

AS
SPANISH
7691/2

Paper 1 Writing

Mark scheme

June 2020

Version: 1.0 Final



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

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

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Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

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

Errors of spelling

Errors of spelling will not be tolerated.

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

Errors of gender

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

Alternative answers

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

A successful translation

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

Repeated errors

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

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

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Many homosexual Cubans	Muchos cubanos homosexuales		
	are disappointed	están decepcionados	desilusionados	
	because they will not be able	porque no podrán	van a poder	
	to get married to	casarse con		
	their partner	su pareja		
	as they wanted.	como querían.		quisieron

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	They hope that	Esperan que		
	the government	el gobierno		
	redefines	redefine		
	the concept of marriage	el concepto de matrimonio		
	in order to have	para tener		
	equal rights.	igualdad de derechos.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	According to	Según		
	the national newspapers,	los periódicos nacionales,	los diarios	
	the matter continues being	el asunto sigue siendo	continúa siendo	
	very controversial,	muy polémico,	controvertido	
	especially amongst	sobre todo entre	especialmente	
	some priests in the Catholic Church.	algunos curas de la Iglesia Católica.	en sacerdotes párrocos	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	Several South American countries	Varios países sudamericanos		
	try	intentan	tratan de	
	to fight against	luchar contra	combatir	
	people's prejudices.	los prejuicios de la gente.		
	They are always promoting	Siempre están promoviendo	promueven promocionan	
	events like Gay Pride.	eventos como el Orgullo Gay.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	It seems that activists	Parece que los activistas		los progresistas
	have complained about this discrimination.	se han quejado de esta discriminación.		
	They have written	Han escrito		
	messages of support	mensajes de apoyo		
	on social media	en las redes sociales		
	expressing their solidarity.	expresando su solidaridad.		

[15 marks AO3]

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

Level of response marking instructions

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

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

Step 1 Determine a level

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

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

Step 2 Determine a mark

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

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

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

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

Section B

Questions 02–17 Assessment criteria

Each assessment objective should be assessed independently.

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

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

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

Serious errors are defined as those which adversely affect communication.

Minor errors include:

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

Serious errors include:

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

Complex language includes:

subordinate clauses

- relative
- conditional
- purpose etc

appropriate use of subjunctive

formation of regular and irregular verbs

reflexive verbs

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

value judgements

verb + infinitive (+ preposition) expressions.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	<p>Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
13–16	<p>Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
9–12	<p>Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
5–8	<p>Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
1–4	<p>Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.</p>
0	<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 2***La casa de Bernarda Alba* – Federico García Lorca****0 2 . 1**

Considera el papel de Pepe el Romano en esta obra. ¿Qué nos enseña sobre la sociedad de la época?

Puedes mencionar:

- su matrimonio con Angustias
- su relación con Adela
- su papel en la sociedad
- su influencia en la familia Alba.

[35 marks]**Possible content**

- Pepe doesn't love Angustias, he is marrying her for her money; he makes no effort to make her happy.
- He is happy to enter into a convenience marriage with no passion or feeling. This is accepted by society.
- He is not worried about cheating on her with Adela. He will not lose his standing in society for this, but Adela will.
- Pepe is happy to destroy the reputation of an unmarried girl in order to satisfy his desires.
- There is a double morality in the society: in order to have him, she would have to become a kept woman and fall out of society.
- At no point does he show any indication that he might chose Adela over Angustias: he is happy to follow the expectations of society.
- What worries Bernarda at the end is not the death of her daughter, but what society will say if they find out about her relationship with Pepe.
- The role of Pepe is to provide for his wife and children; he has enough status to be accepted as a suitor: this status is provided, to a certain extent, by his economic situation, but mainly by his family background.
- Society accepts the fact that the marriage will be arranged by the elder members of the family without much input from the people involved in the marriage.
- As a man, he is not supposed to have a lot of influence inside the home, which is the domain of women.
- However, Pepe has a very strong influence on all the members of the household.
- Pepe is the cause of Adela's death; she can't face life without him. Bernarda thinks that she is stronger than him, but in the end he proves to be the strongest force in the household.

0 2 . 2 Explora cómo Lorca presenta el concepto de la familia en la obra.

Puedes mencionar:

- el honor
- las relaciones
- el papel de la mujer
- el estatus social.

[35 marks]

Possible content

- Prudencia's husband fell out with his brothers over inheritance, and his behaviour is approved by Bernarda.
- Bernarda's reaction to her daughter's death is that the most important thing is to protect the honour and good name of the family.
- Once the honour of a member of a family has been stained, the whole family is tarnished. Family honour can only be washed clean with blood.
- In Bernarda's family, relationships are very strained. The matriarch has absolute power over the family.
- The relationship between Poncia and her husband is described in a similar way: she has control over him.
- Families are presented as units who protect each other: although Poncia does not like the Alba family, she feels that she needs to protect their honour.
- Within the families, the roles of men and women are very determined; women are to stay inside the house, and men provide from the outside.
- Women are expected to accept the freedom of men.
- However, inside the house, it is the women who have the authority over the family.
- The status of a family is not just determined by their economic situation.
- The background of the family, and how the previous generation earned their living, determines the social status of the family.
- Society does not encourage the mixture through marriage of families from different levels of society.

0 3

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

0 3 . 1

Describe cómo se presenta el tema de la autoridad a través de los personajes de la novela.

Puedes mencionar a:

- el obispo
- el sacerdote
- el coronel Aponte
- el padre de los gemelos Vicario.

