



A-level
SPANISH
7692/2

Paper 2 Writing

Mark scheme

June 2023

Version: 1.0 Final



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

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

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Level of response marking instructions

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

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

Step 1 Determine a level

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

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

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

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

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

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

Assessment criteria

Each assessment objective should be assessed independently.

Students are advised to write approximately 300 words per essay. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
17–20	The language produced is mainly accurate with only occasional minor errors. The student shows a consistently secure grasp of grammar and is able to manipulate complex language accurately. The student uses a wide range of vocabulary appropriate to the context and the task.
13–16	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
9–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex language accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
5–8	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex language accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–4	The language produced contains many errors of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex language accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

subordinate clauses
– relative
– conditional
– purpose etc
appropriate use of subjunctive
formation of regular and irregular verbs
reflexive verbs

use of impersonal expressions using reflexive verbs or verbs with indirect object pronoun eg *gustar, faltar, interesar* etc
 value judgements
 verb + infinitive (+ preposition) expressions.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	<p>Excellent critical and analytical response to the question set Knowledge of the text or film is consistently accurate and detailed. Opinions, views and conclusions are consistently supported by relevant and appropriate evidence from the text or film. The essay demonstrates excellent evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
13–16	<p>Good critical and analytical response to the question set Knowledge of the text or film is usually accurate and detailed. Opinions, views and conclusions are usually supported by relevant and appropriate evidence from the text or film. The essay demonstrates good evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
9–12	<p>Reasonable critical and analytical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Opinions, views and conclusions are sometimes supported by relevant and appropriate evidence from the text or film. The essay demonstrates reasonable evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
5– 8	<p>Limited critical and analytical response to the question set Some knowledge of the text or film is demonstrated. Opinions, views and conclusions are occasionally supported by relevant and appropriate evidence from the text or film. The essay demonstrates limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
1–4	<p>Very limited critical and analytical response to the question set A little knowledge of the text or film is demonstrated. Opinions, views and conclusions are rarely supported by relevant and appropriate evidence from the text or film. The essay demonstrates very limited evaluation of the issues, themes and the cultural and social contexts of the text or film studied.</p>
0	<p>The student produces nothing worthy of credit in response to the question.</p>

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

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

0 1

La casa de Bernarda Alba – Federico García Lorca**Either**

0 1 . 1

“La casa de Bernarda Alba muestra una sociedad que no perdona los errores”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- The society presented in the play is a society where mistakes are not forgiven or forgotten. Characters' pasts influence the way they are regarded in the present and their opportunities for the future.
- Women's mistakes are never forgiven in this society. When La Librada's daughter has a baby out of wedlock, the society's reaction is to want to kill her.
- There is no compassion at any point shown towards her. The only person who is shown as compassionate towards her is Adela, but only because she feels the girl's situation reflects hers.
- When Bernarda wants to assert her authority over Poncia, one of the arguments she uses against her is her mother's past.
- The suggestion is that Poncia's mother worked as a prostitute and that is something that affects Poncia's prospects even now.
- Even if this is not Poncia's mistake but her mother's, it is not something that she will ever be able to forget.
- However, the society represented in the play is much more willing to forget the mistakes made by men. As Adela says, “*se les perdona todo*”.
- Even though women are condemned for their lack of purity, men are allowed to behave in a similar way, but the judgement from society is completely different.
- Society condones the fact that sexual morality rules do not apply to men (“*los hombres necesitan esas cosas*”), and Poncia even paid for her son's time with a prostitute.
- If Adela's relationship with Pepe were to become widely known, Pepe's reputation would not be harmed. His actions would be forgiven, but Adela's would not. She would never be able to be an active and accepted part of society again.
- There is one aspect that society does not forgive in men: when they are ridiculed by their women. The husband of Paca la Roseta is described in these terms, and society will not forget his humiliation.

or

0 1 . 2

“Adela es el único personaje realmente trágico en *La casa de Bernarda Alba*”.

¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- It is undeniable that Adela’s character is a tragic one in the play. None of her dreams come to fruition and, in the end, the only way out she can see is her own death. However, it could be argued that hers is not the only tragic character in the play.
- All Adela wants to do is to be able to live the life of a young woman. She wants to be able to go out, have relationships and enjoy life.
- When Bernarda places the whole family into mourning, Adela feels like her life is over. She has a new dress that she will not be able to wear and that only the animals in the yard can see.
- When she thinks Pepe is dead, Adela feels that she cannot continue with her life. The real tragedy is that she ends her life for nothing, since it is not true that Pepe is dead.
- However, it could be argued that the lives of most of the female characters in the play are also tragic.
- At the beginning, it may seem that Angustias’ life is anything but tragic: she is the only one of the daughters who has a dowry, and she is going to marry a good looking and well-considered younger man, which will allow her to escape from the prison that is Bernarda’s house.
- However, as the plot develops, we become aware of how truly tragic her life is: she feels no connection with her fiancé and, in fact, she realises that he does not care for her. Her mother’s advice is to only talk to him when he talks, which is not the relationship that Angustias would desire.
- When Adela’s behaviour is exposed, Angustias’ tragedy comes to the fore: she is betrayed by a half-sister, and at 39 years of age her last chance for marriage is destroyed forever.
- It could be argued that the lives of the other three sisters are also tragic. The only acceptable role for a woman in this society is to be a wife and a mother, but none of them will be able to achieve this status.
- Martirio’s fate is presented as particularly tragic, in that she had the opportunity to marry Enrique Humanes but her mother prevented it, as she considered him beneath her.
- Bernarda’s life could also be considered tragic: the most important thing for her is to control the gossip about her family, but in doing so she destroys the family.
- Controlling her daughters is the only thing that gives her power, but when Adela breaks her stick and rebels, Bernarda loses her purpose in life and becomes a tragic figure.

0 2

Crónica de una muerte anunciada – Gabriel García Márquez**Either**

0 2 . 1

Analiza la evidencia contra Santiago Nasar presentada en la novela. ¿Piensas que es culpable de algún crimen? Justifica tu respuesta.

[40 marks]**Possible content**

- Santiago Nasar is killed because Ángela Vicario gives his name as the man who took her virginity.
- However, throughout the novel we are presented with more and more evidence that he was innocent of that crime.
- In a society where everyone knows everyone else's business, it is unthinkable that Santiago could have got close to Ángela without anyone's knowledge.
- There is a strong suggestion that Ángela has named him in order to protect the identity of the real culprit. It is implied that Santiago is just a convenient scapegoat.
- An element of doubt hangs over the whole affair throughout. Ángela never admits that she lied, and when she is asked many years after about Santiago's culpability, she says that he was "*mi autor*", which is a very abstract expression.
- Despite Ángela's certainty, the reader shares the doubts of Nasar's friends and the more objective investigating judge who felt that Santiago's behaviour was proof of his innocence.
- The author uses symbolism to emphasise innocence, such as the white clothes and the nature of Santiago's wounds, similar to those of Christ's.
- However, there are other elements of his behaviour to be taken into account, even if Santiago is innocent of taking Ángela's virginity.
- Santiago's behaviour is very different towards women of his own class and those of a lower class.
- Santiago's servant, Victoria Guzmán, was Ibrahim's lover until he got tired of her, and then he made her his servant. Divina Flor, her daughter, knows that the same fate awaits her at Santiago's hands.
- In fact, we see Santiago making sexually charged comments towards the girl, and also grabbing her whenever he can.
- Santiago is also known to prey on very young unprotected girls; this is something that would have been known by the other members of the society.
- It could be argued that this conduct towards vulnerable women and girls is a crime in itself.

