



A-level
SPANISH
7692/2

Paper 2 Writing

Mark scheme

June 2021

Version: 1.0 Final



2 1 6 A 7 6 9 2 / 2 / M S

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 opresión afecta a los dos sexos y a todas las clases sociales”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Oppression affects all sectors of society in one way or another, and it determines how they can behave.
- Bernarda feels that society will watch and criticise everything she does, and this prevents her from being able to live a free life.
- In turn, Bernarda oppresses everyone in her household, both her daughters and her servants. She is both oppressed and oppressor.
- The lower classes are oppressed in the sense that society determines their place in the hierarchy, and it is impossible for them to escape.
- Characters like La Librada’s daughter are disciplined by the oppressive rules of society; she did not follow the rules that society imposed and the villagers threaten to kill her.
- Although the servants in Bernarda’s house feel oppressed by Bernarda, they impose the same attitudes on those below them, like the beggar woman. The same as Bernarda, they are both oppressed and oppressors.
- Men in the play have a lot more freedom and they are not as determined by the oppressive rules of society.
- In terms of sexual freedom, there are also many more allowances made for men.
- However, men are also subjected to oppression; they are not allowed to marry outside their station.
- Men are judged as much as women according to their family and origins, and therefore suffer a similar fate in terms of real freedom.
- However, it is expected that men will not stay within the confines of the married home, and in that sense, they do not suffer the same level of oppression.

or

0 1 . 2

“Las hijas de Bernarda Alba viven con la constante amenaza del castigo, tanto de su madre como de la sociedad”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- With her *bastón*, Bernarda is a constant reminder of the punishment that awaits the girls if they cross her.
- Angustias is struck just for looking at a man on the day of the funeral.
- Bernarda responds brutally when Angustias has the audacity to wear powder, scrubbing her face with violence.
- When Martirio is discovered to have hidden Pepe’s photo, Bernarda strikes her with her cane.
- The girls are already denied the freedom to leave the house, but they have seen how Bernarda deals with María Josefa and fear being locked in their rooms like their grandmother.

- All around them there are reminders of what awaits those who flout the rules; Prudencia's daughter has disobeyed and is no longer regarded as a daughter but as an enemy.
- Lorca makes it clear that society is unforgiving of those whose behaviour elicits scandal; anyone whose reputation becomes the source of gossip is condemned.
- The girls witness that Paca la Roseta is punished by the village for her escapade in the olive groves by being the subject of salacious village gossip and being branded a "mujer mala".
- La Librada's daughter is so terrified of the punishment that society will dole out to her for having a child out of wedlock that she kills her baby and buries it.
- The village men take the law into their own hands and drag her down the street, threatening to kill her.
- None but Adela show any mercy; both Bernarda and Martirio cry out for her to pay for what she has done.
- Adela places her hand over her stomach, well aware of the punishment that awaits her; it could be argued that she commits suicide in order to escape the alternative retributions.

0 2

Crónica de una muerte anunciada – Gabriel García Márquez

Either

0 2 . 1

Analiza la importancia que tiene el concepto de familia en esta novela y lo que la familia significa para los personajes principales.

[40 marks]**Possible content**

- Family appears as the basis of society in the novel, although there are different attitudes towards it.
- For Ibrahim Nasar, Santiago's father, his family is a disappointment. His aim had been to fill his house with children, but Santiago is his only son.
- Ibrahim's relationship with his son is very strong; he passes knowledge about how to run the ranch onto his son, Santiago.
- However, there are negative attitudes that are also passed on from father to son: the attitude towards women, and a utilitarian view of marriage that has no reference to love.
- For the Vicario family, their family is the only source of pride.
- When the wedding between Ángela and Bayardo is being planned, the Vicario family insist that the reception must take place in the family home, in order to preserve their honour.
- The stain on Ángela's honour becomes a stain for the whole family, and it must be avenged in order to wash clean the honour of the family.
- Family and background are presented as very important for how a person is considered and valued. Pura's only condition to the marriage taking place is that Bayardo must bring the rest of his family.
- When Santiago is killed, his godmother rushes to Santiago's mother's side; it is felt that the death cannot be prevented, but the family must support the mother when her son dies.
- Bayardo's attitude to family is different; he is part of a very powerful and influential family, and when they arrive at the village, everyone realises that belonging to such a family will allow him to 'marry whoever he wants'.

- However, he is not interested in showing off his family connections: he gets engaged to somebody who, socially, is very much his inferior, but he does not consider it beneath him.
- When he returns Ángela to her family, Bayardo's family behave like a personal affront has been committed, but Bayardo shows no family pride, and does not want the involvement of his family.

or

0 2 . 2

Analiza el comportamiento de Bayardo San Román a lo largo de la novela y los motivos de sus acciones.

[40 marks]

Possible content

- When Bayardo first arrives at the village, he acts like he can do anything.
- Bayardo creates different impressions on different people, which may lead us to think that the image that he chooses to reveal is not the real one.
- When he first sees Ángela, he decides that he is going to marry her, without taking her opinion into consideration.
- Bayardo is somebody who, due to his family connections, is used to getting what he wants, and this security governs his actions.
- When Bayardo realises that Ángela is not a virgin, he returns her to her family.
- Bayardo's action shows that he is bound by the same social values as everyone else in the society, and this determines his actions.
- After he returns Ángela, Bayardo tries to drink himself to death.
- Although at the beginning Bayardo was shown as somebody who could do anything, we now see his true self; when something does not go his way, he is incapable of reacting in a mature way.
- When the mayor finds him in his house, Bayardo commands him not to summon his family.
- Bayardo does not see his family as a source of help and pride, he would rather be left to live his own life anonymously.
- For years after the separation from Bayardo, Ángela has been writing letters to Bayardo, and eventually he comes back to her.
- It could be argued that Ángela was indeed what Bayardo wanted from life, and he is capable of leaving his pride behind and coming back to her in the end.