[35 marks]

Possible content

- The bishop appears as a completely corrupt character; he is willing to take the offerings from the town but does not even leave his boat to talk to them.
- From the boat, he blesses the people half-heartedly, but it is obvious that he does not care for them.
- His authority is strong: the priest is flustered because he is preparing his visit, and the town people are all there to see him.
- The priest does not use his authority to prevent Santiago's death.
- He could have warned Santiago, but he forgets because he is worried about the bishop's visit.
- When the twins go to him after the murder, he accepts that the death was justified in the eyes of God.
- He is asked to perform an autopsy that he cannot do and destroys Santiago's body in the process.
- The mayor is completely ineffective in his role as peace keeper.
- When he hears about the twins' intentions, all he does is take their knives, but this does not prevent the death.
- He is self-important and does not realise the gravity of the situation; he could have prevented the tragedy, but his priority is to organise a game of dominos.
- The twins' father is a pathetic and sad figure; he should have been the head of the family and the person who should have washed his family's honour but, due to his blindness, he loses his role as a patriarch.
- During his daughter's wedding, he is shown as a nuisance, and completely lacking in authority.
- Inside the house, it is his wife who has authority over the children, and who teaches them their moral code.

03.2

Examina el personaje de Ángela Vicario y cómo cambia a lo largo de la novela.

Puedes mencionar:

- su relación con Bayardo
- su relación con su madre
- su actitud hacia las expectativas de la sociedad
- su relación con Santiago.

[35 marks]**Possible content**

- Ángela's relationship with Bayardo changes completely from the beginning to the end of the novel.
- When she first meets Bayardo, she thinks he is arrogant and too good for her.
- After he returns her, she starts to fall in love with him, and eventually she becomes obsessed with him.
- At the beginning, Ángela is dominated by her mother.
- Her mother decides what she should do, including a marriage she does not want.
- As the novel progresses, her feelings for her mother transform into hate, to the point where her mother can no longer control her.
- At the beginning of the novel, Ángela follows the dictates of society. She is dressed in mourning for her dead sister, and spends her time doing activities traditionally associated with women.
- However, she has a sexual relationship outside of marriage, showing that she is not willing to follow society's expectations.
- Her mother wants her not to talk about what happened, in order to preserve appearances, but Ángela is not willing to do it, and is happy to discuss the events.
- Her relationship with Santiago is presented in the same terms through the novel.
- Santiago despises Ángela, and Ángela does not like him either, even saying to him at her wedding how vulgar he is because he is talking about the cost of the wedding.
- She chooses him as the scapegoat for something he didn't do. She shows no mercy towards him, since she knows what consequences her accusation would have.

0 4

Como agua para chocolate – Laura Esquivel

0 4 . 1

Comenta la importancia del amor en la felicidad de los personajes.

Puedes mencionar a:

- Mamá Elena y Nacha
- Rosaura y John Brown
- Gertrudis
- Tita.

[35 marks]

Possible content

- There is no doubt that the characters who are denied their true love never find real happiness.
- Mamá Elena is prevented from marrying her mulatto lover and she is forced into a loveless marriage with Juan de la Garza, embittering her for the rest of her life.
- Nacha's lover is sent away by Mamá Elena's mother and Nacha must make do with scraps of happiness through being close to Tita; she dies heartbroken with a photo of her lost love in her hands.
- Those who never find love are equally unhappy.
- Rosaura is given Pedro as a husband, she does not gain him through love, and as she neither gives nor receives love, she leads a cold and frustrated life.
- John Brown finds love in Tita but this love is not returned in the way he would want and he cuts a melancholy, lonely figure when he accepts he must lose her.
- Gertrudis has a passionate nature, further awakened by Tita's sensual recipe, and ends up working in a brothel to sate her desires.
- However, once her needs are satisfied, she states that it is not her place and returns to the man with whom she escaped in the first place – Juan Alejándrez.
- We see the wayward and unconventional Gertrudis settle happily with her husband; her love for him has brought her peace and contentment.
- Tita is the epitome of the message regarding love because she finds love with Pedro and then it is taken away from her, filling her with a sensation of icy cold that lingers for years.
- The fleeting moments she can get with Pedro give her hope and determination to remain loyal to him and to reject any other.
- Their final resolution, years later, is that they will stay together regardless of what society might say and they both experience complete happiness.

0 4 . 2

Examina cómo se presenta el tema de la rebelión en la novela.

Puedes mencionar (a):

- Tita contra su madre
- Tita contra la sociedad
- Gertrudis
- la revolución mexicana.

[35 marks]**Possible content**

- Tita's rebellion against her mother begins quietly as she dares to question the family tradition of making the youngest daughter stay single to care for their mother.
- It surfaces violently when she hears of the news of Roberto's death and Tita accuses her mother openly of being to blame for his death.
- Only after Mamá Elena's death can Tita break the bond of duty that binds her to her mother: the rebellion culminates when she admits she hates her, and she is then free of her malice and influence.
- Tita has always demonstrated a strength of spirit considered by society to be unsuitable in a young woman; she can beat boys in a swimming race across a river and once controlled a pair of bolting horses.
- She constantly goes against the expectations of society by continuing her relationship with the now married Pedro and promoting free will and choice for her niece Esperanza.
- Finally, when she and Pedro are alone after Esperanza's wedding, knowing they can hurt no one's reputation but their own, they make love freely for the first time.
- Gertrudis, too, is far from what society wants in a respectable young woman and brings shame on the house when she runs away to work in a brothel.
- She again breaks the mould when she reappears as a general in the rebel army, at the head of a troop of soldiers who admire and respect her.
- Gertrudis is a rebel in that she follows her own truths and rules, disregarding those of society, and actively encourages Tita's relationship with Pedro as it is 'true'.
- The Mexican revolution is a constant backdrop to the action of the novel, creating an atmosphere of disruption and chaos and inspiring rebellion in others.
- Esquivel shows her sympathies with the rebels as she portrays them respecting Mamá Elena's demands when they request support for the cause. It is bandits who attack the ranch, not rebel soldiers.
- By making likeable characters like Gertrudis and Juan Alejándrez part of the revolution, Esquivel gives the revolution a human face.

0 5

Réquiem por un campesino español – Ramón J. Sender

0 5 . 1

Comenta el papel de las familias ricas en la novela.