or

0 2 . 2

“El autor critica a los personajes que tienen autoridad en el pueblo por no hacer uso de esa autoridad”. ¿Estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- It can be argued that every character in the novel that has authority over others makes bad use of this authority.
- The mayor, Coronel Aponte, is told about the twins' intentions a long time before the deed happens. To begin with, he does not even believe what they plan to do, and then all he does is take away the knives they have.
- The mayor could have put the twins in prison, at least until the charges against Santiago were investigated, but he chooses the easy way out instead.
- When he is told that the twins have got hold of new knives, he decides to organise a dominoes game before doing anything about it, by which time Santiago is dead.
- The mayor's inability to grasp the seriousness of the twins' intentions causes Santiago's death, when he could have prevented it from the beginning.
- Father Amador is another character with the authority to prevent the death, but he decides to concentrate on organising the bishop's visit instead.
- The priest is so preoccupied with the bishop's visit that he does not see what is in front of him. He has the authority to prevent a death, but all he is prepared to do is to pray for the soul of the man who is going to die.
- The author uses the priest to criticise the role of the Church in this society, and how it abuses its power.
- Another example of this is the visit of the bishop. He is more than happy to accept the presents brought to him by the villagers, but he will not demean himself by getting off the boat and meeting his congregation.
- The bishop is only interested in the material gain he can receive from the villagers, but he does not show any inclination to do anything for them. His status as a bishop gives him the authority to exploit the villagers and take their offerings, that they cannot really afford, but he gives nothing in return.
- It could be argued that the only real authority shown in the novel is the one exerted by women inside the home. The twins would not have felt that they needed to kill Santiago if Pura had not taught them over the years what is expected of men in this society.
- Equally, as soon as Luisa Santiaga hears what is going to happen, she runs to Santiago's mother. In contrast with Church figures, she is prepared to suffer with those who are suffering and to support Santiago's mother when her son is killed. This is something that none of the men in positions of authority do.

0	3
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Como agua para chocolate – Laura Esquivel**Either**

0	3	.	1
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Analiza la importancia de Nacha en la novela.

[40 marks]**Possible content**

- Nacha is instrumental in the upbringing of Tita and has a huge impact in shaping the girl's character and attitudes.
- She bonds with Tita even before she is born, hearing the baby crying in the womb and, because Mamá Elena cannot feed the child, Nacha brings Tita up in the kitchen.
- As a result, Tita's world, as a child, is centred around the kitchen, the source of both love and food. Consequently, Tita will henceforth associate love with feeding others.
- In addition, because Nacha's kitchen has always been a place of warmth and play for Tita, she feels a sense of comfort and freedom there, denied to her in the rest of the house. Cooking becomes her escape and her creative outlet.
- As such, Nacha is a foil to Mamá Elena in the novel. She demonstrates all the maternal qualities lacking in Mamá Elena and is a better mother to Tita.
- Nacha exemplifies the central theme of the importance of pursuing one's true love. Denied her lover by Mamá Elena's mother, Nacha dies of a broken heart.
- Nacha furthers the importance of food in the novel and judges character on enjoyment of food, scolding Rosaura for her pickiness.
- Nacha is also a critical part of Esquivel's portrayal of the indigenous Indian women in the novel, with their innate understanding of the produce of the land.
- With her "*atoles y téis*" she knows how to feed a newborn baby and has a recipe using rose petals, for when Tita is given roses by Pedro.
- She is largely responsible for Tita's trust of and respect for the advice, wisdom and recipes of indigenous women.
- Tita turns to these indigenous traditions in times of need, such as when she recovers with Chench's oxtail broth or cures Pedro's burns with tree bark.
- It is significant that, during the recovery from her nervous collapse, Tita needs a substitute for Nacha, in the form of Luz del Amanecer, the spirit of another indigenous woman.
- Even after her death, Nacha goes on to support Tita in her love for Pedro and is there, lighting candles around the room where the couple will finally be together.

or

0 3 . 2

“Mamá Elena es una fuerza destructiva y una fuente de opresión”. Analiza esta afirmación y considera las razones por las que ella es así.

[40 marks]

Possible content

- Mamá Elena's treatment of Tita is both psychologically and physically destructive.
- She perpetually belittles and humiliates Tita with her constant criticism, lowering Tita's confidence and sense of self-worth.
- She beats Tita, breaks her nose at one point, and locks her overnight in the filth of the pigeon loft.
- She is quick to destroy the ties of family with Gertrudis by disowning her and burning her birth certificate once her social standing is threatened.
- Mamá Elena also does everything in her power to destroy the relationship between Tita and Pedro.
- She gives Rosaura to Pedro in marriage and, fearing that this brutal solution has not been enough, sends Pedro and Rosaura to live in the US.
- Even beyond the grave she is a malignant, destructive force, trying to shame Tita into giving Pedro up and causing the accident in which Pedro is badly burnt.
- Mamá Elena rules the ranch like a tyrant; her daughters are forbidden to question or contradict her.
- She decrees the tasks they undertake and how and when they must be done. When Tita finds herself in John Brown's house later, she does not know what to do with her hands once their actions are no longer determined by her mother.
- Mamá Elena even dictates their feelings; they are not allowed to cry at the news of Roberto's death.
- The reasons for this behaviour are both social and personal. Denied her true love and forced into a loveless marriage, she has become embittered and seems unable to tolerate that others should find happiness.
- The pressures of society have moulded her into becoming the type of oppressive force against which she once rebelled.
- The presence of Paquita Lobo and the priest are a constant reminder to her of how unforgiving society is of those who fall from grace.

0 4

Réquiem por un campesino español – Ramón J. Sender**Either**

0 4 . 1

Analiza cómo demuestra el autor las grandes diferencias y contrastes en la sociedad de la época.

[40 marks]**Possible content**

- Perhaps the greatest contrast in the novel is that between the characters of Mosén Millán and Paco, essential in Sender's criticism of the Church and his praise of the common man.
- Paco believes in the fundamental goodness and decency of his fellow villagers whereas the priest decries Paco's naivety, claiming there is much evil in the world.
- Paco believes that there can be and should be change in order to improve the lot of the villagers; Mosén Millán accepts the status quo believing God has decreed it so.
- As a result, another contrast emerges, that of action versus inaction, represented by the constant movement and deeds of Paco against the inertia and passive nature of the priest.
- These traits are symbolised by animal imagery: Mosén Millán's ineffectiveness is represented by the grasshopper trapped outside his window and Paco's dynamism by the colt that roams free in the village and causes havoc in the church.
- The open and closed spaces where the action takes place enhance this contrast between action and inaction and the villagers are constantly represented as living a busy and active outdoor life.
- Mosén Millán seems to do little but wait in his sacristy chair and move between his home and the church, hiding away when he cannot deal with the events that unfold.
- Another great contrast is between the three rich men and the villagers, used by Sender to stress the inequality and injustice in society.
- The rich men are seen as unjust and self-serving, protecting an unfair system that favours them over others and supporting the Church insofar as it serves their needs.
- The villagers have a strong sense of community, looking out for their neighbours and their neighbours' children; when they seek change, it is for the benefit of the whole village.
- The two halves of the book are very different both in nature and atmosphere and the contrast serves to highlight the simplicity and goodness of the rural life that is brutally shattered by the rise of the right wing.
- Here Sender also emphasises the innocence of the traditional, semi-pagan way of life with its harmless customs and superstitions, compared to the ways prescribed by the Church, which bring greater benefit to the wealthy and the Church itself than the villagers.