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

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“Esquivel demuestra que la pasión es un ingrediente esencial en una relación romántica”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Mamá Elena is the first example we see of what happens to a character who must live without passion.
- She has found her lover in José Treviño but is forced into a marriage with the more socially acceptable Juan De la Garza.
- She continues to seek the passion of her relationship with Treviño even after marriage and, after his death, life without passion renders her cold and embittered.
- The marriage between Pedro and Rosaura is one of convenience and is entirely without passion.
- Rosaura resorts to the traditional ‘wedding sheet’ to protect her modesty and Pedro uses any excuse to postpone his duty to consummate the marriage.
- In consequence, there is little intimacy or understanding between them, and Pedro’s passionate feelings for Tita will always be an insurmountable barrier to the success of his marriage.
- Tita is drawn to the kind attentions of John Brown and does briefly wonder whether the stability and security of a life with him would make for a warm and comfortable relationship.
- However, these feelings come to her in the period when she is ‘growing up’ again after her nervous collapse and correspond to the almost father/daughter relationship that comes about between them as he nurtures her back to health. His kiss does not kindle her desire.
- When she sees Pedro again, Tita experiences the same physical reaction of desire as when they first met and realises that, in terms of the theory of the matches, John Brown offers steady warmth whereas she craves the explosion of passion.
- Despite all his faults, Pedro is the only one who inspires passion in Tita and Esquivel makes this clear from the start, when one look from Pedro has a profound physical impact on Tita.
- Their relationship evolves to encompass tenderness, intimacy, understanding, even conflict, but their desire for one another is always at the core of their attraction to each other.
- We know Tita has made the right decision when she chooses Pedro over John Brown and, although the reader sorrows at the lovers’ death, we know it is fitting that they die together in the throes of their joint passion.

or

03.2

“En Tita hay un conflicto interno entre la rebelión contra la injusticia y un fuerte sentido del deber y responsabilidad hacia su familia”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Tita is acutely aware of the injustice of her situation: if she is not permitted to marry, then who will look after her when she is old?
- Mamá Elena’s treatment of Tita amounts to victimisation, with physical violence, vindictive punishments and psychological cruelty. Yet Tita continues to obey her.
- Tita constantly questions the fairness of this treatment but her acts of rebellion remain hidden: secret meetings with Pedro and experimenting with recipes.
- Gertrudis shows Tita that it is possible to escape the life of oppression but Tita has too strong a sense of social convention and the family’s respectability to follow her sister’s example.
- We see this when she takes pains to assure Paquita Lobo at the house party that she is not intoxicated and when she attends Pedro and Rosaura’s wedding with forced composure and dignity.
- Similarly, at the wedding, she longs to leave but remains at the reception as she has no wish to breach the etiquette dictated by the ‘*Manual de Carreño*’.
- When Tita does finally escape, rescued by John Brown, she returns to the ranch of her own free will to look after Mamá Elena after the bandit attack.
- She accepts this as her duty willingly and tolerates her mother’s spiteful attacks with forbearance.
- Despite Mamá Elena’s ingratitude, Tita does her best to cook restorative meals for her mother to aid her recovery.
- Her sense of duty also extends to Rosaura. When Pedro suggests they run away together, it is Tita who reminds him he has a wife and child to care for.
- Out of respect for Rosaura, who puts forward the agreement, for years the couple maintain their relationship secret and take care never to conceive a child.
- It is only when both Mamá Elena and Rosaura are dead, and Esperanza living elsewhere with her husband, that Tita is prepared to be open about their relationship, knowing no one else can now be affected.

0 4

Réquiem por un campesino español – Ramón J. Sender

Either

0 4 . 1

Analiza cómo presenta Sender a los tres hombres ricos del pueblo. ¿Qué mensaje quiere dar al lector a través de ellos?

[40 marks]**Possible content**

- Sender gives all three men unpleasant qualities that immediately alienate the reader.
- Don Valeriano is pompous and self-satisfied; neither he or Don Gumersindo listen to each other as they speak over each other's words.
- Both men abandon the village in cowardly fashion when popular opinion turns against them. When they return, Don Valeriano encourages the violence against the villagers.
- Sender shows the craven hypocrisy of señor Cástulo Pérez, who courts favour with both sides in an unprincipled attempt to assure his own security.
- The author demonstrates clearly how the three men are convinced of the rightness of the hierarchy in society and believe in their own superiority.
- In this way they are seen to be a part of the upper echelons of society who are to blame for perpetuating the unjust and unequal distribution of wealth.
- Don Valeriano shows that he expects the villagers to accept the greater merit and intellect of those in power.
- In conversation with Paco, he is outraged by the young man's claims and frankly astonished that a peasant should hold such ideas 'above his station'.
- Sender also reveals the immorality of the three men who believe that money can buy them a clear conscience and can keep them in favour with the Church and with God.
- The author makes it clear that the three men are detested by the villagers and la Jerónima voices their lack of respect when the women gather at the *carasol*.
- They embellish the stories of Paco's meetings with Don Valeriano, relishing the wit and ascendancy that they attribute to Paco and the imagined defeat of Don Valeriano.
- Even Mosén Millán avoids dealings with the three men at the end, pretending to be deep in prayer so that he does not have to speak to them.

or

0 4 . 2

"En el pueblo, la religión y la superstición existen cómodamente la una al lado de la otra". Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- For the villagers, both religion and superstition are a normal and everyday part of their lives.
- All main family events are celebrated within the Church and the children go to confirmation classes and first communion.
- The local priest is always invited to the celebrations that follow baptisms and weddings. They turn to him in times of trouble to make sense of the world for them.
- The villagers continue to pay tithes in the form of wool and wheat to the church, accepting it as their obligation.

- Paco himself makes us aware of the attraction of the Church with its mystery, its ceremonies and its splendid rituals.
- On the other hand, the villagers also recognise the place in their midst for the midwife and healer, la Jerónima, who makes no secret of her disdain for the Church.
- There is a barely concealed dislike between la Jerónima and the priest, Mosén Millán, and it is here that the conflict between religion and superstition is explored.
- Each one attempts to undermine the standing and authority of the other. When la Jerónima puts an amulet under baby Paco's pillow, Mosén Millán replaces it with a scapulary.
- La Jerónima ridicules the Latin services of the Catholic Church by inventing her own 'Latin' prayers that sound distinctly obscene to the priest.
- She brings religion into disrepute by mixing it with superstition and cures toothache by sucking on stones collected from the river while the church bells are ringing.
- She conveys her mockery of the Church by telling the village women in the *carasol* of her sexual exploits behind the church.
- Mosén Millán, in turn, enjoys seeing la Jerónima's authority undermined when the doctor tells her not to intervene in the care of the young Paco.

0 5

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

Either

0 5 . 1

“A pesar de las cosas trágicas que ocurren en su vida, Julián Carax experimenta momentos de gran felicidad y al final de la obra encuentra la paz”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- There are times in Carax's early life when he finds happiness, such as when the wealthy Ricardo Aldaya takes him under his wing, funding his education and raising his aspirations in life.
- At school, he has good friends in Miquel, Jorge and Fernando.
- Most of all, he falls in love with Penélope and his love is returned.
- However, the obstacles to their relationship trigger a tragic turn of events and mean that he leaves Barcelona without her and is led to believe she has abandoned him to marry another.
- Even worse is his discovery, years later, that she died alone while giving birth to his child.
- In a frenzy of self-destruction after this discovery he seeks to burn all the books he has ever written, leaving himself badly disfigured in the fire he starts in the book store.
- It is during this phase when he comes across Daniel and is drawn to him due to the boy's refusal to hand over his copy of *La sombra del viento*.
- Carax is intrigued by Daniel and observes him from a distance, seeing the parallels in their lives and determined to prevent Daniel's story from echoing his own.
- This gives him some purpose in his life and he ceases his attempts to locate and burn his books.
- At the end, Carax tells Daniel to look after Bea and to never leave her side; he then kills Fumero after Daniel takes a bullet meant for Carax.