Puedes mencionar a:

- El Duque
- Don Valeriano
- Don Gumersindo
- El señor Cástulo.

[35 marks]

Possible content

- The duke is behind all of the injustice suffered by the villagers as he is the absentee landlord to whom the people of six villages must pay the rent for the land that they work.
- When a law is passed suppressing the Duke's right to the land, he simply denies that the law refers to him and declares that animals or people trespassing on his land will be shot. It is clear he judges animals and the villagers in the same light.
- Don Valeriano is a landowner and administrator of the Duke's lands and is very sure of himself and his position in society.
- He shows to the reader that the wealthy may pretend to take an interest in the matters of the villagers, but they consider them unworthy and undeserving of the claims they make.
- Don Valeriano makes a pretence of attending to Paco's argument but soon shows his true feelings by revealing his astonishment that a mere peasant should dare to speak in this way.
- He is shown to be cowardly when he abandons the village when things turn against the leaders and returns to be made mayor by the *señoritos*, urging them to claim more lives.
- Like Don Valeriano, Don Gumersindo is confident that his wealth can buy a clear conscience and both attempt to assuage their feelings of guilt by paying for the requiem mass.
- Sender shows their constant self-interest in their inability to listen to one another as they talk over each other at all times.
- El Señor Cástulo is another hypocrite and attempts to curry favour with both sides, to ensure his own safety in any conceivable future outcome.
- Sender shows how neither Paco nor the other rich men seem to trust Cástulo, with his cold eyes and his way of saying 'with all due respect' without showing any respect at all.
- All the wealthy families turn a blind eye to the injustice and the poverty around them because they fear a change in their own privileged position if changes are brought about.
- They are all convinced of their rights to their wealth and position and believe the villagers are of a lower class who should know their place.

0 5 . 2

Explica los factores que conducen a la muerte de Paco.

Puedes mencionar:

- la personalidad de Paco
- las acciones de Paco
- las acciones de Mosén Millán
- las acciones de las autoridades.

[35 marks]**Possible content**

- From an early age Paco demonstrates a rebellious nature, taking possession of the old revolver belonging to the boys in the village and stealing the guns from the civil guard.
- His caring nature and sense of injustice become evident when he witnesses first-hand the extreme poverty of those who live in the caves and questions it.
- His persistence is clear as he cannot let things lie; he constantly raises the issue with his father and with Mosén Millán.
- When Paco's father cedes his place on the council to his son, it is Paco who leads the actions of the villagers against the Duke and other authorities.
- He begins his controversial activities by removing the guards stationed on the Duke's land and by offering them better paid work in the village.
- Furthermore, he talks of channelling the money previously paid as rent to the Duke into improvements for all the people of the village.
- When Paco goes into hiding, in the light of the killings perpetrated by the *señoritos*, it is the weakness of Mosén Millán that leads to his discovery.
- First he tricks Paco's father into revealing Paco's hiding place simply to feel the pride of being entrusted with this secret.
- In a silent boast of his integrity and loyalty, he nods to the *centurión* to reveal that he is in possession of this knowledge.
- By claiming ignorance there would have been no pressure on Mosén Millán, but once he admits knowledge of the hiding place, he is obliged to reveal what he knows, leading to Paco's arrest.
- As the tide of the war turns, the village leaders begin to reassert their authority and reclaim any powers that were taken away from them.
- Anyone believed to have threatened the status quo is dealt with violently and quickly to serve as an example to the rest.
- Paco has threatened to destroy the traditional system that favoured the ruling classes and perpetuated their power so he is taken to the cemetery and shot, despite the promises of a trial and imprisonment.

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

Compara a las dos parejas de la novela: la de Julián y Penélope y la de Daniel y Bea.

Puedes mencionar:

- cómo se conocen
- los obstáculos para la relación
- el embarazo
- el final de cada relación.

[35 marks]**Possible content**

- Julián and Daniel both make the acquaintance of Penélope and Bea through being friendly with the girls' brothers.
- Julián has been friends with Jorge Aldaya since the age of 14 when he was brought to the house by the latter's father as his protégé (and, in fact, his illegitimate child).
- Daniel and Tomás Aguilar become friends at the age of ten after Tomás beats him up for a tasteless comment about his sister.
- The relationships in both cases will cause a rupture between the friends.
- Neither relationship can develop openly and naturally as the girls' fathers would be in opposition.
- Bea is already engaged to a young man of privileged background and wealthy family and Julián dare not approach Penélope's father, knowing that Penélope is far above him in terms of social class.
- As a result, both relationships grow in secret and both fathers react violently when the truth comes to light.
- Both girls become pregnant and Sr Aguilar beats Béa when he learns what has happened, causing her to leave the family home and to hide in the ruin of the Aldaya's old house.
- Penélope too is beaten by her father and locked in her room to die alone giving birth to the baby.
- Julián only learns of Penélope's fate years later and is driven mad by the knowledge but resolves that Daniel shall not endure the same outcome.
- This is where the main difference lies: Daniel marries Bea, their child is born, Bea's father grudgingly accepts Daniel as his son-in-law and the couple are happy in their marriage.

0 6 . 2

Comenta la relación entre Daniel y su padre, el señor Sempere.

Puedes mencionar:

- su amor por la literatura
- su relación cuando Daniel es un niño
- momentos de tensión entre padre e hijo
- su relación cuando Daniel es mayor.