or

0 4 . 2

“El problema con la representación de Paco es que Sender presenta a un personaje idealizado y poco realista”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- Sender portrays Paco in an exaggeratedly favourable light both as a child and a young man.
- He puts a positive slant on Paco’s misdemeanours (such as stealing fruit and taking the guns from the civil guards), presenting them as a sign of high spirits and strength of character.
- Sender depicts Paco’s passage to adulthood as an idyllic period of simple pleasures where Paco respects his elders, follows the village customs and conducts an exemplary courtship.
- By contrasting Paco with Mosén Millán in their views of the cave dwellers, Sender emphasises the young man’s natural goodness, showing he has a more charitable outlook than the priest.
- Sender shows us that Paco is immortalised in the *romance* that has been written, converting him into a figure of legend instead of a humble peasant.
- The religious overtones surrounding Paco’s death make it clear that Sender is elevating Paco to the status of a martyr, likening him to a Christ-like figure.
- Firstly, Paco is betrayed and, as with Jesus’s crucifixion, his death takes the form of an execution alongside two other men. As in the Bible, the soldier in charge is referred to as the centurion.
- Sender wants us to see that Paco is innocent (without sin) and that, like Jesus, he dies for the sake of others.
- The thirty pesetas paid towards the requiem mass by each of the three rich men echoes the thirty pieces of silver paid to Judas for his betrayal of Christ.
- However, Sender adds touches of realism throughout the novel to remind us that Paco comes from simple stock and that his aims are neither grandiose nor heroic, just a fair deal for the landless.
- It is made clear that the bold and high-handed exchanges that Paco is reputed to have had with Don Valeriano are much exaggerated by the women of the *carasol*.
- Sender ensures that Paco’s goals are appropriate to an uneducated villager. Paco has no grasp of politics or the wider concepts of anarchy or communism, he simply seeks a fair deal for his village.

0 5

La sombra del viento – Carlos Ruiz Zafón**Either**

0 5 . 1

“Julián Carax vive prisionero de su pasado y atormentado por sus recuerdos”.
Analiza esta afirmación y considera cómo logra escapar de su pasado.

[40 marks]**Possible content**

- Julián is unable to build a new life in Paris as he still hopes to hear from Penélope, who did not turn up at the station. He writes to Miquel every week, trying to contact her.
- The letter, falsely announcing Penélope’s marriage, sends Carax into a decline. When Irene Marceau discovers him, he has almost drunk himself to death and is coughing up blood.
- His despair colours the novels that he writes from the attic room provided by Irene, and they are full of darkness and horror. The books are all dedicated to Penélope, the only woman he ever loved.
- Julián’s love for Penélope means that he cannot form a meaningful relationship with Nuria, who falls in love with him. She accepts this as long as she can be with him.
- Just when it seems that Julián may be shaking off his past, as he agrees to marry his patron, Irene, his past catches up with him and Jorge reappears in his life telling him that Penélope has been in despair waiting for him all these years.
- Now his past drags him back and he returns to Barcelona, soon making the horrific discovery that Penélope had died, along with their stillborn child, just months after he left.
- Nuria recounts in her letter to Daniel that she sees the anger, loss and hatred spread through him as he learns that the last 17 years have been a lie.
- He loathes himself for the despair and misery he has caused. He also abhors his books which, to him, represent the years he has wasted. He becomes Lain Coubert in order to burn all copies of Carax’s books, to take revenge on himself by eliminating his existence.
- When he comes across Daniel, who refuses to give up his copy of the Carax novel *The Shadow of the Wind*, he feels a certain sympathy, even respect, towards the boy and begins to observe and study him.
- He develops a tenderness towards Daniel, as if he represents the son he has lost, and feels that maybe he can find forgiveness by teaching Daniel not to make the same mistakes as he did.
- Perhaps by saving Bea from Fumero’s bullet he feels that he has atoned in some small way for Penélope’s fate.
- When Daniel gives Julián the *Meisterstück* pen, Julián finally feels able to walk away from his past and begins a new life in Paris, writing under a different name.

or

0 5 . 2

“En la novela, la amistad y la generosidad tienen efectos muy positivos, pero pueden llevar a consecuencias negativas”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Daniel’s fascination for Carax turns into friendship and, ultimately, he saves his life, leaping to his defence and taking the bullet meant for Julián.
- Furthermore, Daniel saves him from his self-destructive ways and gives him a reason to live by encouraging him to write and gifting him the *Meisterstück* pen.
- Daniel also takes the first steps towards rescuing Fermín from the streets and both Daniel and his father treat the beggar with generosity and respect.
- They give him a home and employment and their kindness is returned in droves as Fermín becomes a devoted, life-long friend and colleague of the Semperes.
- In Paris, Julián is rescued by brothel owner, Irene Marceau, who takes him off the streets and installs him in the attic of her establishment.
- She gives him work as a pianist and looks after his health and well-being; she jokes that she will get her rewards when he is a famous writer, but Julián knows she has acted out of sheer compassion.
- Miquel Moliner is a character of unusual selflessness and shows enormous generosity towards Carax and his friend and lover, Nuria Montfort.
- He provides the money and tickets for Julián’s departure for Paris and the finances for the printing and distribution of his books.
- Later, terminally ill with tuberculosis, Miquel takes Julián’s gun and passport from him, thus assuming his identity and sacrificing himself so that Julián can live.
- However, his earlier actions have a devastating effect on Julián: Miquel sends on the letter to Carax from Penélope stating she is to marry someone else. As a result, Julián’s ultimate discovery of her tomb and that of their child drives him to despair.
- The loss of friendship is seen as a deeply sad and traumatic experience. Daniel’s close friendship with Tomás is destroyed due to his relationship with Bea.
- Julián’s childhood friend, Jorge, turns against him because of what happens to Penélope and because his mind is poisoned by the vengeful bitterness of his father.
- Friendship turns to hatred and Jorge is duped by Fumero into confronting Julián with the dreadful truth about Penélope and challenging him to a duel.

0 6

La casa de los espíritus – Isabel Allende**Either**

0 6 . 1

“La novela muestra que la vida es una serie de repeticiones imposibles de evitar”.
¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- The plot of *La casa de los espíritus* is based around a series of repetitions that occur between generations. It could be argued that some of the characters did not really have a choice in their life; their destiny was decided by what happened to previous generations.
- In terms of marriage, none of the female characters manage to marry the person they truly love.
- Esteban wanted to marry Rosa, but she dies before he is able to. When Clara accepts him, she does so purely because she knows it is her destiny, but not because she loves him.
- Neither Blanca nor Alba marry the person they truly love. Their two lives follow a cyclical structure in that both fall in love with characters who are fighting against the establishment, and therefore will never be able to settle down and have a quiet existence. Alba’s destiny is a repetition of her mother’s in that respect.
- Although Esteban fathers numerous sons when he rapes many of the women in *Las Tres Marías*, it is only Pancha’s son that is given his father’s first name.
- However, this son is not recognised, and neither is his son Esteban García. This breeds resentment and, in turn, the latter rapes Alba when he has the chance.
- Here, Alba’s fate is a repetition of Esteban’s grandmother’s destiny, and it was decided at the time that Esteban Trueba raped Pancha.
- There are other characteristics in some of the characters that are repeated over and over again through the generations.
- Tío Marcos is Nivea’s favourite brother, an explorer and an inventor. When he dies, he leaves his books and stories to the Trueba del Valle children.
- Nicolás, Trueba’s son, inherits his penchant for travel and invention and, like Marcos, he disappears for periods of time pursuing outlandish schemes. Tío Marcos’ personality is repeated in the next generation, and Nicolás inherits this personality without much choice.
- There are several examples in the novel of characters whose lives are saved by others and, further down the line, there is a repetition when the favour is reciprocated.
- Esteban Trueba lends Tránsito the money to start her first brothel and, when the time comes, Tránsito in turn saves Alba’s life. Equally, Pedro Tercero saves Esteban’s life and, in turn, Esteban saves Pedro’s.

or

0 6 . 2

Analiza los factores que influyen en el comportamiento de Esteban Trueba.