- Daniel recovers to marry Bea. Thus, Carax gains redemption by preventing his own mistakes from happening again.
- Carax takes the Victor Hugo pen that Daniel gives him and sometime later anonymously delivers a novel, dedicated to Daniel and Bea. He is writing again, under a new name, and says that Daniel has given him back his voice and his pen.

or

0 5 . 2

“Ruiz Zafón tiene un amor profundo por la literatura y los libros”. Analiza cómo esto se refleja en la novela. Justifica tus ideas.

[40 marks]

Possible content

- In the early pages of the novel, Ruiz Zafón expresses the view that the words and images conjured up by the first book that really touches us will be with us for life.
- The plot and Daniel’s story revolve around the choosing of the book *La sombra del viento* in the cemetery of forgotten books and the subsequent attempts to track down the author.
- Reading is shown as a great pleasure: Clara loves to be read to and Daniel reads his new acquisition for hours, spellbound by the story and the images it creates.
- The bookshop, owned by Daniel’s father, is a place of love and comfort where books are cherished. He refuses to sell up or to modernise.
- Books are central to the lives of the other main characters too: Gustavo Barceló is a bookshop owner whose business is more a passion than a job.
- Isaac Montfort is the guardian of the cemetery of forgotten books, and his daughter, Nuria, works for the *Cabestany* publishing house.
- Fermín Romero de Torres is given a new lease of life when rescued from the street by the Sempres as he shows a talent for the work in the bookshop and in the tracking down of certain rare editions.
- Ruiz Zafón presents the works of an author as an extension of him or herself. When Julián is in self-destructive mood, he seeks to destroy all the books he has ever written.
- Writing is also at the centre of the lives of the main characters; Daniel is convinced that he wants to be a novelist and Carax is a published author.
- The *Montblanc Meisterstück* pen, once owned by Victor Hugo and coveted by Daniel, becomes a symbol of the importance of literature throughout the novel.
- The pen is gifted by Daniel to Carax in an attempt to inspire him to live and write again.
- Ultimately literature will save Carax; the period of self-destruction is over and Carax begins to create again, under a new name and with a new pen.

0 6***La casa de los espíritus* – Isabel Allende****Either****0 6****1**

Analiza cómo los cambios en la situación política del país afectan a los diferentes personajes de la novela.

[40 marks]**Possible content**

- At the beginning of the novel, the right-wing parties are in charge, and have been for a long time.
- The lower classes do not have any rights and are oppressed by the higher classes, who feel entitled to hold on to their power.
- However, a new left-wing movement starts to emerge, and the lower classes begin to feel an entitlement to aspire to a better life.
- The change in the political situation has as a consequence the rebellion of the lower classes. Pedro García takes on the role of a liberator, but eventually has to go into hiding.
- When the left-wing party wins its first election, the situation changes for many people in the country; in Las Tres Marías, they rebel against Esteban, and take over the land.
- The higher classes start to undermine the left-wing and liberal parties – Esteban Trueba joins forces with others in order to take control back.
- Clara Trueba does not seem affected by the political situation. However, when faced with the poverty in Las Tres Marías, the social situation pushes her to a more active role. She is more in contact with reality there than she has ever been before.
- The changes in the political situation affect all the Trueba children and grandchildren.
- Jaime Trueba will be more and more involved with the left-wing parties, and his friendship with the government will eventually cost him his life.
- Because of the changes in the political situation, Blanca is unable to stay with Pedro Tercero, the love of her life. Eventually, they both have to leave the country.
- Alba's torture is a result of the change in the country; she goes from being a member of the ruling class, to being arrested because of her political activism.
- At the end of his life, Esteban realises that all his political beliefs were misguided and accepts his own failings.

or**0 6****2**

“El amor no trae la felicidad a ninguno de los personajes en la novela”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]**Possible content**

- It could be argued that none of the characters in the novel form relationships which make them ultimately happy.
- Esteban is very much in love with Rosa, but this love cannot prosper because of her death.
- For most of their married life, Clara and Esteban seem to inhabit completely different worlds and not really understand each other.
- When Esteban strikes Clara, she retreats completely to a world where he cannot follow.

- However, when Esteban is about to die, he sees Clara more and more clearly, and they are happy to be reunited; their love is restored.
- Blanca and Pedro Tercero eventually achieve love in their relationship, but the price they pay for it is very high; they need to abandon their political ideas and their country in order to survive.
- Alba falls in love with Miguel, but this relationship does not bring her happiness; for him, ideas are more important than people, and his political activism will always be more important than Alba.
- However, Alba's story does not end in despair. At the end of the novel, she is waiting for Miguel to come back; she believes in the possibility of happiness.
- Jaime and Nicolás also suffer unhappy relationships: they both form a relationship with Amanda, but neither achieves happiness in it.
- There are a few examples of characters who never had a chance to achieve happiness in love: Féruela chose to remain single in order to care for her mother, and then Esteban. However, this makes her bitter and resentful.
- It could be argued that Féruela is in love with Clara, and she does achieve happiness looking after her. However, this also ends up badly when Esteban realises and makes her leave.
- Pedro García is incapable of love; he has been so damaged by his past that the only thing he understands is hurting others. This brings him a degree of pleasure, but no happiness.

0 7

Rimas – Gustavo Adolfo Bécquer**Either**

0 7 . 1

Analiza las diferentes emociones que experimenta Bécquer en sus relaciones románticas, según las Rimas.

[40 marks]**Possible content**

- Bécquer shows excitement and an infectious joy when a new relationship seems possible.
- In Rima X he compares the beginning of a new love to a golden dawn as the earth trembles with joyous anticipation.
- The simple joy of a shared glance with the object of his affections in Rima XVII brings him sunlight and inspires an irrepressible shout of belief in God.
- When he is in love, he has an ecstatic belief in the perfection of his loved one, as in Rimas XII and XIII where he extols the beauty of every one of her features.
- In Rima XXV he praises every detail of his beloved's looks and gestures and announces he would give everything up for such moments.
- In this stage of his relationships, thoughts of his loved one are all-encompassing. In Rima XVI he sees himself in the breeze, the shadows and the air which surrounds her.
- The phase of blind infatuation soon passes and is replaced by disillusionment as Bécquer realises that the love he craves is an impossible dream.
- In Rima XI he confesses that what he seeks is a '*fantasma de niebla y luz*' and not a real person.
- Rima XV expresses his sense of loss and longing as he describes his pursuit of what is nothing more than a shadow or a vision.