[35 marks]**Possible content**

- Sr Sempere is an avid reader and passes his love of literature on to his son.
- The bookshop owned by Sr Sempere becomes the backdrop for much of Daniel's life and the two work companionably there together.
- It is Daniel's father who introduces him to the cemetery of lost books thereby propelling him into the story of Julián and changing his life forever.
- Father and son are very close when Daniel is young as Sr Sempere has to be both father and mother to the boy, when his wife dies of cholera when Daniel is only three.
- He encourages Daniel's early attempts to write and promises to buy him the costly Montblanc Meisterstück pen that Daniel covets.
- The first time that Sr Sempere voices his disapproval of Daniel's actions is after he has observed his growing, unhealthy, obsession with Clara Barceló.
- Daniel is now 14 and experimenting with greater independence; his father does not forbid his actions but is angry that Daniel has let him down by giving away the book and warns him that the relationship is not appropriate.
- When Clara fails to turn up for Daniel's birthday, his misery leads Daniel to disregard his father's feelings and he stays out all night, leaving his present unopened.
- Yet Daniel's father does not reproach him on his return to the house, despite his fear for his safety. To Daniel's deep shame, the present is the long-coveted pen which his father presents to him with genuine joy.
- Sr Sempere trusts his son enough to take in the 'beggar' Fermín and give him a job on Daniel's recommendation.
- He also encourages the relationship with Bea, giving him time off and offering him money if he needs it.
- The love of Sr Sempere for his son is evident; he is distraught when Daniel receives the letter recruiting him to fight in the war.
- He cries with relief when Daniel wakes after being shot, having slept in the chair by his bed for seven nights and their relationship is strong enough for Sr Sempere to continue to live with his son, even after he marries Bea.

0 7

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

0 7

. 1

Compara a los dos hermanos, Nicolás y Jaime. ¿Consideras que son polos opuestos?

Puedes mencionar:

- sus ideas políticas
- su relación con Amanda
- su relación con Alba
- sus objetivos.

[35 marks]

Possible content

- Jaime believes in social justice and fairness; his style of living is austere despite the fact that he comes from a wealthy family.
- Jaime is friends with socialists and communists, and his friendship with the president costs him his life.
- Nicolás is not involved politically, although he likes to think of himself as a liberal.
- When he finds out that Amanda is pregnant, Nicolás wants her to have an abortion.
- He uses her but does not love her. He just feels guilty that she is pregnant.
- Jaime cares deeply for Amanda, and that's the reason he performs the abortion.
- Jaime allows Alba to read his books on medicine and social justice.
- Jaime's relationship with Alba is very close, almost verging on romantic.
- Nicolás likes to talk to Alba about his adventures, but his relationship is not as deep.
- Nicolás' aims are to invent things, and have a wide range of experiences.
- His pursuits are varied, from teaching flamenco to flying a hot air balloon.
- Jaime wants to help others through his career.
- In the end he renounces his name because he views it as a symbol of oppression.

07.2

Considera lo que nos enseña el autor sobre el papel de las mujeres en la sociedad de la época.

Puedes mencionar a:

- Blanca
- Férula
- Tránsito Soto
- Alba.

[35 marks]

Possible content

- Blanca is the daughter of a wealthy family and expects a certain level of comfort. Although she loves Pedro Tercero, she is not willing to renounce the comfort of her life in order to live with him.
- When she gets pregnant, she is willing to accept Jean as her husband, and follow the expectations of society.
- Blanca fulfils the female stereotype of a woman. The only work she does is creating figurines to sell; she does not work outside the house.
- Férula represents the stereotype of a woman who serves the male members of the family.
- Her role throughout the novel is to care for others (first her parents, then Clara) and when this is no longer possible, her life is aimless.
- Férula foresees what the future will bring to Esteban; the role of predicting events is only fulfilled by female characters in the novel. Tránsito represents the other type of woman in society: the woman that men use but don't marry.
- Tránsito is not presented as somebody who is abused: her career is her own choice.
- Tránsito is presented as stronger than other characters, male and female.
- Alba represents a more modern type of woman, but who is still in touch with the female characteristics that all female characters share in the novel.
- As the novel continues, she grows in strength; she is capable of risking her life to save others. Her bravery is different from that of men, but equally strong.
- At the end of the novel, she is presented as strong enough to look to the future with hope. She sees herself as a mother and her relationship with her daughter is very strong, even before she is born.

0 8**Rimas – Gustavo Adolfo Bécquer****0 8 . 1**

Considera cómo presenta Bécquer el fin de las relaciones y las emociones que siente el poeta como consecuencia.

Puedes mencionar:

- la indiferencia
- el orgullo
- el poder del amor de una mujer
- las recriminaciones.

[35 marks]**Possible content**

- Some relationships end coldly and all former intimacy is lost, as Bécquer witnesses the indifference of a former love.
- In Rima LX he meets the woman he once strolled with, her head upon his shoulder, and when introduced, she remarks, her face like a mask, that they may have met before.
- In Rima XLVI Bécquer compares his own condition, that of a walking corpse, to that of his former beloved who cold-bloodedly betrayed him and happily carried on her way.
- Other relationships fill Bécquer with regret that an opportunity was lost.
- In Rima XXX he regrets how pride prevented her from crying at their break-up and how, consequently, he refrained from speaking.
- Again he blames pride in Rima XXXIII when he admits that pride or dignity on both sides came between him and his beloved.
- It is invariably the woman who has brought the relationship to an end and in some cases Bécquer's love endures so his grief is that of an unrequited love.
- In Rima XXXVI he talks of loving her so much still and of the marks she has left on his heart.
- In Rima XXXIX Bécquer tells of a woman who is heartless and incapable of love, yet for all her faults he is smitten by her beauty.
- On other occasions Bécquer is embittered by the break-up of a relationship and lists the failings of the woman he once loved.
- In Rima XXXV he criticises her shallowness, saying she had no real understanding of him.
- In LXV he bitterly remarks how his beloved manipulated him, holding his heart in her hand but never in her own heart.

0 8 . 2

Considera qué es lo que hace feliz a Bécquer, según sus Rimas.

Puedes mencionar:

- el sentimiento de estar en armonía con la naturaleza
- los momentos perfectos con su amada
- la belleza de la naturaleza
- el poder del poeta.