[40 marks]

Possible content

- Esteban Trueba is a complex character and his motivations for his actions change as the story progresses.
- When we first see Esteban Trueba, he is a man without wealth, who wants to be worthy of marrying Rosa, the woman he has fallen in love with.
- He decides that he will become worthy of her, and he goes to an inherited mine to work until he has earned enough to come back a rich man.
- In this period of his life, there is a force inside him, pushing him to better himself; his work is relentless until he achieves this aim.
- However, when Rosa dies, he loses this motivation. He decides to travel to *Las Tres Marías* and finds the property completely derelict and unproductive.
- This realisation determines the next stage in Esteban's behaviour: he directs all his energies into making the ranch the best one in the area. The determination needed to do this is the same as he already displayed when he was working in the mine.
- Esteban's dormant political ideas come to the fore in the next stage of his life. He sees himself above the workers in his ranch, and the way that he treats them emphasises this.
- Esteban's political ideas become a driving force for his behaviour. He puts a lot of effort and time into his role in the conservative party; he starts planning with other landowners how to crush the opposition.
- This influence of political ideas will continue to be a driving force in Esteban's life until the dictatorship rises to power. Then, he realises that he has lost all his influence.
- In the later stages of his life, his love for his granddaughter Alba is the main factor that determines Esteban's behaviour.
- Esteban loves and understands Alba in a way that he never loved or understood any of his children. For her sake, he gets Pedro and Blanca to safety and joins forces with Miguel and Tránsito to recover Alba.
- Alba's love for Esteban allows him to make peace with his demons and, in his last days, he is able to return to Clara and find peace.

0 7

Rimas – Gustavo Adolfo Bécquer**Either**

0 7 . 1

“El poeta romántico se siente solo y distinto a otras personas; todo el universo parece estar en contra de él”. ¿Hasta qué punto se ve esto en las *Rimas* de Bécquer? Justifica tus ideas.

[40 marks]**Possible content**

- In one sense, Bécquer revels in his difference from others as he feels that only the poet is capable of communicating certain feelings, images and concepts to other people.
- In Rima III, he refers to the “*genio creador*” and the “*exaltada mente*” of the poet that creates harmony from chaos and the “*inteligente mano*” that brings it together.
- In Rima VII, he refers to the genius deep in the soul that is waiting to be awakened and in Rima VIII, he states that he carries something divine within himself.
- However, this mood of exaltation does not last and in his darker moments he feels alienated from the universe and buffeted along by unsympathetic nature.
- In Rima II, he sees himself as a leaf in a storm and a wave blown by the wind; he has no control and his destiny is out of his hands.
- In Rima XV, he uses images of loneliness to describe himself: the cry of the wind or an errant comet in the void of the universe.
- The later poems show him alone and apart from others, as if cast out by society and unable to fit in.
- Rima LXX finds him outside a church in the dark seeing the lights and hearing voices within. Later, a passing person quickens his pace on seeing Bécquer on a winter night.
- In Rima LXV, he can hear the sound of crowds, but he himself is alone in a desert, orphaned and poor.
- On the other hand, when he has found love, he feels in harmony with nature and at one with the beauty of the universe.
- In Rima VIII, he feels capable of leaving the miserable earth and floating up to meet the golden sunset, or climbing up to the stars to bathe in their light.
- Rima X shows how his happiness in love makes him feel that nature is in tune with his emotions and reflects his joy; the sky turns gold and the earth trembles with ecstasy.

or

0 7 . 2

“El amor es una fuerza apasionada que domina y destruye al ser humano”. Analiza esta afirmación sobre el tema del amor en las *Rimas* de Bécquer.

[40 marks]

Possible content

- Love is not always a negative force but Bécquer’s experiences of love certainly dominate his every waking moment and colour all his perceptions.
- Initially in a relationship, the power of love is a joyous experience which has the capacity to alter the poet’s view of the world. In *Rimas* IX and X, the nature images are of gold, kisses and harmony.
- In *Rima* XIV, he sees the eyes of his beloved everywhere he looks and, in *Rima* XVI, his thoughts are so constantly with her that he feels he is in the breeze or the shadows that surround her.
- Love dominates his thoughts so that he feels her presence at all times; in *Rima* XXVIII, he hears her sighs on the wind and feels her kiss in the morning sun.
- But the ecstasy of love is short-lived and its death brings despair; at this point in the *Rimas*, he frequently uses images of destruction and physical injury.
- In *Rima* XXXVII, Bécquer laments that he will die with the blade in his heart that was wielded by his beloved’s hand to cause the fatal wound.
- He talks of his lover wounding him in *Rima* XLVI, and cold-bloodedly breaking his heart even as her arms were around his neck.
- In the very next *Rima*, he describes how the loss of love felt like pulling a blade from a wound and tearing the very life out of him as it went.
- The capacity for the destruction of love is seen in *Rima* LXV, when the poet realises his lover has held his heart in her hand, where it is easily dropped or crushed, and not in her own heart.
- The tragic destiny of love affairs is clear in Bécquer’s *Rimas* as all come to nothing, leaving the poet with grief and unanswered questions, as in *Rimas* XXX–XXXII.
- In *Rima* LIII, there is bitterness in Bécquer’s words as he assures his former lover that love such as they knew will never be found again.
- We do not need to wait until the end of the collection of poems to find out whether the poet ever finds lasting love. The tragedy is present from the start when he tells us that the love he seeks is a dream, a shadow, an ethereal phantom.

0 8

Las bicicletas son para el verano – Fernando Fernán-Gómez**Either**

0 8 . 1

“El autor muestra el impacto negativo que tuvo la guerra en las aspiraciones de muchos jóvenes de la época”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- The character of Manolita is used to show how the changing attitudes and political trends of the day impacted on young people, forcing them to radically change their aspirations.
- The tide of liberalism promoted by the Republican government reflects Manolita’s own views and, in this climate, her dream of becoming an actress is not as scandalous as it once was.
- Manolita is swept along by the free-thinking attitudes of the day and insists that she and her captain would live together rather than marry, as neither of them believes in marriage.
- However, Fernán-Gómez shows how the prevailing mood of the country changes and Manolita has to sacrifice her goal of emancipation and freedom in order to survive the regime in post-war Spain.
- She marries the boy next door, the former butt of her jokes, to give her illegitimate child a name and seems humbled and diminished in stature as the shopkeeper’s wife.
- Nevertheless, even her attempt to claw back respectability is doomed to failure as Julio dies in the war and their marriage is one of many declared invalid.
- Having temporarily risen to comfort and prosperity, the former maid, María, must seek employment in service again as she is abandoned by Basilio due to the left-wing activities of her father.
- Luisito loses his entire adolescence to the war, unable to leave the house or meet up with friends, and his education is cut short as the schools close.
- At the start, his aspirations are simple: to own a bike so he can spend summer with his friends and Charito, a girl who has recently come to his attention.
- The war forces him into the seclusion of the flat and he turns even more to reading, drawn into the idea of becoming a writer. Naively, as the war draws to a close, he plans to work, complete his studies and write in his spare time.
- The epilogue finds Luisito facing the harsh truth that all his plans have come to nothing; summer has gone and even the freedom of youth has been taken from him.
- He cannot work in the Bodegas, as he and Don Luis have been dismissed, and the exams are reserved for Nationalist soldiers only.
- As the son of a proven Republican, he can only find a lowly job as a messenger boy, and all his efforts must go towards supporting his family.

or

0 8 . 2

Analiza el uso del contraste en la obra y considera su efecto en la audiencia.