- When a relationship breaks down, Bécquer experiences a sense of betrayal and bitterness, accusing his lover of not knowing him (XXXV) or never really loving him (LXV).
- Bécquer often sees himself as the innocent victim in a relationship, betrayed by a woman that hurt him (XLVI) or one that did not value his love (LIII).
- Without love, Bécquer plunges into despair and compares his life to a wasteland and his loves to flowers that lose their petals when he touches them.

or

0 7 . 2

“Bécquer cree que el poeta es una persona con inspiración divina, pero también con un trabajo casi imposible”. ¿Hasta qué punto se refleja esto en las Rimas? Justifica tus ideas.

[40 marks]

Possible content

- Rima III demonstrates Bécquer’s view of the poetic process particularly well and glories in how the poet brings order to chaos in order to produce poetry.
- He extols the ‘*genio creador*’ and the ‘*inteligente mano*’ of the poet that arrange the words and capture the message.
- He concludes with the proud claim that only genius can bring reason and inspiration together to achieve poetry.
- In Rima V, Bécquer suggests that only the poet has access to the divine inspiration that is sent by God and which must be shaped so that others may access it.
- He describes how the poet functions like a ladder that connects the earth to heaven, thus permitting ordinary people a glimpse of the divine.
- To Bécquer, the poet is a receptacle for the ‘*esencia desconocida*’ that sees beyond the ordinary eye and must communicate the vision to the world.
- In the last verse of Rima VIII, the conflict is evident; Bécquer confesses that he sails through a sea of doubt but is convinced ‘*que llevo algo divino aquí dentro*’.
- The doubt comes from the poet’s struggle to find the words and the form that will convey the vision that he sees and the ideas that he perceives.
- In Rima I, we see that it is not just the search for the right words but the ‘*mezquino idioma*’ itself to blame: the possibility that the right words do not exist.
- He captures the frustration of the poet when he admits to struggling in vain to express what he wishes to convey because simply ‘*no hay cifra capaz de encerrarlo*’.
- Bécquer gives us some insight into the struggles of the poet in Rima III where he tries to capture the sense of the chaos of ideas and images that must be mastered and shaped into poetry.
- Until the poet captures them in words, they are just ‘*deformes siluetas*’, ‘*ideas sin palabras*’ and ‘*fugitivas notas*’.

0 8**Las bicicletas son para el verano – Fernando Fernán-Gómez****Either****0 8****1**

Analiza el impacto de la política de la época en la vida de los distintos personajes de la obra.

[40 marks]**Possible content**

- At the start of the play a left-wing government is in power, bringing liberal ideas that are beginning to influence people's attitudes.
- Manolita states that things are changing and firmly believes society will accept her decision not to marry, but to live with her lover, José Fernández.
- Similarly, she is convinced that the new open-minded views will reduce the stigma attached to her chosen profession as an actress.
- These tendencies are also reflected in the plans of Don Simón and Doña Marcela, who are cheerfully anticipating their divorce made legal by the government.
- Work may not be plentiful, but is open to all: Don Luis and Luisito in the wine company, Julio in the shop and Manolita in the school.
- As time goes on, opportunities and attitudes change due to the rise of Nationalism and a return to traditional values.
- Luisito discovers that his school's exams have been deliberately marked down, as they were marked in a right-wing centre.
- Don Luis's attempts to keep the wine business running during the war are declared illegal and he and Luisito are out of work; even worse, Don Luis faces "*depuración*".
- Manolita resorts to finding herself a husband to protect herself and provide respectability for her child.
- As the future looks increasingly bleak for the central family, tainted by Luis's Republican attitudes and actions, others benefit from the changing politics.
- Luisito's friend Pablo brings them a bottle of *anís* and news of the good fortune of his own family, good jobs and promotions for those that joined the *Falange*.
- The landlady, Doña María Luisa, once seen bartering for food, now plans to send her daughter abroad for her education and anticipates a rise in fortune as her sculptor husband takes on commissions to replace the religious statues destroyed in the war.

or**0 8****2**

Analiza lo que motiva a Luisito. ¿Piensas que sus prioridades cambian a lo largo de la obra?

[40 marks]**Possible content**

- At the start of the play Luisito has his mind set on having fun and on spending time with his friends, ideally enjoying bike rides with his 'gang', if his father will only buy him a bike.
- He clearly wants to fit in with his peers and is also showing signs of becoming more independent, wanting to spend time away from his parents.
- His changing interests are made clear when his mother announces that Luisito is too young to take an interest in girls, yet the very next scene proves her very wrong.

- Luisito is taking a romantic interest in the opposite sex and has written a poem that he reads to Charito; he wants the bike as Charito is one of those taking part in the bike ride.
- However, his interest in girls is not only romantic; the scene with the maid, María, in her bedroom shows he is now motivated by sexual desires as well.
- This new interest provides comedy when cousin Anselmo visits and preaches of a new liberal future; Pablo and Luisito are only interested in the concept of free love.
- His motivations are affected by the war, as he is confined to the house for much of the time (hence his inappropriate relationship with the maid). He turns to books to fill the time and is drawn to the idea of becoming a writer.
- As a growing young man, he is motivated by hunger, as food becomes scarce and rationing takes its toll.
- He organises deals for his father to trade wine or cigars for food and confesses to being one of those who have ‘stolen’ lentils from the pot in the kitchen.
- With the end of the war in sight, Luisito is motivated by hope and the chance to plan for the future; he hopes to study, continue working and write in his spare time.
- As the war takes its toll, Luisito becomes less focused on his own concerns and more preoccupied with the well-being of his loved ones, defending Manolita when she is harassed in the street.
- Finally, he accepts that his only priority is to care for his family. With Don Luis facing possible imprisonment, and their saved money worthless, Luisito will be their only breadwinner.