[35 marks]**Possible content**

- When Bécquer is in love, he feels as if all of nature is his ally and that he becomes part of it.
- In XVI he feels himself part of the breeze that caresses his beloved and in XXIV his union with his beloved is couched in terms of the joining of two flames, two notes that become a chord and two waves that meet together on the shore.
- Rima VIII finds Bécquer close to nature and feeling he can step inside it and become one with the clouds and the stars.
- Some very short Rimas demonstrate the ecstatic joy that Bécquer feels having experienced a moment of perfect love.
- He can be driven to joy through a chance encounter such as in Rima XVII when the object of his affection simply looks at him, or when his beloved rests on his arm, flushed from the dance in Rima XVIII.
- Rima XXIX captures a moment when he and his beloved are looking at a book, their heads bent closely together, oblivious of what is in front of them and conscious only of their nearness.
- Rima IX represents Bécquer at his happiest when he loses himself in the moment as dawn over the river creates a beautiful sunrise.
- In Rima IV he claims that poetry exists in nature itself, in light on the waves, in springtime and in the gold of the sun on the clouds.
- In Rima VIII, Bécquer describes how he is inspired by nature in the form of a glorious sunrise or a starry night.
- The same poem finishes with Bécquer claiming that this affinity with nature and the inspiration it brings him link to something divine within him.
- Rima III describes at length the tenuous emotions and ideas that the poet desires to capture and rejoices in the reason and the wit that is able to portray them in words.
- Rima V contemplates the very essence of poetry that is channelled into the poet, as only he can turn this essence into words.

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

Comenta cómo las decisiones políticas al final de la guerra afectan a los personajes de la obra.

Puedes mencionar:

- los trabajos y la educación
- el matrimonio y el divorcio
- el dinero
- la detención de los republicanos.

[35 marks]**Possible content**

- Republican supporters are removed from the posts and replaced with Nationalists; Don Luis loses his job and Pablo's father is given a prestigious post.
- The best jobs are saved for the Nationalists; we hear how Pablo's brothers are going on to become a pilot and a doctor and Luisito becomes an errand boy.
- Those who were persecuted in left-wing areas, such as Don Álvaro, the religious sculptor, now have a reversal of fortune.
- Exams are reserved for Nationalist soldiers and others are made to wait before they can qualify – Luis cannot retake his Physics exam but Pablo starts an engineering course.
- Maluli's family has the money and the opportunity to send her abroad to complete her education.
- All marriages and divorces that took place in left-wing areas are declared invalid.
- This means that Manolita married Julio in vain; she is no longer a respectable widow but an unmarried mother.
- Basilio uses the declaration to abandon María and the bickering couple Don Simón and Doña Marcela are still married.
- Large numbers of banknotes with certain serial numbers are declared invalid because they were printed in left-wing held areas.
- This means that all the money Don Luis and his family had set aside is now worthless.
- Those accused of actively engaging in Republican activities face investigation and possible imprisonment.
- Pedro is still detained in a concentration camp and his release is uncertain.
- Because of his collectivisation of the Bodegas, Don Luis is to be investigated and may be imprisoned if found guilty.

0 9 . 2

Comenta los cambios en el personaje de Manolita y considera por qué cambia.

Puedes mencionar:

- sus opiniones sobre su trabajo
- su actitud hacia el matrimonio
- su actitud hacia Julio
- las razones por las que cambia.

[35 marks]

Possible content

- Initially Manolita is presented as a modern and independent young woman with liberal views.
- She wants to earn her own wage and is indifferent to society's attitude to 'artistas'.
- She is strong enough to disregard traditional views, scandalising the neighbours with her photo in *Cinegramas*.
- She conducts her relationships with a similar disregard for what people might say and becomes pregnant by a soldier.
- After his death in action she reveals that she would not have married him but they would have lived together, as neither believed in marriage.
- Julio, next door, is in love with Manolita but she ridicules him behind his back and laughs at his notes to her.
- She sees him as weak, rather pathetic, and dependent on his mother.
- After her baby is born, we see her again and are astonished to discover she has married Julio.
- Initially she only had herself to be concerned about and was convinced she could handle any disapproval from society.
- Furthermore, she felt secure in the knowledge that society was becoming more liberal – she had already seen the legalisation of divorce, for example.
- However, with the Nationalist victory, society's views are reverting to the traditional ways and Manolita seeks to protect herself and her child from the stigma of being a single mother.
- Now she can see the positive side of Julio: he is a steady and respectable young man, who loves her, and who can provide the security she now needs.

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

Considera cómo cuida Santi a los niños más vulnerables a su alrededor.

Puedes mencionar a:

- Begoña
- Valentín y Manolín
- Tomás
- André.

[35 marks]**Possible content**

- Santi takes his role as older brother seriously, being strong for Begoña despite his sadness.
- He pleads with Don Segundo not to split them up to different homes.
- He ensures he visits Begoña regularly at the Bogaerts' house to assure himself of her well-being.
- When Valentín's father dies, Santi offers to break the news to him – he feels he would do it more sensitively than Don Gregorio.
- He changes beds to be next to Valentín and keeps a comforting hand on his back throughout the night.
- Seeing Santi's care of Valentín, Manolín trusts him with his request to be buried in San Vicente and Santi promises.
- Sensitive to the feelings of others, Santi understands that Tomás's misery is due to shame at wetting the bed, not fear of Mme Jacquot.
- He cannot bear the cruelty and injustice that Tomás suffers and must retaliate on his behalf.
- He confronts Mme Jacquot to protect Tomás, risking bringing her violence on himself.
- In a moment of impatience, Santi refuses André permission to leave with them as he is Belgian and 'not one of them'.
- He soon repents, knowing André receives no visitors and seems to have no friends.
- Santi organises a meeting with all the Spanish boys and convinces them to make André an honorary Spaniard; to his delight, he becomes Andrés.

1 0 . 2

Considera las experiencias positivas y negativas de Santi mientras está fuera de España.

