831">• The houses where Carlitos and his family live in Mexico have been built without much money and without many home-comforts, while the house where Rosario works in the USA is evidence of the wealth of the family. <li data-bbox="384 889 1455 1057">• We see different approaches to earning money in the film. Most of the people of Mexican origin are hard-working; however, Carlitos’ uncle and aunt are quick to offer him help, just so they can have access to the money Rosario sends him. <li data-bbox="384 1115 1455 1283">• Mexican communities, both in Mexico and in the USA, show examples of solidarity and support for each other, whereas we see Rosario’s boss, an American lady, as being indifferent to Rosario’s plight and showing no empathy. <li data-bbox="384 1344 1455 1563">• There are examples of illegal activity in both countries, for example, some Mexican nationals are working without a legal permit, some American students offer to illegally transport children across the Mexican-USA border, and wealthy American families hire cheap manual labour without fulfilling the legal requirements and offering poor working conditions.

Question number	Indicative content
20(a)	<p data-bbox="335 338 879 371"><i>Las 13 rosas</i> – Emilio Martínez-Lázaro</p> <p data-bbox="335 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="335 472 1374 551">Both solidarity and injustice are key themes in the film. It could be said that solidarity is more important because:</p> <ul data-bbox="384 611 1455 1010" style="list-style-type: none"> <li data-bbox="384 611 1455 786">• The 13 roses support the Republicans and, while they are militant, they look after vulnerable people. While they are in jail, they support each other emotionally and demand better conditions for women and their children. They show unity right up until the moment they are executed. <li data-bbox="384 842 1455 1010">• Blanca is willing to take the risk to help her husband’s friend, despite knowing that it is dangerous, because she knows that it could save his life. While in prison she stands by the young militant women, to show her support, despite not being politically involved. <p data-bbox="335 1070 1347 1149">It could also be said that injustice is the most important theme of the film because:</p> <ul data-bbox="384 1209 1455 1518" style="list-style-type: none"> <li data-bbox="384 1209 1455 1335">• People being tortured because of their political beliefs is not uncommon; people suffer abuse from officials for being related in one way or another to the Republicans, without having committed any crime. <li data-bbox="384 1391 1455 1518">• The 13 roses are executed following a rushed and biased trial, convicted for a crime they did not commit only because they hold opposing views to those of the Nationalist government.

Question number	Indicative content
20(b)	<p data-bbox="336 338 879 371"><i>Las 13 rosas</i> – Emilio Martínez-Lázaro</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1437 600">The director uses different stylistic techniques that help us to understand better the 13 roses. Some of them are costumes, the letters written by the 13 roses, use of camera and make up.</p> <ul data-bbox="384 656 1455 1424" style="list-style-type: none"> <li data-bbox="384 656 1455 741">• The costumes worn by the 13 roses present them as typical young women at the time in Madrid. They are not from a poor background. <li data-bbox="384 797 1455 965">• The use of the letters allows the viewers to understand the feelings of the roses at the dramatic moments before their death. They already know their fate, so they are aware of the importance of that last communication. <li data-bbox="384 1021 1455 1245">• The camera shots used by the director help us to understand the differences between Blanca and the other roses. For example, when there is an air attack on the bar, Blanca is hiding to protect her son, while the other 2 roses are protecting themselves. This emphasises Blanca's priority as a mother. <li data-bbox="384 1301 1455 1424">• The make-up used to show the fatigue and conditions of the 13 roses while they were in prison works effectively; they appear to be very tired and their eyes show how much they have been crying.