0 9

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

0 9 . 1

“Castresana usa la novela para expresar sus opiniones sobre lo bueno y lo malo de la gente y de la sociedad”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- One of the themes of the novel is the futility and the horror of war; the story shows its impact on both those that fight and those that are left behind.
- Santi himself voices Castresana’s conviction of the immorality of war when he asks why there have to be wars and questions whether men will ever learn.
- The poignant scenes when Santi consoles Valentín after his father’s death recall the impact of war on children who lose loved ones.
- The author demonstrates his belief in how conflict should be resolved by showing the children finding common ground and burying their differences.
- Castresana expresses his views on fairness and justice through the novel, mainly through his portrayal of Santi and a number of the adult characters.
- Madame Jacquot exemplifies everything that Castresana condemns in a person, particularly a person whose job is to look after children.
- She is cruel and insensitive to Tomás when he wets the bed, submitting him to public disgrace, and slaps him across the face calling him a ‘*cochino español*.’
- To emphasise his condemnation of this behaviour, Castresana puts Santi in the hero’s role so that he stands up to this vindictive behaviour and defends the weak against injustice.

- The Dufours are also presented in a negative light because their attempts to make Santi into the son they never had are shown to be motivated by their own selfish needs rather than the well-being of the child.
- The substitute History teacher at the Ateneo is presented as biased and unfair in his description of Spain in their lessons and, once again, Castresana casts Santi in the role of 'bringer of justice' as he challenges the image presented.
- The principal characters used by Castresana to represent that which is morally good are Mme Tys and M. Bogaerts.
- Mme Tys is kind and fair to all; she knows when to be firm and when some lenience is more appropriate. Castresana shows that she has good judgement in her dealings with the children.
- M. Bogaerts is contrasted with the Dufours and is held up as an example of how adults can be fair and honest, and generous to others without ulterior motives.

or

0 9 . 2

"Santi se convierte en el líder de los niños no solo por su carácter sino también por las circunstancias en las que se encuentra". Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Santi's role as defender of the weak begins when his parents give him the responsibility of caring for his sister Begoña at the start of their evacuation.
- A certain maturity of attitude is already present at the camp on Olerón island, when Santi helps to break up a fight between two boys.
- This ability to take charge of the situation is seen shortly afterwards where Santi resolves to go and see Don Segundo on behalf of all of them to find out their destination.
- As the Dufours attempt to change him and absorb him into their family, he must assert his identity and sense of self, becoming stronger in the process.
- When he is moved to the Fleury, he is glad to have left the Dufours behind, and, feeling positive and optimistic, Santi undertakes to integrate with the Belgian children.
- When the new Spanish evacuees arrive, they look up to Santi as the 'old hand'; he knows the ropes and has picked up enough French to interpret for the new arrivals.
- As a result, Santi is cast in the role as representative of the Spanish children and intermediary between both nationalities.
- The adults begin to treat him as such and Don Gregorio asks Santi to support him when he must tell Valentín of his father's death.
- The children also seem to see leadership qualities in Santi and a capacity for getting things done; Manolín's request to be buried in the San Vicente cemetery is addressed to Santi.
- It is a combination of Santi's own sense of fairness and the knowledge that others look to him for help that compel him to stand up to Mme Jacquot in support of Tomás and Merche.
- There is also an element of stubbornness in his make-up which pushes him to take the matter further and involve the children in a walk-out protest.
- Santi's role is now accepted by all and he proceeds to organise the choir, the football team and the meetings around the tree.
- It is a combination of circumstance, Santi's character and the expectations of others that turn him into a leader.

1 0***El coronel no tiene quien le escriba* – Gabriel García Márquez****Either****1 0 . 1**

¿Hasta qué punto es el coronel responsable de la gravedad de su situación? Justifica tus ideas.

[40 marks]**Possible content**

- As an army colonel, and war veteran, he is entitled to a pension; he has been waiting for it for 15 years.
- The legal system also lets him down; the lawyer charged with helping him access his pension is lazy, ineffective and possibly corrupt.
- Furthermore, the civil service is chaotic; the colonel's claim and documents will be lost somewhere in the system.
- The regime of violence has some responsibility for the colonel's poverty as, in killing their son, Agustín, it has taken away the colonel's only source of financial support.
- It could be argued that the actions of Don Sabas serve to perpetuate the colonel's poverty; if he had not reneged on the 900-peso agreement, the colonel may have gone through with the deal.
- The unbending morality of the Church does not help their case as Father Ángel refuses to loan them money on their wedding rings, declaring them sacred objects.
- Therefore, the system and the country are undoubtedly the cause of the colonel's troubles; however, his personality makes it difficult for him to access other survival strategies.
- His pride and dignity make it hard for him to admit to their straits; when he takes the clock to sell, he backs down and pretends he simply needs it mending.
- The insistence of the colonel and his wife on maintaining appearances mean that Agustín's friends are oblivious to the fact that they are struggling to feed the cock.
- The boiling of the stones makes the neighbours think they have something to cook and eat so they do not offer to help as they do not perceive there is any need.
- The colonel's stubborn optimism may be a hindrance; his wife feels he should have been more proactive and changed his lawyer years ago.
- However, this optimism may or may not prove justified; if the cock wins in January, there will be greater financial rewards. But this insistence on waiting sentences them to survive on nothing for three more months.

or**1 0 . 2**

“El impacto de la represión es evidente en todo lo que ocurre en la vida de la gente del pueblo”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- Every night the townspeople are reminded of their lack of freedom as the curfew sounds at 11pm and they must stay off the streets.
- Even the funeral of the bugler from the band is not allowed to pass the police barracks; any gathering of people is banned as it may be a front for an uprising.

- These restrictions of their liberty also apply to freedom of speech; in the tailor's shop a sign on the wall reminds everyone that it is forbidden to even talk about politics.
- Raids of armed police are a common occurrence; a game of billiards and the cock fight can be interrupted by such an event.
- Repression also takes the form of the suppression of information; the newspapers are under the control of the regime and conceal what is really going on in the country.
- To counter this, the people have set up a network whereby information is passed secretly by hand from person to person so that the real news can circulate.
- Those that participate in the clandestine circulation of information know that they risk their lives to do so; Agustín was shot for possessing a bulletin.
- Hand in hand with the regime, the Church plays its part in the repression by removing choice and imposing its own view of what is acceptable.
- The church bells indicate the appropriateness of the films showing at the local cinema and have been classified as "unsuitable for all" for the whole year.
- Not only that, but Father Ángel himself acts as a further deterrent as he watches the cinema entrance to see who is of such moral laxity as to defy the church's warnings.
- This religious repression has seeped into the fabric of their daily lives, and the colonel's wife refuses to let herself sing as her son has been dead for less than a year.
- When the clock chimes at the tailor's, a neighbour thinks someone is playing the guitar and shouts out at them to stop, out of respect for the dead Agustín.

1 1

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

Either

1 1 . 1

Analiza el uso de la violencia en la película. ¿Piensas que es necesario? Justifica tus ideas.