Puedes mencionar:

- la distancia de su familia y su país
- las situaciones difíciles que afronta
- lo que aprende
- sus amistades y sus éxitos.

[35 marks]

Possible content

- He is thousands of miles away from his parents and elder brother and misses them deeply.
- He feels like a rootless tree that finds itself far from the land to which it belongs.
- He misses his village and his region.
- He has a difficult experience when the Dufours try to turn him into the son they never had.
- He faces prejudice and discrimination from people like Mme Jacquot and the History teacher at the Ateneo.
- He has to face the harsh reality of death without his family around him: he hears of the demise of his own uncle, the father of Valentín, and is present when fellow pupil Eusebio dies.
- Through his experiences, he learns and develops many useful skills, as well as reading widely and starting to write.
- He learns leadership qualities and how to give heart and hope to those who are suffering.
- He develops the ability to organise events and people and, furthermore, learns a new language.
- He meets a range of kind and generous people who enrich his life.
- His relationship with M Bogaerts, Don Segundo and Don Dámaso is one of mutual respect and liking.
- He earns the respect of the other evacuee children who see him as a fair and mature boy who will defend them and stand up for them if needed.

1 1

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

1 1 . 1

Comenta el personaje de la esposa del coronel. ¿Cómo intenta hacer frente a sus dificultades?

Puedes mencionar:

- su enfermedad y su debilidad
- su preocupación por la muerte
- sus habilidades domésticas
- el conflicto entre su orgullo y la supervivencia.

[35 marks]**Possible content**

- She can appear frail at times; the colonel feels she is almost translucent in the morning and gains solidity as the day goes on.
- She has frequent bouts of debilitating asthma that leave her bed-ridden.
- The doctor jokes that she will outlive the rest of the town but gives her medication and prescribes a special diet.
- Her illness sometimes means that she has time to dwell on darker thoughts and this makes her sombre and uncommunicative.
- At these times, she loses her habitual energy and thinks of things like dying in the dark.
- The death of her son also occupies her thoughts, as does her duty to give her condolences to the mother of the dead bugler.
- However, when her bouts of asthma recede, she constantly amazes the colonel with what she can achieve.
- He praises her ability to be creative with what little food they have and to manage to feed them each day.
- Her domestic skills mean she can cut hair and make new clothes from old, ensuring they both maintain their appearance.
- There are a number of times in the novel when she seems stronger in character than the colonel because she is more prepared to swallow her pride in the name of survival.
- She has regularly asked for credit in the shops and has tried to sell their last possessions – the clock and the picture.
- To the colonel's shame, she has even been to the priest to attempt to pawn their wedding rings.

1 1 . 2

Considera la importancia de los símbolos usados por el autor en la novela.

Puedes mencionar (a):

- la carta
- el gallo
- Agustín
- el clima.

[35 marks]**Possible content**

- The letter reflects the undying optimism of the colonel as he is sure he will still be alive when the pension letter arrives.
- It also emphasises the uselessness of the pension system and other bureaucratic issues as men who have fought for the country are left without the pension that is owed to them.
- The arrival of the post flags up the isolated nature of the town as it only receives mail once a week, and it has to arrive by sea.
- The cock is symbolic of the violent nature of the society as it is a constant reminder of the brutality of the cockfight and the fact that Agustín was shot down at the cock fight.
- The cock is also symbolic of the colonel's hopes and dreams and he insists on keeping it, convinced it will win the fights in January.
- It also has become a source of hope and pride for the locals and a sign of life in this otherwise lifeless town.
- Agustín is a reminder of the underground resistance movement who print and circulate news pamphlets to get round the censorship of the press.
- He is also symbolic of the violence just beneath the surface in the town. When the colonel is caught in the police raid in the billiard hall, he comes face to face with his son's killer.
- He is also a reminder of the poverty facing the colonel and his wife, who survive from the proceeds of the sale of Agustín's sewing machine.
- The climate is a constant torment to the colonel and the townspeople and it contributes to the portrayal of a lifeless town, motionless in the heat.
- The rain and humidity remind us of the state of health of the colonel and his wife, both of whom suffer in the damp.
- The rain emphasises the poverty of the couple as the rain leads to leaks in the roof that they cannot afford to repair.

1	2
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El laberinto del fauno – Guillermo del Toro

1	2	1
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Considera el personaje del Doctor Ferreiro y la impresión que da al espectador.

Puedes mencionar:

- su personalidad
- sus creencias
- su relación con el Capitán Vidal
- su relación con los maquis.

[35 marks]**Possible content**

- The doctor is a caring and compassionate man who helps the sick, the wounded and the pregnant Carmen.
- He is depicted as a selfless character and, due to his caring nature, the audience empathises with him.
- Indeed, the audience cannot help but feel sadness when he is shot and killed.
- Doctor Ferreiro does not believe in simple obedience; he refuses to obey Captain Vidal at the end and he is killed for his lack of obedience.
- Doctor Ferreiro clearly believes that helping the rebels is the right thing to do; he does not obey due to his strong principles.
- He sometimes does obey as he is forced to provide treatment for Vidal's men and is the Captain's personal doctor. He realizes sometimes you have to obey to hide the bigger disobediences.
- Whereas everyone is terrified of Vidal, the Doctor refuses to follow his orders.
- He criticises Vidal for making his wife travel in such a late stage of pregnancy.
- He is duplicitous in his work for Vidal; he is working with the rebels.
- He treats the rebels for their injuries and supplies them with antibiotics; he does this at great risk to his own life.
- He shows compassion towards the tortured rebel, whom he euthanises, to stop the pain.
- The fact that he puts the life of others above his own in this case serves to show the audience how brave he is.

1 2 . 2

“El miedo está presente en toda la historia”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar a:

- el Capitán Vidal
- Ofelia
- Carmen
- Mercedes.