[40 marks]

Possible content

- One of the most striking examples of the use of contrast occurs in the prologue and epilogue; in the former, the teenage Luisito is absorbed with his friends and his hobbies, in the latter, he has become the ‘man of the house’ responsible for his family.
- The prologue is set in an area of building development, an image of prosperity and growth; the same place in the epilogue shows a scene of destruction.
- This cyclical approach emphasises the differences, and the contrasts highlight to the audience how much the main characters have lost during the years of war. This increases our sympathy for the characters.
- The playwright also stresses the contrasts between the different social classes, the generations and the political leanings of the main characters.
- The outcome of the war for landlady María Luisa and her religious sculptor husband is very positive: they own property, his job is assured and their daughter will go to school in Switzerland.
- Their good fortune enables the audience to appreciate the injustice of what awaits Don Luis: unemployment, *depuración* and possible imprisonment.
- The difference between Manolita’s perception of society and that of her mother reflects a typical generation gap but also shows how the liberal political tendencies of the day were quickly espoused by the young.
- By making the two main households different in their politics, Fernán-Gómez brings home to the audience the reality of how people with different beliefs can, and did, live side by side without conflict.
- The author also uses contrast to show how people had to adapt in order to survive.
- By showing Manolita as a bright, independent and forward-thinking young woman and Julio as an awkward and insipid traditionalist, he highlights what she has to sacrifice when she marries him for respectability.
- When Anselmo paints for them his picture of the free Spain that is just around the corner, the audience knows how far the image differs from reality; this adds to the pathos of the scene and the naive idealism of the character.
- With his use of contrasting scenes inside and outside and in different homes, the shifting between night and day and the contrast between dialogue, songs, shots, explosions and the radio, the playwright maintains the focus and interest of the audience.

0 9

El otro árbol de Guernica – Luis de Castresana**Either**

0 9 . 1

“El exilio en el extranjero solo sirve para que los niños sientan un amor más fuerte por el País Vasco”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Separation from their home and parents make the children anxious and quick to clutch at any representation of their town or country.
- Santi is comforted to meet up with Felines, from his old village, during the coach journey to France and enjoys their reminiscing.
- The map of Europe on the wall of the Olerón school camp draws Santi in, as he feels an emotional connection with the section portraying Spain.
- Once the initial excitement is over, what first seemed like a holiday soon begins to feel like forced exile and the children miss their homes and families.
- The over-attentive and possessive Dufours drive Santi into expressing his identity with unaccustomed force, insisting on wearing his beret to link him to his roots.
- In the Fleury, the homesickness experienced by the children means that they gravitate together, creating a separate community as a substitute for their absent families.
- They recreate the idea of home by naming the tree in the yard “*el árbol de Guernica*” and meeting around it, as if it were their own home territory.
- Their conflicts with the teacher Mme Jacquot stem from their fierce protection of their country’s reputation, defending it and themselves against her xenophobic accusations.
- Exile impels them into taking an interest in aspects of their homeland that they had previously ignored; Santi discovers Basques are famous for their singing and so he sets up a choir.
- The one Bilbao football shirt they possess takes on profound significance and the boys feel they cannot play against a team whose player is wearing it.
- Santi believes it is right and essential for everyone to feel the same sense of home and identity; Agustín, who speaks French and resists the company of the Spanish children, is presented as pitiable and misguided; Santi is disgusted that his sister is forgetting her own language.
- When Santi is invited to attend the Ateneo, he is not just proud of himself and his achievements, he is more gratified that his country is being represented positively.

or

0 9 . 2

“Los niños fueron evacuados al extranjero para protegerlos”. ¿Hasta qué punto piensas que se sienten seguros y protegidos durante su exilio? Justifica tus ideas.

[40 marks]

Possible content

- Early on in the novel, Castresana outlines the reasons why the children are being evacuated.
- He cites the food shortages and rationing, the increase in bombing raids, the constant danger and the absence of fathers who are fighting at the front.
- Santi remarks on the peace of Olerón Island, comparing it to the bombing, the air raids and the sirens back home. In terms of physical danger, the children are safe.
- However, the psychological suffering is, at times, acute; the children fear for their loved ones and suffer deeply from being separated from their families in times of grief, such as the deaths of Santi’s uncle Lázaro and Valentín’s father.
- Any sense of security and stability is disturbed by their frequent moves and changes – from Olerón to the sea near Ostend, then to families in Brussels and then to the Fleury, with summers in Gouy-lez-Piétons.
- Santi voices the distress and vulnerability of all the children when he contemplates the impact of war and notes that it is not only suffered by the men at the front.
- Furthermore, Santi feels threatened by the stifling possessiveness of the Dufours, who attempt to take away everything he has – his clothes, his language and even his parents.
- The experience of other children is also traumatic at times; Tomás is humiliated and publicly shamed for wetting the bed and Mercedes is labelled a thief.
- On the other hand, certain adults are portrayed in a positive light through their attempts to be kind and understanding to the exiled children, giving them a sense of security and comfort.
- Mme Tys is shown to be genuinely fond of the children, and they respond to this; she is tolerant when the occasion warrants it and they feel she has their interests at heart.
- M Bogaerts becomes a friend to Santi, providing someone he can turn to in times of difficulty; he is constant and supportive but undemanding.
- The children turn to each other for a sense of security and stability; they find comfort in their shared heritage and identity, becoming a temporary family for each other.

1 0

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

1 0 . 1

“El coronel y su mujer solo sobreviven porque sus personalidades son diferentes”.
¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- To a large extent their differences are a positive element of the relationship between the colonel and his wife and their survival.
- The colonel is a dreamer and it is his wife’s practical nature that enables their daily survival; she creates new clothes from old and somehow manages to keep feeding them both.
- On the other hand, his wife is a worrier and prone to sombre thoughts; the colonel keeps her spirits up by praising her and lightening the mood with touches of humour.
- His optimism may lighten her mood but it is also the reason for the colonel’s inaction; he expects and trusts things will improve but is reluctant to take steps to ensure this.
- His wife cannot live in the future like this and she is the one who attempts to galvanise him into action in order to resolve their problems in the here and now.
- She is the one behind all the actions that they take to improve their situation: to change their lawyer, to sell the clock, to pawn their rings and to get rid of the cock.
- Both husband and wife are proud and are reluctant to let their neighbours know the extent of the poverty; the wife boils stones and the colonel pretends he has brought the clock to be mended not sold.
- However, the wife is more able and willing to swallow her pride and ask for help; she gets credit from the shops and asks the priest for a loan on their wedding rings.
- But there are outside elements that contribute to their daily survival, in addition to their own efforts, and these come from other members of the community.
- Once Agustín’s friends know of their circumstances, they take it upon themselves to provide the corn to feed the cock – one less expense – and the corn can help feed the couple as well.
- The doctor is a source of great support; he brings warmth and humour with his visits, intelligent conversation for the colonel and free medical treatment for both.
- All in all, they are kept going by the colonel’s positivity, the wife’s inventiveness and the kindness of others.

or

1 0 . 2

“La pobreza está siempre presente en la vida del coronel y de su mujer”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]

Possible content

- The poverty of the couple is in evidence from the opening paragraph of the novel, where the colonel lies to his wife about how much coffee they have left.
- Every meal is a reminder of how little they have, where the next meal will come from and the need to ask for credit at the shops.
- The clothes they wear are described in detail; they have so few and many items are composites of older clothes that have worn out in places.
- Changes in the weather also serve to emphasise the poverty of their living conditions; the roof leaks, their one umbrella is perished and the damp affects their health.
- The reasons that husband and wife argue are all related to their poverty and their different ideas about how to overcome it.
- The wife insists on practical action to secure funds, like changing their lawyer, selling their possessions and selling the fighting cock.
- The colonel's insistence on keeping the cock is also motivated by their poverty. In January, there are cock fights and owners can win large sums.
- Their failing health is another reminder of their poverty as they need medication but cannot afford to pay the doctor. Fortunately, he defers payment until the cock wins.
- The description of the colonel's visit to Don Sabas gives the reader the impression of material wealth, with cupboards bulging with possessions and wads of bank notes in evidence. This emphasises the dire straits of the colonel with no money and little left to sell.
- Both the colonel and his wife experience sleepless nights wondering how they are going to survive; it is a constant source of anxiety and the source of their deteriorating relationship.
- Just occasionally the colonel is able to put his worries aside for a moment, usually when he has sought refuge in the companionship of the doctor or Agustín's friends.
- He also forgets their hardships when he witnesses the cock trials and feels his hopes rekindled in the fervour of the cockpit and the enthusiasm of the crowd.