Question number	Indicative content
21(a)	<p data-bbox="336 338 691 371"><i>Machuca</i> – Andrés Wood</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1422 600">The camera shots used by the director help the viewer understand the feelings of the characters. Some of those techniques are the use of shot sizes, camera angles, and camera movements.</p> <ul data-bbox="384 656 1455 1655" style="list-style-type: none"> <li data-bbox="384 656 1455 831">• The close-up that the director uses at the beginning of the film when Gonzalo is getting ready to go to school show how he wants to be happy with his life, but he is not. It is followed by distant and out of focus shots of people at home adding to his feeling of disconnection. <li data-bbox="384 887 1455 1014">• The extreme close-up used when Gonzalo is given the chance to beat Machuca, shows that Gonzalo experiences fear, while Machuca feels frustration and the other student feels anger towards Machuca. <li data-bbox="384 1070 1455 1198">• When Silvana is talking to Gonzalo about school, there is a close up shot when she mentions her mother leaving her. This shows Silvana’s feelings of sadness. <li data-bbox="384 1254 1455 1429">• The camera movements, panning and zooming during the parents meeting in the school, allow the viewer to see the frustration and desperation felt by Father McEnroe as he witnesses the strong feelings of the parents regarding his project. <li data-bbox="384 1485 1455 1655">• There are panning shots showing Gonzalo’s journey between his house and Machuca’s neighbourhood. This allows the viewer to understand the differences between the two areas and Gonzalo’s excitement about his adventures there.

Question number	Indicative content
21(b)	<p data-bbox="336 338 691 367"><i>Machuca</i> – Andrés Wood</p> <p data-bbox="336 383 1059 412">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1449 551">Loyalty is a key theme in the film, and it could be said that it is very important for some of the characters:</p> <ul data-bbox="384 611 1455 1010" style="list-style-type: none"> <li data-bbox="384 611 1455 786">• Silvana shows her loyalty to her father until the very end, when she is killed for defending him from the army officers. During the protests, she also refuses to jump when the Nationalists are doing it, as she does not want to be associated with them, despite the risks. <li data-bbox="384 842 1455 1010">• Pedro Machuca is loyal to his principles and stands against the bullies to protect people in vulnerable situations, for example Gonzalo. This attitude is also seen as he stands by his mother while the army men raid their home. <p data-bbox="336 1070 1345 1099">It could also be said that loyalty is not very important to some characters:</p> <ul data-bbox="384 1160 1455 1469" style="list-style-type: none"> <li data-bbox="384 1160 1455 1285">• Gonzalo enjoys spending time with Silvana and Pedro, but when he faces Silvana’s fatal end and sees himself caught up in the situation, he chooses to abandon them and save his own life. <li data-bbox="384 1346 1455 1469">• María Luisa, Gonzalo’s mother, is unfaithful to her husband and has an affair. This leads to a family break up and at the end of the film Gonzalo is living with her and her lover.

Question number	Indicative content
22(a)	<p data-bbox="336 331 850 367"><i>Mar adentro</i> – Alejandro Amenábar</p> <p data-bbox="336 376 1059 412">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1430 508">Religious beliefs are very important in the Spanish society portrayed in the film.</p> <p data-bbox="336 517 1182 553">It could be said that its role in that society is positive because:</p> <ul data-bbox="384 611 1455 1010" style="list-style-type: none"> <li data-bbox="384 611 1455 781">• Ramón’s case attracts the attention of a Catholic priest, Father Francisco, who visits him and tries to encourage him to abandon his pursuit of legal euthanasia; this brings public attention to Ramón’s plight as it generates controversy among Spaniards. <li data-bbox="384 840 1455 1010">• Father Francisco suffers a similar medical condition and acts as a positive role model for people with severe disabilities. Given that Christian beliefs go against ending one’s own life, this is encouraging for people going through difficult circumstances. <p data-bbox="336 1068 1219 1104">It could also be said that the role of religion is negative because:</p> <ul data-bbox="384 1162 1455 1561" style="list-style-type: none"> <li data-bbox="384 1162 1455 1288">• Manuela feels attacked by the comments made by the priest, who is quick to judge Ramón’s family for not loving him enough. This exemplifies a lack of understanding and tolerance within the Church. <li data-bbox="384 1346 1455 1561">• Ramón fails to convince the judges that he should be entitled to die a death with dignity given his current state of health. This could be due to the strong religious values of Spanish society, especially as judges probably belong to an older right-wing generation who still uphold these traditional values.