[40 marks]

Possible content

- Although the civil war is technically over, Del Toro aims to depict that the conflict is not finished and that bands of Republicans continue to clash violently with the Nationalist forces.
- The violence is essential in order to capture the brutality of the reprisals and the regime of terror that prevailed.
- In the skirmishes between the two sides, Republican wounded are shot or taken to be tortured for information.
- Even the queues for bread and rations are supervised by armed officers; violence is always just a step away.
- It is this background which creates the debate for the viewers regarding whether Ofelia imagines her 'fantasy world' in order to escape the brutality of the real world.
- Violent undertones are also present in the fantasy world; if it is a product of Ofelia's imagination, she is incapable of dreaming up a world without violence.
- But Del Toro also wants to show us the sadistic nature of some of the officers in charge of Franco's forces and much of the violence revolves around Vidal.
- Vidal is rarely seen without his military uniform, pistol or shaving blade; we associate him with weapons, such as the tools he brandishes before his torture victims.
- His psychopathic burst of violence against the two rabbit hunters is triggered by the slightest show of resistance on the part of the poachers and leaves us in no doubt about the brutality of his nature.

- The violence he shows towards Ofelia and his willingness to torture Mercedes further condemn him in our eyes: Del Toro has achieved the damning depiction that was his objective.
- However, Del Toro manipulates the audience cleverly as he engineers the situation so that we cheer on the violence when practised by Mercedes against Vidal.
- The humble kitchen knife, used for chopping the vegetables for Vidal's meals, is now turned against him and the transference of power is complete.
- The violence that Vidal has practised during his career is now seen as a fitting fate for him and, when Pedro shoots him through the eye, the audience feels that justice has been done.

or

1 1 . 2

Analiza cómo se presentan el bien y el mal en la película, tanto en el mundo de fantasía como en el mundo real.

[40 marks]

Possible content

- Ofelia is the only character that moves freely between both worlds and is a figure for good in both.
- In the real world, she protects the weak (her mother and baby brother) and sides with the ordinary people against the oppressive regime.
- In the fantasy world she must battle evil creatures in order to achieve the tasks she has been set and reclaim her throne.
- The toad beneath the tree is sapping the tree of its strength and causing it to rot and die; this also symbolises the Franco regime which is slowly poisoning the country.
- The pale man destroys all that is good and innocent; he eats children and bites the head off two of the fairies. He is the representation of Vidal in the fantasy world.
- Other than Ofelia, the only other force for good in the fantasy world are the fairies who act as her guides and try to help her complete her tasks.
- In the real world, Mercedes, the doctor and the Republican rebels are the force for good.
- Mercedes demonstrates an innate kindness and generosity of spirit by befriending the lonely Ofelia and real courage in her role as spy for the Maquis.
- The doctor conquers his fear of Vidal and his men because his sense of humanity and justice is stronger; he defies Vidal's orders knowing he will die for his actions.
- The Maquis are held up by Del Toro as examples of true courage and conviction; unlike the men in the allegory of the rose who give up the challenge because the road is difficult, the rebels fight for their beliefs because it is the right thing to do.
- All of the evil in the real world is centred around Vidal and what he represents; he is a captain of the Francoist forces and thus reflects the regime and all it stands for.
- He is depicted as sadistic, pitiless, callous and unscrupulous; a man who obeys orders blindly and with no sense of right or wrong.

1 2

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

1 2 . 1

“El objetivo de las comedias es entretener a la gente. No quieren enseñar nada”.

¿Piensas que esto es verdad en esta película? Justifica tus ideas.

[40 marks]**Possible content**

- The film is undoubtedly entertaining and was a huge box office success, immensely popular with the Spanish people.
- It has an engaging central story, the romance between Rafa and Amaia, and some very funny moments based around Rafa’s attempts to pass himself off as Basque.
- However, the film has a number of things to say about preconceptions, prejudices and stereotypes that make the audience examine and question their own attitudes.
- The film sets out to present us with an exaggerated view of the stereotype of two different regions, and through that exaggeration, to make us realise how ridiculous that stereotype is.
- When Rafa wants to impress Koldo, he produces the only two ‘Basque’ qualities he can think of and proudly announces that he spends his time either taking part in militant protests or playing pelota.
- The director deliberately plays to our stereotypical view of Andalusia by setting the initial scene in a bar where people are dancing *sevillanas* and, later, fireworks let us know the region is celebrating another *fiesta*.
- As a result, one of the messages is that stereotypical views are ridiculous and not a balanced representation of a region at all.
- On the other hand, Martínez-Lázaro does accept that certain characteristics may indeed be a particular feature of a specific region and may benefit from change.
- He shows Rafa initially as rather chauvinistic and self-satisfied; a snappy dresser, confident in his ability to win Amaia in a single weekend. Rafa soon meets his match in Amaia.
- Similarly, Amaia is presented as cold, rude and abrupt, careless of her appearance and immune to Rafa’s charms.
- Throughout the film, both learn about each other and begin to accept and even embrace their differences.
- Through Merche/Anne, Koldo too learns that he can lower his defences, set aside his regional prejudices and be more demonstrative in his affections.
- In short, the characters modify their behaviour for the better through opening their views and getting to know people they might otherwise have avoided.

or

1 2 . 2

“En esta película, la imagen que se da de los vascos es más negativa que la que se da de los andaluces”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- The director assembles all the usual stereotypes of these two contrasting regions and brings them all together in order to create the comedy in this film.

- In general, the portrayal is balanced, with each implied criticism of one region being matched against an attack on the other.
- Sevilla is shown as a place of sunshine, where guitarists serenade pretty women travelling in an open horse-drawn carriage whereas the Basque country is a gloomy, place of storms and grey skies.
- However, as the film is mainly set in and around the fictional Basque village of Argoitia, the director takes the opportunity to show it as green and picturesque.
- The activists involved in the *Kale Borroka* are represented as foolish and gullible, making a mockery of the Basque resistance movement, and this seems quite a scathing attack.
- However, it is balanced by the portrayal of Rafa's Andalusian friends whose stupid beliefs about Basques learning how to make Molotov cocktails at school and scratching non-Basque cars render them equally foolish.
- The general character of both regions is playfully criticised in the film; the Basques are portrayed as rather dour people, unused to expressing emotions.
- The Andalusians are presented as fun-loving but shallow people who move from *fiesta* to *siesta* with nothing in between.
- The protagonist representing each region is shown to have certain negative qualities and, again, these are balanced out.
- Rafa is shown as vain about his appearance and overly confident about his appeal to women; he has no doubt that Amaia will succumb to his charms.
- Amaia is bad tempered and churlish, with a haircut 'like a Romanian truck driver'; she has no qualms about using Rafa in her attempts to deceive Koldo.
- Merche shows us that both regions can be loved: she sides with the underdog Andalusian Rafa, treating him as a son, but falls in love with the Basque Koldo.