1 1

El laberinto del fauno – Guillermo del Toro**Either**

1 1 . 1

“La película demuestra que las mujeres no son el sexo débil y que es peligroso ignorarlas”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- The prevailing attitude of the day is summed up by Captain Vidal in his words: “*No es más que una mujer*”, when asked if he needs help to subdue Mercedes.
- It is clear that Carmen is nothing more than a vessel to bear Vidal a child and she voices this aloud when telling the doctor to save the baby rather than his wife if there are complications.
- Carmen is clearly meant to be seen and not heard; at the banquet he is quick to suppress her attempts at conversation, humiliating her in front of his guests.
- However, even the submissive Carmen has more common sense than he credits her with; she is using him to provide her with protection, comfort and security.
- Where Carmen accepts and adapts to the chauvinist attitudes of the day, Ofelia openly rejects them, refusing to attempt to win over the captain or to behave like a young lady.
- Far from being the perceived vulnerable weaker sex, Ofelia takes on three challenges, fighting off monsters and developing a strong sense of justice, right and wrong.
- Del Toro condemns Vidal and his men for their blind obedience to orders and applauds those who question and challenge cruelty and injustice, like Ofelia and Mercedes.
- To Vidal, Mercedes is simply the housekeeper and he pays no attention to her when she brings drinks while he and his men are discussing tactics and consulting their maps.
- Mercedes is using her position to spy on the Nationalists’ movements and report back to her brother and the rebels.
- She plays on the perceived notion of women and later tells Vidal that she was easily able to betray him because she was invisible to him.
- The theme of eyes and blindness runs through the film and Vidal’s inability to see what is happening in front of him is shown when he cannot see the faun.
- It is a fitting end for Vidal that his “blindness” to the capabilities of women becomes his downfall: Ofelia drugs him and Mercedes stabs him.

or

1 1 . 2

“La escena con el Hombre Pálido refleja muchos de los temas principales de la película”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- The scene reflects the fairy tale qualities which are so important throughout the film; the heroine must overcome a monster with the aid of three fairies and win her prize.
- This continues one of the central debates of the film: whether the fantasy world exists in reality or whether it is the product of Ofelia’s vivid imagination.
- We know Ofelia constantly reads fairy stories so the audience wonders whether she has created this fantasy to cast herself as the intrepid princess braving the dangers to complete her mission.
- The figure of the Pale Man himself, seated at the head of the banquet table with the fireplace behind him, is an instant echo of Vidal presiding over the dinner with the local dignitaries.
- This forms an immediate link in our minds and Vidal is being compared to a child-murdering monster from the underworld, presaging Ofelia’s eventual death at his hands.
- In the scene, Ofelia learns an invaluable lesson about obedience, which is a major theme and part of her journey to becoming a just and wise princess of the realm.
- She overrules the fairies, who mistakenly lead her to the wrong door, and correctly chooses the door that conceals the knife; her instincts had told her she was right.
- But when she eats the grapes from the table, having been warned not to, it leads to the death of two of the fairies, teaching her that greed is not a suitable reason for disobedience.
- The scene also reflects Del Toro’s use of art, history and mythology as inspiration for his visual effects.

- The pictures on the wall are inspired by Goya’s painting of Saturn devouring his son, and the pile of shoes is an image of the holocaust.
- The theme of time is picked up again with the hourglass that times Ofelia’s stay and the Pale Man’s eyes are one of many references to blindness and vision.

1 2

Ocho apellidos vascos – Emilio Martínez-Lázaro**Either**

1 2 . 1

“La ignorancia crea conflicto entre los personajes pero, cuando se conocen, hay entendimiento”. Analiza esta afirmación sobre la película y justifica tus ideas.

[40 marks]**Possible content**

- At the start of the film, we see how the Andalusians regard the Basques as if they were an alien breed with nothing in common with the southerners.
- Rafa tells jokes about the Basques, making fun of them, and when the girls reject his flattery, the waiter, using a sexist and homophobic slur, suggests that they are “worse than lesbians”, they are Basque.
- Rafa’s flatmate tells him he is mad to have brought Amaia home as she may be a terrorist and could make a Molotov cocktail in a nanosecond.
- These assumptions are clearly stereotypes of the Basque reputation for brusqueness and fierce regionalism but exemplify the level of suspicion that exists.
- We later learn that Rafa has never travelled outside Andalusia and so it is clear that any understanding he has of the Basques is not based on his own experience.
- His ignorance leads to conflict when he assumes Amaia will be delighted to leave the Basque Country and return to Seville with him; the horrified Amaia throws him out.
- Rafa’s friends turn up for his wedding, convinced he has been brainwashed into these actions and presuming he needs rescuing; the language used is as if describing an enemy.
- Amaia clearly expects conflict from Koldo if he were to suspect her husband-to-be is not Basque and goes to great lengths to avoid him discovering the truth.
- Koldo’s attitude towards Sevillians is made clear when he criticises his ex-wife for setting a bad example to Amaia by dating a man from Seville; his idea of a southerner is someone from Vitoria.
- Through getting to know each other, Rafa and Amaia see beyond the façade that each one projects and they fall in love.
- Koldo gets to know and like Rafa even though he is still cursing Sevillians and ignorant of Rafa’s true origins.
- Koldo also grows fond of Anne/Merche as he gets to know her; if he had known of her pro-Spanish, patriotic tendencies beforehand, he would not have entered into the relationship.

or

1 2 . 2

“Koldo tiene muchas de las características asociadas con los estereotipos vascos”. Analiza esta afirmación y considera si el director presenta al personaje de forma negativa.

[40 marks]

Possible content

- The very title of the film refers to the stereotypical patriotic and anti-Spanish views of the Basque people. It also relates to Koldo's wish for his daughter to marry someone who can trace pure Basque ancestry back for generations.
- The Basque Country is all that Koldo understands and relates to; his idea of a southerner is someone who hails from Vitoria, in the south of the region.
- His attitude to the real south is captured in his reaction to the ringtone on Rafa's phone and to the thought that his ex-wife's Sevillian boyfriend has been in the house.
- Merche does not dare tell Koldo certain things about herself, as she knows he will be repelled by her pro-Spanish tendencies.
- He is indeed shocked and dismayed when he sees the pictures and objects in her home that express her patriotism and the photo of her late husband, a civil guard.
- However, the director makes it clear that Koldo's separatist beliefs have mellowed over the years; Koldo tells Rafa that it was important to be an activist in Franco's time but less so today.
- The stereotypical Basque is reputed to be reserved and unemotional. Koldo's reticence is seen when he meets his daughter Amaia for the first time in six years; they stand apart and Koldo talks about the weather.
- Koldo is undemonstrative in his affections: he asks Amaia why Rafa keeps embracing him. He is clearly not comfortable with hugging.
- When Koldo prepares to leave town, he longs to stay for the wedding and prolongs the farewells in the hope that someone will invite him; he struggles to express what he really feels.
- Merche starts to kiss him when he is the middle of a sentence and, when the kiss ends, he continues the sentence, unprepared to deal with the emotion of the situation.
- However, the director is clearly mocking Koldo in a fond way rather than creating a negative picture. At heart, Koldo is a good man; he loves his daughter and wants to see her happy.
- He overcomes his mistrust of the southerner for her sake and gives her the money meant for the wedding reception so she can travel to Andalusia and bring back the Sevillian man that she loves.
- The fact that Amaia seeks his approval, and Merche his affection, shows that they see through his bluff exterior to the warm heart beneath.