[35 marks]

Possible content

- Captain Vidal demands ultimate obedience from all the characters in the film and does this by engendering fear in all the characters.
- He is fearful of losing his power and goes to great lengths to ensure he maintains power.
- His treatment of the two poachers and their consequent murders serve to heighten the ambience of fear within the film.
- Ofelia is fearful of the situation she finds herself in to such an extent that she creates a fantasy world to escape this frightening reality.
- Ofelia is fearful for her mother’s health and does her best to care for her.
- Ofelia is also fearful of Captain Vidal and what will happen to her new brother to such an extent she tries to kidnap him.
- Carmen is so fearful of what will happen to her and Ofelia she marries Captain Vidal.
- She is acutely aware of the need to obey the Captain; fearful of the repercussions that he may take.
- Her anger towards Ofelia emanates from her fear of what will happen if Ofelia does not fall in line.
- Mercedes’ fear for the future leads her to feel the need to rebel and help the maquis. She is not rendered impotent by fear.
- She fears what will happen to her brother Pedro, who is hiding in the woods.
- She is afraid for Ofelia and acts as a mothering figure towards her, again fearing what Vidal may do to the young girl.

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

Considera el personaje de Koldo. ¿Cómo cambia a lo largo de la película?

Puedes mencionar:

- su personalidad
- su importancia en el desarrollo del argumento
- su relación con Amaia
- su relación con Merche.

[35 marks]**Possible content**

- Koldo is a proud man both in the way he loves his regional identity but also in his masculinity and the way he treats others.
- Koldo can come across as emotionally cold and as such the audience could find it difficult to warm to him.
- He can appear as someone who prefers his own company; he prefers to spend long periods away at sea alone.
- Koldo is important to the plot as his return is the catalyst to drive the narrative forward.
- Indeed, it is his pride and expectations which cause Amaia to lie and involve other characters in her deceit.
- His acceptance and consequential character development allow the film to reach its happy ending.
- At the start of the film Amaia's father has been absent for six years and so is not aware of the break up; the audience could interpret this as him being selfish and uncaring.
- The initial meeting between Amaia and Koldo is not one full of hugs and kisses but rather a more formal reaction from the pair showing him as a distant father.
- Amaia finally gives her father a hug towards the end which suggests a closeness and rapprochement in relations – Koldo has changed and is now more likeable for the audience.
- Merche successfully deceives Koldo and he falls for her charms; she seems to be able to defrost the cold interior making him more likeable for the audience.
- Merche points out to Koldo his lack of tolerance, bad humour and often lack of concern for Amaia's true happiness – she opens his eyes and this has a positive impact.
- In this way Merche sees Koldo as the audience does and is able to change him and as a consequence the audience's perception of him.

1 3 . 2

Examina el impacto que tienen las mentiras en la película.

Puedes mencionar:

- las relaciones
- la comedia
- los estereotipos
- las consecuencias en los personajes.

[35 marks]**Possible content**

- Relationships in general in the film are not damaged by the lies; they are white lies usually done with good intentions to protect the feelings of other characters.
- The lie between Merche and Koldo about Merche's husband when revealed only serves to bring them closer.
- Rafa and Amaia's lie about being a couple eventually leads to them being together.
- Lies are used in the film as an instrument of comedy to make the audience laugh, for example, Rafa's lie about being a Basque terrorist in the jail.
- Rafa also lies about his regional identity and having eight surnames which provides a comedic episode in the bar when he meets Koldo.
- Lies are often based around regional stereotypes of Basques and Andalusians. They are employed to make the lies believable.
- In order to make Rafa's lies more believable he loses his Andalusian accent and adopts a Basque one.
- Rafa's lies are meant to improve the situation of the characters but he needs to adopt more and more stereotypes to be convincing.
- Amaia uses lies to protect her father from discovering the truth of her recent break up.
- Merche lies to protect Koldo; she does not tell him of her nationalistic husband.
- Many of the characters are adept at lying and seem to prefer to lie rather than tell the truth, if it will spare someone's feelings.

1	4
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María, llena eres de gracia – Joshua Marston

1	4	.	1
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Examina el papel de los hombres en la película.

Puedes mencionar a:

- Juan
- Franklin
- Don Fernando
- los narcotraficantes.

[35 marks]**Possible content**

- Juan is not very understanding of María's situation when she tells him she is pregnant.
- He displays traditional values suggesting María should marry him despite them not being in love.
- He refuses to move to her house as he thinks it would be shameful for him which reinforces notions of a patriarchal society.
- Franklin has a negative impact on María. He introduces her to the world of drug trafficking.
- He plays the role of the tempting devil who tempts María; he sees her as a means to an end.
- He lies to María and uses flattery and mistruths to manipulate her.
- Don Fernando helps María find accommodation and others in a similar situation. He offers her real guidance.
- It could be argued that Don Fernando is the only male protagonist who is portrayed in a positive light.
- He shows solidarity towards the Colombian immigrants; he is one of the few male characters who shows empathy towards María.
- The drug traffickers treat women as if they are animals and indeed are happy to kill them if needs be.
- They show women little respect as can be exemplified in the scenes in the hotel.
- They do not see the women as equals which exemplifies the theme of machismo in the film.

1 4 . 2

Examina el tema de la pobreza y su impacto en los personajes.

Puedes mencionar (a):

- la familia de María
- María
- la droga
- el final de la película.

[35 marks]**Possible content**

- María's family do not have much money and so María is sent out to work in the factory. Her own dreams are quashed by poverty.
- The lack of money in the family leads to conflict in the family, especially when María walks out of her job.
- Tensions are also increased in the family as the family is unable to afford a larger house to accommodate them all.
- Drug trafficking seems to be the only option for María to escape poverty in Colombia.
- María's desire to escape poverty leads to her risking the life of her unborn child by acting as a drug mule.
- She is also risking her own death by doing this. The potential capture by the authorities, not to mention the treatment by the drug traffickers, just shows how much she wants to leave poverty behind.
- Being a drug mule is seen by many of the characters as an escape from poverty.
- The success of the drug trade in the USA and the success of other Colombians serve to fuel this option as a viable alternative to poverty in Colombia.
- The desire to escape from poverty can lead to death, as exemplified by Lucy's fate.
- At the end of the film, when María chooses to stay in the USA, it is due to the fact she believes they will have a better life there.
- Emigration out of Colombia seems to be the only option to escape poverty.
- Although María decides to stay in the USA, there is no suggestion that her poverty will cease to exist.