1 3

María, llena eres de gracia – Joshua Marston

Either

1 3 . 1

Analiza cómo presenta el director a los personajes masculinos en la película. ¿Qué mensaje quiere comunicar? Justifica tus ideas.

[40 marks]**Possible content**

- The male characters are invariably cast in a negative light and through their portrayal the female characters are seen as victims within the society controlled by men.
- In María's house, the absence of men is significant: three generations of women scratch a living together – no man has stayed around to support them or their children.
- María's boyfriend, Juan, is prepared to marry her, but she feels that the future he offers her is worse than what she has now - without love and in a house shared by ten people.
- Just as Juan is presented as immature and a poor prospect, initially Franklin represents excitement and adventure, with his motorbike and links with the city.
- But the sophisticated exterior is just a front; Franklin is exercising his charm and beguiling her with promises in order to recruit her into the drug trade.
- One by one the male characters are shown to be not what they seem: Javier, who finalises her role, is fatherly and calm, offering her money in advance, with no obligations.
- Once María is committed to the task, he reveals his true nature and threatens her family if the drug pellets do not arrive all intact.

- When María reaches the US, all facades are gone and the men who take charge of the three girls are seedy and uncaring, with no interest in the health and well-being of their charges.
- When Lucy dies in the night, we have no way of knowing whether she died due to the drugs bursting inside her or whether the men killed her; María and Blanca return the pellets to them, fearful of what they might do to their families otherwise.
- Even the taxi driver lets them down, agreeing to give them a lift for a flat fee, but then driving off, abandoning them at Carla's flat.
- The only male character who emerges in a positive light is Don Fernando, who organises support for Colombians living and working in the USA.
- He is non-judgmental and clearly understands the position the girls are in, fully cognisant of the trade in which María and Blanca are caught up.
- His connections and willingness to help mean that María is able to make the unselfish gesture of providing the money to have Lucy's body sent home.

or

1 3 . 2

“La película es más sobre el paso de la adolescencia a la edad adulta que sobre el narcotráfico”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- There is no doubt that the film focuses on the character of María and the motivations for the actions that she takes.
- The early stages of the film concentrate on her dissatisfaction with her lot in life and the boredom she feels, emotions that are readily associated with adolescence.
- She finds her work tedious and repetitive and her home life stifling; the demands of her family seem to limit her opportunities even further as they take almost all her wages.
- Her social life is dull and uninspiring, limited to the weekly village dance and a dead-end relationship with boyfriend, Juan. María is so frustrated with this that she climbs on to a roof for the sake of doing something different.
- Like a typical teenager, she longs for excitement and, in María's case, escape; at this point all her ambitions are centred around herself.
- When Franklin presents himself, offering an opportunity for work and travel, María climbs onto his motorbike. With the recklessness of youth, she ignores the risks and pursues the excitement.
- The drug trade, in many ways, is presented merely as an ugly and illegal way for María to make money quickly; the film does not explore the reach or impact of the trade beyond that which affects María directly.
- The opportunity presents itself and María takes it. She can see no other way of getting out of her humdrum life of monotony and poverty.
- However, her journey forces her to look beyond her own needs and desires as Lucy grows increasingly ill and María tries to care for her.
- She must also take charge of Blanca, who has tagged along, but is incapable of making decisions or functioning independently.
- It is the process of her experiences during the journey that turn her focus from herself towards others and allow her to see that her choices were ill advised.
- The actions that confirm she is now behaving in an adult way are her decisions to use her money to send Lucy's body home and to remain in the USA for the healthcare and opportunities that her child will have.

1 4

Volver – Pedro Almodóvar**Either**

1 4 . 1

“Almodóvar demuestra que los personajes de la película superan los eventos terribles en su vida y consiguen sacar algo positivo de su situación”. Analiza esta afirmación y justifica tus respuestas.

[40 marks]**Possible content**

- The abuse of Raimunda as a child leads to the estrangement between Irene and her daughter, but also leads to the birth of Paula, whom Raimunda loves unconditionally.
- Her own experience as a child makes Raimunda an understanding and caring mother, determined to protect her daughter.
- The death of Irene’s husband and Agustina’s mother in the fire started by Irene also has some positive outcomes.
- When Irene goes into hiding in the house of Tía Paula, the positive outcome is that she is able to look after her as Paula becomes increasingly confused and unable to fend for herself.
- When Agustina is dying, Irene knows she must care for her (as she is responsible for Agustina’s mother’s death) and ensures she knows peace and comfort at the end.
- After Paula fights off the unwanted attentions of her step-father, she turns to her mother in her hour of need.
- The relationship between them, having been cool and undemonstrative, becomes stronger and more expressive. Paula learns to appreciate her mother and show her feelings.
- When Sole’s husband leaves her, she sets up an illegal hairdressing salon to survive, and makes a success of it.
- The murder of Paco leads to a significant and positive development in the plot; the need to temporarily store the body inspires Raimunda to take charge of the local restaurant premises, with its chest freezer.
- This leads to a chance encounter and Raimunda appears to blossom as she manages the restaurant business and caters for the visiting film crew.
- She even sings again, as if the death of Paco has released a new love of life.
- The death of Tía Paula saddens her nieces but it also means that Irene can no longer hide away in Tía Paula’s house; as a result, she decides to return to seek forgiveness.
- Irene is reconciled with her daughters and forms a strong bond with her grand-daughter.

or

1 4 . 2

Analiza cómo presenta el director el sentido de comunidad y de solidaridad entre los vecinos en la película. Justifica tus ideas.

[40 marks]**Possible content**

- A sense of community is in evidence within the two different spheres seen in the film: the village and Madrid.
- The construct of community is portrayed mainly through the female characters: family, neighbours and the wider *pueblo*.

- There are shared customs: cleaning the graves, attending the wake, the sharing of food which contribute towards the construction of a sense of community.
- The female construction of identity is very much informed by her relationship to others: helping to move the fridge, for example, unlike the men who function on an autonomous level.
- However, the men also play their part in building a sense of community; Emilio turns to his neighbour Raimunda to hold the keys to his restaurant, and the village men turn out in droves for the funeral of Tía Paula.
- The sense of community is communicated frequently through the act of sharing labour, food and help with others. Although poor, the neighbours give what they have to help Raimunda.
- Feminine solidarity is key in order to counteract the (expected) bad behaviour of men who commit adultery, drink to excess and fail to support their families, either financially or emotionally.
- The sense of community can be seen in several scenes: the wake where it is a physical outpouring of support for Sole, and, showing women as principal care-givers, where Irene nurses the dying Agustina.
- The women have a palpable sense of common endeavour, either in the village or in Madrid and are all emotionally adept in the face of considerable personal, financial and emotional difficulties.