Question number	Indicative content
22(b)	<p data-bbox="336 338 850 371"><i>Mar adentro</i> - Alejandro Amenábar</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1430 600">The poems that Ramón writes are very important to him and his relationship to other people, for example his nephew Javi and his friend Julia. They help him to convey hope and express his disillusionment.</p> <ul data-bbox="384 656 1455 1379" style="list-style-type: none"> <li data-bbox="384 656 1455 831">• Javi helps Ramón to develop many projects and becomes an invaluable support. Ramón asks him to type his poems and at some point, questions what Javi is learning in school as he keeps on making spelling mistakes. This makes Javi determined to improve his work and help Ramón. <li data-bbox="384 887 1455 1014">• When Julia discovers Ramón's poems, they give her an insight into his thoughts and feelings. She encourages Ramón to publish them, which he does. This adds to the growing relationship between Julia and Ramón. <li data-bbox="384 1070 1455 1198">• The poems Ramón writes help him express his thoughts and feelings of frustration about life and death. He makes it clear that he feels trapped in his body and wishes to end his life and finally find freedom. <li data-bbox="384 1254 1455 1379">• The publication of the book becomes a beacon of hope for Ramón and Julia, as they hope to fulfil their dream of dying together once it is published.

Question number	Indicative content
23(a)	<p data-bbox="336 338 783 371"><i>También la lluvia</i> – Icíar Bollaín</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1422 645">The Spanish colonisation of the Americas is presented as a story that needs to be re-told from a South American perspective; the director also links it to the contemporary social issues suffered by the indigenous people, as well as highlighting the financial motive for making a film about the Spanish conquest.</p> <ul data-bbox="384 701 1455 1608" style="list-style-type: none"> <li data-bbox="384 701 1455 920">• Sebastián wants to make sure the story of the Spanish colonisation is told from a South American point of view, he wants to use real native people and despite not filming in exactly the right location, Bolivia instead of the Bahamas, he is interested in people learning more about the suffering of this indigenous population. <li data-bbox="384 976 1455 1149">• Bollaín highlights the issues indigenous people have regarding access to clean water, exploitation and discrimination. These issues resemble those that the indigenous population suffered during the colonisation, showing that some things have not changed. <li data-bbox="384 1205 1455 1377">• Sebastián’s preoccupation with shooting the film on a limited budget shows that he may not really care that much about the indigenous people. This also implies that he is just using the topic of the colonisation as a money-making strategy. <li data-bbox="384 1433 1455 1608">• The director shows how indigenous people were strong and fought for what they thought was right during the Spanish colonisation, and they continue to do so nowadays. This emphasises their resilience and survival spirit.

Question number	Indicative content
23(b)	<p data-bbox="336 338 783 371"><i>También la lluvia</i> – Icíar Bollaín</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1437 551">Bollaín uses the technique of making a film within the film in <i>También la lluvia</i>. It could be said that it is very successful because:</p> <ul data-bbox="384 607 1453 1469" style="list-style-type: none"> <li data-bbox="384 607 1453 730">• The scenes that are being shot about the Spanish colonisation work as flashbacks to what happened during that time, which allow the viewer to understand the historical background. <li data-bbox="384 786 1453 965">• Some of the characters, such as Antón, who represents Columbus, question the actions of the Spaniards during the colonisation. This is effective as it creates empathy with the characters, especially those who stand against discrimination and exploitation. <li data-bbox="384 1021 1453 1245">• There are clear parallels between the story of indigenous people during the colonisation and their current situation, for example there is social unrest due to the exploitation of the indigenous people by the water company, which has been bought by a foreign company. Daniel is the leader in both the contemporary struggles and the historical film. <li data-bbox="384 1301 1453 1469">• This technique is very effective in showing how things have changed very little, for example, during both the meal and the buffet, indigenous people are the ones serving and working for Europeans who offer little recognition for their work.