1 3

María, llena eres de gracia – Joshua Marston**Either**

1 3 . 1

“Para María y otros de su clase social, la vida en Colombia es totalmente deprimente y el narcotráfico parece ofrecer una salida fácil”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- For María, and others of her class, life is a struggle and there is no suggestion that a more positive future is available to them.
- The only available work is in the flower plantations, poorly paid drudgery with miserable conditions and an uncaring boss.
- Poverty is rife and extended families live crammed together under one roof, with no privacy and no expectation of better prospects.
- Blanca makes it clear how tempting it is to get involved in drug smuggling when she tells María that the money would be enough to buy a house for her family.
- Compared to what awaits them in their village, Franklin represents a world of sophistication with his motorbike and links to the capital – an attractive prospect to the impressionable girls.
- The film does imply at the end that there are a number of positive outcomes for María, having left Colombia and deciding to remain in the United States.
- Furthermore, Blanca has the money she made from the smuggling trip and can take it back to Colombia and her family.
- María seems to have shaken off any links with the drug gangs and Don Fernando offers useful support for immigrant Colombians, finding work and accommodation.
- Carla has made it clear that, by remaining in the US, the future for their unborn children is far more positive with many more opportunities.
- María has access to medical care for herself and her baby and is physically none the worse for her experience of ingesting the drug pellets to smuggle them into the US.
- However, both María and Blanca are lucky and the film does stress the dreadful experience they have had and the fear they have gone through.
- We also witness the arrest at the airport of a woman caught with drugs and the appalling fate of Lucy, who dies during the journey when a pellet bursts inside her.
- The film concentrates on the reasons why people get involved in drug smuggling and shows that, although María and Blanca get away with it, it is a dangerous and brutal choice.

or

1 3 . 2

Analiza las razones por las que María decide quedarse en los Estados Unidos.

[40 marks]

Possible content

- When María makes her decision, at the end of the film, to remain in the United States, she has clearly decided that her life will be better there than back home in Colombia.
- Significantly, it is after looking at the photo of her baby scan and her doctor's appointment card that she arrives at this decision; she is thinking primarily of her child.
- Carla's words have influenced her decision to stay; she states that she plans to remain in the US for her child's sake and for the opportunities that her child will have.
- The fact that Carla, who has been in the US for some time, believes this, and the fact that María already feels looked after by the health care system, are a significant part of her decision.
- The representation of Carla's life in the US shows María what she could have; Carla has her own flat, has found a job and earns enough to send money back to her family.
- The support system that is in place for immigrant Colombians in the US is reassuring and shows María that help is available from people who understand her situation and who speak her language.
- Don Fernando is non-judgemental and can offer assistance with finding work, accommodation and giving invaluable advice. He is the only positive portrayal of a male character in the film.
- The presence of Don Fernando and Carla shows María that she would not be alone and helpless in the US; there are people who would aid and support her.
- The film does hint at things that María will miss if she stays; she phones home to speak to her grandmother and buys a fajita-style snack reminiscent of the food from home.
- However, compared to what she has left behind, there is much more hope for María in staying in the US and making a new life there.
- In Colombia, the only work was the poorly-paid drudgery of the flower plantation, medical care was sparse and expensive and there was no likelihood of María ever having a place of her own.

1 4

Volver – Pedro Almodóvar**Either**

1 4 . 1

Analiza cómo explora Almodóvar la importancia de la muerte en la película.

[40 marks]**Possible content**

- The theme of death is established right from the start, with the cemetery scene and Sole's explanation of death as a central part of life and tradition.
- There are several references to both death and the dead early in the film such as Raimunda's parents, Paco's violent death and Tía Paula, who dies at home.
- The specific rites of death are portrayed in detail in key scenes in the village – the wake, prayers and funeral cortège, along with details about exactly how and where Tía Paula died, and the laying out of the body.
- Almodóvar explores the segregated way in which men and women engage with death; the men on the patio drinking and the women praying and smothering Sole with kindness and support.
- Death is explored as a "life-affirming" experience and part of a natural cycle – at the end of the film, Agustina approaches the end of her life in the bed in which she was born, tended to by Irene.
- Death is seen as a shared and collective experience, with Agustina laying out Tía Paula in her own house and, indeed, in her mother's bed – "the best room in the house".
- Death is also explored through the lens of the "other world", in an exploration of alternative beliefs, such as the belief in ghosts and the telling of ghost stories.
- In the village, death is a fluid concept, with references to spirits and ghosts – Agustina says that her own grandfather came back from the dead in order to fulfil a promise and once done he never reappeared.
- The women at the wake believe that it was Irene who came back from the dead to alert Agustina to Tía Paula's death and this is accepted as a normal and acceptable occurrence.
- Almodóvar establishes a juxtaposition between natural death and violent death, with the peaceful demise of Tía Paula and the impending death of Agustina contrasting with the violent deaths of Paco and Raimunda's father.
- The healing power of the rites of death as an opportunity for closure are seen by the way in which Raimunda marks Paco's burial in his favourite place next to the river, with forgiveness seen as key in the life cycle.
- Equally, Irene vows to take care of Agustina as a way of taking responsibility for causing the death of her mother when she set light to the cabin.

or

1 4 . 2

Analiza la evolución del personaje de Paula a lo largo de la película y las razones por las que cambia.

[40 marks]

Possible content

- Paula starts the film as a rather sulky and petulant teenager who is not particularly happy in the company of her mother, aunt and great-aunt.
- Whilst Sole and Raimunda are well-versed in the traditions and idiosyncrasies of the village, Paula initially is resistant and rather repelled by them.
- She shows little knowledge of the rites of death, questioning the women's behaviour in the cemetery.
- She appears not to have been in the village for some time – Agustina initially can't believe how much she has grown.
- She is disengaged with her great-aunt, Tía Paula, with Raimunda telling her to be nice and not to laugh in her face.
- Paula is hesitant and uncertain with her great-aunt and similarly disengaged in the scene where they visit Agustina in her house, sitting on her own and focused on her mobile.
- On her return to Madrid, Paula continues in this mode and is quite sulky in response when Paco asks her if she had a good time in the village.
- The catalyst for her change is Paco's attempted assault of her and her mother's capable and competent response.

- Through her exposure to a series of resilient and mature women who model stoicism and compassion directly for her, Paula evolves into a multi-dimensional young woman.
- Paula's relationship with Raimunda changes after Irene tells her how the loss of her own daughter affected her. Paula becomes visibly more affectionate towards her mother from this point.
- When Raimunda is traumatized having seen Irene for the first time in Sole's apartment, Paula comforts her, suggesting that they return to speak to her. The ease with which she takes on the maternal role in this scene illustrates the extent of her evolution into a mature and compassionate young woman, evidencing her appreciation of the value of family and origins.
- Through the vicissitudes of the plot and the behaviour of the male characters – absent or present – Paula undergoes a "fall into consciousness" or a realisation of the part she plays in wider events, thus moving from a self-involved teenager towards fulfilment in a community of resilient women and thus capable of making her own way in life.