1 5

Abel – Diego Luna

Either

1 5 . 1

“Para Cecilia, ser madre en una familia monoparental es difícil, pero es mejor sin Anselmo que con él”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tu respuesta.

[40 marks]

Possible content

- The director makes it clear from the start that Cecilia is surviving on limited means, without a second wage coming in; the house is shabby with work unfinished and possessions have to be pawned for cash.
- Cecilia tries to combine looking after the children with dressmaking at home to earn some money; it is clear she gets no support from the absent Anselmo.
- When Anselmo returns, far from easing the financial burden, his aim is actually to get money from her by selling the stalls where Cecilia sells her goods.
- In the first few days of Abel’s return home, the atmosphere is tense; Selene and Paul are uncooperative and Cecilia screams that she cannot cope alone, especially now.
- However, when Anselmo does return, the confrontations between Abel and Anselmo are even more unbearable and lead to relapses in Abel’s mental state.
- Without Anselmo, the family find a way of making their strange new relationship function and, for much of the time, the new dynamic works and calm prevails.
- In terms of their personal relationship, the audience learns to despise Anselmo for his callous treatment of Cecilia; he has not been away working in the USA as he claimed but living with his mistress in a nearby town.
- When he jokes about this to his friend Fili and then tries to force himself on Cecilia, after accusing her of sleeping with someone else, the audience knows Cecilia is better off without him.

- Anselmo's 'gifts' to his family confirm our condemnation of him as a husband and father; the present for Paul is broken and the digital camera for Selene contains photos of Anselmo and his mistress.
- The dilemma for the audience is, having learned to despise Anselmo, we are then presented with the debate as to which parent is doing the right thing for Abel.
- Cecilia goes along with Abel's delusion, believing it is for the best and also because it keeps him at home and out of hospital.
- Anselmo shows how it is a dangerous delusion that could lead to Abel's harming himself and possibly others; he has Abel taken back to hospital.
- We know that he is an abysmal husband and father but we do not know who is in the right regarding the appropriate care of their son.

or

1 5 . 2

Analiza cómo trata Abel a sus hermanos en su papel de padre. ¿Qué cualidades paternas intenta demostrar? Justifica tus ideas.

[40 marks]

Possible content

- Abel sees it as his paternal duty to take an interest in his 'children' and their well-being.
- Paul begins to seek Abel's approval of his drawings and Abel responds by asking him about his day at school and by pinning Paul's pictures to the walls.
- He has every intention of attending the Father's Day celebration at Paul's school and promises to teach him how to swim.
- Once he is satisfied with Clemente's intentions, he resolves Selene's relationship problems by texting her boyfriend and setting up a date.
- Abel also shows moments of parental tenderness, expressing his love for his 'children' in physical demonstrations of affection.
- He tucks Paul in at night and turns off his light. He removes the headphones from the sleeping Selene.
- While he is watching a Western on TV, Paul falls asleep with his head in Abel's lap.
- There is a protective quality about the actions that Abel takes; he sees it as a father's duty to keep his children safe.
- When Anselmo arrives, Abel senses danger and immediately thinks of his 'children' first, demanding that they go to their rooms.
- When Abel first comes across Selene's boyfriend, he sees it as his parental role to check out this source of danger and grills him about where they met and the nature of his intentions.
- Furthermore, Abel knows that as a 'parent' it is his duty to maintain discipline among his 'children'; he expresses his disappointment at Selene's report card and tears up her Maths homework, insisting she do it again.
- He will not tolerate rude behaviour and when Selene comes to breakfast, burping and drinking Coca-Cola, he shouts at her and slams his hand on the table.

1 6

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

1 6 . 1

“La película demuestra que bajo el régimen franquista era imposible confiar en otras personas”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- When life under Franco starts, it is clear that trusting other people becomes very difficult.
- Teo is captured by Fontenla, and has to betray his friends in order to survive.
- The youngest of the girls, Carmen, has a similar story; she is released so that she can be followed, and anyone who talks to her is arrested.
- At one point, an announcement can be heard on the radio encouraging citizens to denounce any enemies of the regime, and many people are betrayed out of fear.
- Adelina’s father trusts the system and believes the captain when he says that he needs to bring his daughter to ask her a few questions, but that trust is also betrayed, as she is captured and killed.
- Canepa’s in-law family betray their daughter’s husband; not only do they denounce his communist ideas, but they lie and say that they heard him talk about weapons and explosives.
- All trust in the legal system is also lost. The girls are condemned for a crime they did not commit. In Blanca’s case, she did not even share their political ideas, but they receive no legal help in a system that cannot be trusted.
- The Church cannot be seen as an institution that can be trusted: it is firmly on the side of the regime, and it contributes to the atmosphere of fear and distrust.
- However, it is not true to say that there is no trust in this society.
- Julia’s family try to hide her when they come to arrest her, and they would have protected her if they had been able.
- Also, the girls maintain trust of each other. They do not betray each other, and they protect and stand up for each other whenever they can.
- Until their very last moments the girls lean on each other and trust each other implicitly.

or

1 6 . 2

“Blanca es diferente en muchos aspectos a las otras chicas, y no es la típica víctima del régimen”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- Blanca is older than the other girls, the only one who is married and has a child. She has more to lose than the others.
- Blanca is the only one who is a practising Catholic. She is very religious, and, as the Franco regime is a staunch defender of the faith, Blanca would seem an unlikely target.

- Blanca enjoys attending Mass, and is happy when the war finishes because she will be able to practise her religion freely again.
- Blanca shows a much more mature attitude to ideas than the other girls. Although her beliefs are right wing, again rendering her an atypical victim, she helps the communist musician as well as the republican girls.
- Other than helping people in need, she has taken part in no direct action to undermine the Franco regime and so the charges against her seem unwarranted.
- It is only when an injustice is being committed that Blanca stands together with the others and is seen as more similar to them.
- In prison, the girls use humour and music to survive. They play tricks in Mass, dance together and create a satirical song.
- Blanca keeps claiming her innocence, but her reaction is calmer. She retreats into her memories in order to survive.
- When the girls realise that they are about to die, some of them cry and show a lot of emotion, but Blanca remains calm. The only moment when she loses control of herself is when she realises that her husband has been executed.
- Before their execution, when the girls are writing their final letters to their families, many of them use them to proclaim their innocence and encourage their families not to forget them.
- However, the purpose of Blanca's letter is to try to ensure that her son is not left with a feeling of bitterness and despair.
- In her final letter, Blanca exhorts her son to forgive, and to keep the beliefs he learnt from his mother.