Question number	Indicative content
24(a)	<p data-bbox="336 338 919 371"><i>Todo sobre mi madre</i> – Pedro Almodóvar</p> <p data-bbox="336 383 1058 416">Students may refer to the following in their answers:</p> <p data-bbox="336 477 1430 645">Manuela is the central character of the film and from the start until the end she faces and deals with death in different ways. We see this at the clinic, when Esteban dies and subsequently Sister Rosa, and also when dealing with Lola’s terminal illness.</p> <ul data-bbox="384 703 1453 1379" style="list-style-type: none"> <li data-bbox="384 703 1453 875">• At the clinic, Manuela works promoting organ donation and highlighting how important it is to save people’s lives. When her colleagues have to have a similar conversation with her about her own son, she is probably better equipped to deal with it. <li data-bbox="384 934 1453 1059">• When her only son dies, she starts a journey to reconcile life and death. She finds the person who received Esteban’s heart, tries to find Lola, Esteban’s father, and ends up working for Esteban’s idol, Huma Rojo. <li data-bbox="384 1117 1453 1243">• Sister Rosa’s death gives Manuela the opportunity to experience motherhood once more, by bringing up Rosa and Lola’s baby, Esteban. This gives Manuela a new purpose in life and brings her happiness. <li data-bbox="384 1301 1453 1379">• Lola’s imminent death due to AIDS gives Manuela the opportunity to resolve some issues between them, bringing them peace and comfort.

Question number	Indicative content
24(b)	<p data-bbox="336 338 919 371"><i>Todo sobre mi madre</i> – Pedro Almodóvar</p> <p data-bbox="336 383 1058 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1426 600">Almodóvar uses different stylistic techniques to present the character of Esteban, Manuela’s son. Some of them are his name, the camera shots, the use of pathetic fallacy and the title of the film.</p> <ul data-bbox="384 658 1455 1424" style="list-style-type: none"> <li data-bbox="384 658 1455 831">• There are 3 characters called Esteban in the film, Manuela’s son, Lola, who used to be Esteban, and Sister Rosa’s baby son, Esteban. This is a technique used to represent the past, present, and future of Manuela’s son. <li data-bbox="384 887 1455 1014">• The camera shots help the viewer to see things from Esteban’s perspective, especially in the accident when he dies, and when his father sees his picture for the first time. <li data-bbox="384 1070 1455 1198">• The director uses pathetic fallacy to link the pouring rain with the anxiety Esteban feels while waiting for Huma Rojo. It also highlights how her rejection leads to his death. <li data-bbox="384 1254 1455 1424">• The title of the film refers to a play Esteban was writing before the accident. This shows how important Manuela was to him and how intrigued he was about her past and her relationship with his father, which has been kept secret from him.

Question number	Indicative content
25(a)	<p data-bbox="336 338 791 371"><i>Voces inocentes</i> – Luis Mandoki</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 472 1449 595">The viewer can better understand the feelings of certain characters through how they deal with death, for example, Uncle Beto, Chava’s friends and Chava himself.</p> <ul data-bbox="384 663 1455 1514" style="list-style-type: none"> <li data-bbox="384 663 1455 786">• Uncle Beto faces death daily as a member of the rebel group. He feels anger towards the government and risks his life to save the lives of children and vulnerable people. <li data-bbox="384 842 1455 1055">• Cristina María’s death makes Chava feel desperate and sad. He then realises the cruelty and injustices caused by the war. When he is crying, the viewer can not only see a scared boy, but a hopeless young person who is not protected by his own government, but instead is threatened by it. <li data-bbox="384 1111 1455 1323">• When Chava’s friends are executed, the viewer can see the fear, frustration and vulnerability in their faces. When Chava is rescued, he is scared but, despite fighting for his life, he refuses to take another child’s life. This highlights his developing sense of justice as he feels it would not be right to kill another person, especially an innocent child. <li data-bbox="384 1379 1455 1503">• Chava hopes to find his family despite the state of his home after a guerrilla and army combat. He has just escaped death and hopes his family has done so too.