1 5

Abel – Diego Luna**Either**

1 5 . 1

¿Hasta qué punto piensas que las decisiones de Cecilia son las correctas para el bienestar de su familia? Justifica tus ideas.

[40 marks]**Possible content**

- Abandoned by her husband, Cecilia does her best to be a good mother and care for her children; she works to provide for them and visits the unwell Abel daily in the hospital.
- We see that Abel is mute and unresponsive in the psychiatric hospital and we empathise with Cecilia in wanting to bring him home for a week.
- However, the doctors inform her that the best place for him is in the hospital, so we are unsure whether her decision is for his benefit or her own.
- Cecilia tries to create a calm atmosphere in the house in order not to over-stimulate Abel and trigger his strange behaviour, drawing circles on his hand.
- However, her desire to do her best for Abel impacts on the other children; her demands on them lead them to resent both her and Abel and they rebel against her wishes.
- Paul and Selene suffer from the tense atmosphere in the house as all surreptitiously watch Abel to gauge his mood and reactions.
- In Cecilia's defence, she does phone the hospital to seek advice on two occasions and is told not to confront him but to react as if his behaviour were normal.
- With such guidance, she plays down the uncomfortable scene where he gets into bed with her and, later, when he announces that he and Cecilia are going to have a baby.
- Selene asks Cecilia whether she has told the hospital about Abel's belief that he is Cecilia's husband and father to her children; she has not divulged this information, perhaps fearing that he will be taken away again.
- However, when Selene confronts him with the truth, he has a panic attack and tries to hurt himself; therefore, we sympathise with Cecilia for wanting to go along with his delusion and keep him safe.
- Unfortunately, Abel's conviction that he is an adult and Paul's father leads him to believe that he can teach Paul to swim; both nearly drown in the attempt.
- Anselmo manages to make Cecilia believe that this near tragedy is her fault for going along with Abel's delusion.
- On the other hand, Luna shows us that Cecilia is motivated purely by love and that the consequences of her actions could never have been foreseen.

or

1 5 . 2

“Mientras Abel intenta comportarse como padre de familia, su padre, Anselmo, se comporta como un adolescente egoísta”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- In abandoning his wife and children, Anselmo is running away from his responsibilities and behaving selfishly and immaturely.
- In contrast, Abel is attempting to take on responsibilities, undertaking to discipline and care for his siblings as if they were his children.
- He encourages their efforts, chides them for poor school grades and tries to ensure they are safe and happy.
- Anselmo has returned to Cecilia with a view to getting her to sell her stalls and give him the money; his egocentric aim is to improve life for himself at their expense.
- On the other hand, Abel does what he can to improve their lot; he fixes the broken toilet, tucks Paul up in bed, turning out the light, and removes Selene’s headphones when she is asleep.
- Anselmo returns with gifts for them all but has not got the wit to check the camera before he gives it to Selene; he has unthinkingly left compromising photos of himself, his mistress and his child on the camera.
- Abel undertakes actions purely to bring happiness to his “children”; he arranges a date for Selene with Clemente and takes Paul to the swimming pool because he wants to learn how to swim.
- Anselmo is utterly selfish in his motivations. Despite the fact that he is living with his mistress, he is incensed that Cecilia has slept with someone other than him and calls her a whore.
- His deplorable, irresponsible and childish attitude is demonstrated when he tells Fili that he was only in the US for two months before spending the rest of the two years nearby in Saltillo with his mistress. They both find this deceit hilarious.
- Anselmo has been away for two years but thinks he can return and take over. His violent confrontation with Abel shows his immaturity and insensitivity.
- Abel has done the best he can to fill the void of his missing father and has revealed characteristics of what he feels a father should be rather than the father that Anselmo is. He has promised Cecilia he will never leave.
- Anselmo remains as self-centred at the end as he was at the beginning; having torn their lives apart, he leaves once more and is seen in a car heading back to his mistress in Saltillo. Unlike Abel, he runs away from the mess he leaves behind.

1 6

Las 13 rosas – Emilio Martínez-Lázaro**Either**

1 6 . 1

Analiza los temas del valor y de la cobardía en la película. ¿Piensas que los personajes se pueden dividir entre personas valientes y cobardes?

[40 marks]**Possible content**

- In the film *Las 13 rosas*, there are many examples of bravery and cowardice, but it cannot really be said that all characters are either brave or cowardly.
- The character of Teo can be seen as an example of cowardice. When he is arrested and tortured, he makes a deal to save himself.
- Teo is shown betraying the whole group one by one, but the question must be asked whether most people would be able to stand up bravely in the face of torture, or whether, rather than cowardly, we should see Teo's behaviour as supremely human.
- All of the 13 *rosas* are presented as examples of bravery in one way or another.
- Julia is presented as a true example of bravery. When they come to arrest her, she gives herself up rather than allowing the police to take her sisters.
- Virtudes and Carmen are still trying to campaign against the regime, even when the army is leaving Madrid as Franco's troops advance.
- However, Carmen's character also has an element of cowardice in it, in that she is also used to capture some of the other girls. She is not as willing to participate as Teo, but Virtudes is captured because of her all the same.
- As Franco's army takes over Madrid, several examples of cowardice are shown in the film, but they are all motivated by fear.
- Teo is captured because a neighbour reveals where he is going to, and Canepa's mother-in-law denounces him to the authorities.
- It could be said that in this case it goes beyond cowardice and the fear of being punished: Canepa's family uses his political ideas as an excuse to get rid of him, since they never approved of him.
- Blanca is an example of quiet and strong bravery. Although it could be said that she is the most innocent of all the girls, she does not try to report others, such as Canepa, in order to save herself.
- Blanca stands up for the babies in the prison, and she risks her life by helping Canepa. This will eventually lead to her death, but she says at the end that she is being killed for being a good person. She sees her attitude as the correct one.

or

1 6 . 2

“La guerra afecta a todos en la sociedad, sin importar su posición social, su edad o sus ideas políticas”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]

Possible content

- In the film *Las 13 rosas*, we can see that nobody is allowed to stand back and do nothing. War affects everybody.
- Children have not done anything to deserve it, but war affects them all the same. In the film, we see two of the girls helping to feed some of the orphans left by the war.
- Blanca’s son is another child who does not do anything to deserve losing both his mother and father. He is affected by a war he has not taken part in.
- The war also affects relationships. Virtudes and Valentín’s relationship is greatly affected by it. They cannot see each other frequently and, in the end, their relationship is doomed to be destroyed because of the war.
- Julia starts a relationship with Perico, a soldier from the victorious army. This relationship could have gone further in other circumstances, but the war separated them.
- It is not only romantic relationships that are affected. When Fontenla is interrogating Teo, we find out that he used to know him before the war, as they boxed together. However, the war has placed Fontenla in a position of power over Teo. This forces Teo to have to choose between his own safety or the safety of those around him.
- Adelina’s father feels obliged to take his daughter to be interrogated. Although initially she is simply sent back to her village for the duration of the war, eventually her father is pressured to take further action.
- Blanca and Quique belong to a different sector of society: they are not really politically active, and they have right-wing political ideas, but the war affects them all the same.
- When Franco wins the war, Blanca and Quique think that the end of the war will not affect them, since they were, in theory, on the ideological side of the victors. However because of their acceptance of the other side, they are affected as harshly as all the others.
- It could be said that fear is the main effect that war has on all in society. Everyone is affected by fear, and this provokes action that in other circumstances would not have been taken.
- Fear makes neighbours report other neighbours, and friends turn against other friends. Staying passive is not an option, since doing nothing is considered an act of rebellion against the regime.