Question number	Indicative content
25(b)	<p data-bbox="336 338 791 371"><i>Voces inocentes</i> – Luis Mandoki</p> <p data-bbox="336 383 1059 416">Students may refer to the following in their answers:</p> <p data-bbox="336 477 1442 600">Luis Mandoki portrays the society in El Salvador at the time as war-torn and dangerous. It could be said that the viewer can understand poverty, in particular within a small community because:</p> <ul data-bbox="384 658 1455 1285" style="list-style-type: none"> <li data-bbox="384 658 1455 781">• The village where Chava’s family lives has very poor living conditions; the houses are made of wood and have corrugated iron roofs. Only a few have brick walls. <li data-bbox="384 840 1455 963">• The roads are not paved, which makes it difficult for residents to move around, especially in bad weather. Given the poor access to the village, it is isolated from the town. <li data-bbox="384 1021 1455 1144">• Chava feels the need to get a job and support his mother financially. Despite her reservations Kella accepts, as she is struggling to make ends meet. <li data-bbox="384 1202 1455 1285">• Chava’s father decides to emigrate to the USA to escape a life of poverty in his hometown in El Salvador. <p data-bbox="336 1344 1455 1426">It could also be said that the film does not help the viewer to understand poverty in the wider society of El Salvador because:</p> <ul data-bbox="384 1485 1455 1565" style="list-style-type: none"> <li data-bbox="384 1485 1455 1565">• It focuses on a small town in El Salvador, therefore there are no references to poverty in more populated areas and main cities.

Question number	Indicative content
26(a)	<p data-bbox="339 342 718 376"><i>Volver</i> – Pedro Almodóvar</p> <p data-bbox="339 387 1066 421">Students may refer to the following in their answers:</p> <p data-bbox="339 477 1436 555">Almodóvar portrays Spanish society by showing some key issues such as casual work, domestic abuse, the taking of soft drugs and the success of <i>telebasura</i>.</p> <ul data-bbox="395 611 1455 1339" style="list-style-type: none"> <li data-bbox="395 611 1455 745">• Both Raimunda and her sister Sole take on casual jobs, Raimunda at the restaurant and Sole at her house with her hair salon. This reflects the abundance of casual work in big cities such as Madrid. <li data-bbox="395 790 1455 925">• The domestic abuse suffered by Raimunda and Paula reflects a reality of many Spanish homes. Abuse is not only sexual, but also financial and emotional as exemplified by Paco and his relationship with Raimunda. <li data-bbox="395 969 1455 1149">• Agustina is very open about her use of soft drugs. She explains that it relaxes her, improves her appetite, and helps her deal with her poor health. This attitude is prevalent, as well as the use of other soft drugs, such as tobacco and alcohol. <li data-bbox="395 1193 1455 1339">• <i>Telebasura</i> is a phenomenon of Spanish society. People are hooked on TV shows that exploit the dramatic circumstances of their guests: "<i>Es que la telebasura tiene algo, es como una droga</i>".

Question number	Indicative content
26(b)	<p data-bbox="344 338 719 371"><i>Volver</i> – Pedro Almodóvar</p> <p data-bbox="344 383 1062 416">Students may refer to the following in their answers:</p> <p data-bbox="344 472 1442 600">Paco’s death is both dramatic and comical. Almodóvar uses different symbols to explore the context of his death, for example the knife, the colours white and red, the kitchen and the fridge.</p> <ul data-bbox="392 656 1453 1473" style="list-style-type: none"> <li data-bbox="392 656 1453 831">• The knife that Paula uses to kill Paco is seen in a previous scene when Raimunda is doing the washing up after dinner. This symbolises how common domestic abuse is and how people have to use everyday objects to defend themselves. <li data-bbox="392 887 1453 1104">• The contrast between the colours red and white, blood and kitchen cloths, acts as a symbol of Raimunda’s cleaning skills which help her in her job and to deal with this tragic event; we see her in a previous scene working at the airport doing the cleaning dressed in white and with a mostly white background. <li data-bbox="392 1160 1453 1288">• The kitchen is the place where Paco is killed, which emphasises how he tried to abuse Paula at the heart of their own home. This symbolises Paula’s vulnerability. <li data-bbox="392 1344 1453 1473">• The fridge where Paco’s body is kept before being buried represents the justice and punishment for his abusive behaviour as he does not receive a proper burial. It adds irony and a comic element to the story.