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

“El pasado de los personajes influye en su comportamiento en el presente”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar a:

- Raimunda
- Irene
- Agustina
- Sole.

[35 marks]**Possible content**

- Raimunda is haunted by the abuse she suffered as a child; this serves as inner conflict for her as it appears she has told no one what has happened.
- When Paco attempts to abuse Paula, these memories resurface and her role as a protective mother is heightened by her past.
- Due to the abuse she suffered in the past, her negative experience of men leads her to turn to other women for support.
- Irene’s guilt over what happened to Raimunda initially serves to prevent her reconciling with her daughter.
- Her fury over what has happened in the past leads to her killing her husband and going into hiding to prevent exposure.
- This cruel lie means she is not involved in her daughters’ lives and is forced to miss out on what is happening to them.
- Agustina is desperate to know what has happened to her mother in the past and this tortures her.
- This leads her to making questionable decisions such as appearing on the TV reality show to find out what happened.
- She suffers due to Irene not telling her what she did, although Irene returns to care for her when she is sick, potentially making amends for the past.
- Sole’s husband has left her, and she does not know where he is; she is forced financially to run an illegal hair salon.
- Raimunda’s past abuse is something which prevents Sole from understanding her sister’s behaviour sometimes.
- Irene’s disappearance also means that Sole is lacking in a mother figure. The characters cannot escape what has happened in the past.

1 5 . 2

Examina la importancia de las tradiciones y las supersticiones en esta película.

Puedes mencionar:

- la muerte
- los fantasmas
- la vuelta al pueblo
- la vida en el pueblo.

[35 marks]**Possible content**

- The opening scene, which depicts the women cleaning the gravestones, shows the importance of caring for dead loved ones and preparing their own tombs.
- During the funeral there are set traditions where women pray together and the men remain outside.
- Death is something which the characters do not fear, as they do not see it as the end, due to their religious beliefs.
- The characters have a strong belief that there are ghosts in the village; no one doubts.
- Sole's belief in ghosts means that she accepts the "return" of her mother without question.
- She also does not challenge the belief that Agustina tells her that that the appearance of dead people in the village is normal and they return to help the ill or to settle something unfinished.
- The return of many characters to their native village shows the importance of the traditional life and their need to return.
- The traditional food prepared in the village is enjoyed by the characters in Madrid who often bring it back from their trips.
- The mention of the fact women live longer in the village shows that superstitions are taken seriously by the characters.
- Similarly, the characters mention the impact of wind, personifying it having a spiritual impact.
- The life in the village seems to have kept more of the traditions when juxtaposed with life in Madrid.
- Expectations of traditional behaviours, such as the funeral, are expected of the characters who live in the village.

1	6
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Abel – Diego Luna

1	6
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1

Explora la relación que tiene Abel con su padre, Anselmo.

Puedes mencionar:

- la ausencia de Anselmo
- el regreso de Anselmo
- la enfermedad de Abel
- si Anselmo es un mal padre.

[35 marks]**Possible content**

- Anselmo's decision to abandon Abel and his family could be interpreted as the source of Abel's illness.
- Abel assumes the role of father in the film due to Anselmo's absence.
- Abel mimics the masculinity he has experienced from his father in the past, but he is unable to recognise him upon his return.
- When Anselmo returns he tries to buy the love of Abel with expensive gifts.
- When he returns he shows little paternal instinct towards his son and seems more annoyed by his patriarchal role being usurped.
- Abel is unable to accept the return of his father; the relationship is so damaged he cannot accept the truth.
- When Abel finds the photos of Anselmo and sees Paul's need for a father he becomes the father figure to fill the void; his illness does not allow him to see things clearly.
- Anselmo does not like that his son has taken on the role of "father". His masculinity being damaged is of more concern than his son.
- Anselmo is the only member of the family to see the situation is not helping Abel's illness.
- This acceptance of the truth could be seen as an indication that he is a good father.
- Anselmo is a good father when he saves Abel from drowning in the swimming pool.
- Anselmo threatens Cecilia with sole custody of Abel and his brother and sister; he does not put Abel's needs above his own and is therefore a bad father.

1 6 . 2

“La representación de la sociedad mexicana en esta película es negativa”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar (a):

- los hombres
- las mujeres
- la familia
- la pobreza.

[35 marks]

Possible content

- The portrayal of Anselmo as a sexist male who expects his wife to be dutiful and obedient shows a negative representation of men in society.
- Anselmo is furious with Cecilia when he suspects her of being unfaithful. He has his own mistress which shows the double standards of Mexican society.
- Macho Mexican cowboys are shown on the television, which reinforces patriarchal ideologies in Mexican society.
- Cecilia is portrayed as a strong Mexican woman, almost heroic and steadfast in her approach, and could therefore be portrayed as a positive representation of females in society.
- In the film the director implies it is not uncommon for Mexican men to get drunk and treat women as sexual objects.
- Mexican women are portrayed as expecting to be in the home to provide nurture and food to their children and husband. They do not seem to have a role beyond this and their happiness is second to those of men.
- The family seems isolated in the film; they seem to have few friends and the Mexican authorities seem to offer them little help.
- Cecilia's desire to keep the family together and its importance can be interpreted as a positive representation of the family in Mexican society.
- The family unit comes together to try and help Abel overcome his illness, again showing a positive representation.
- Cecilia struggles to find money to pay for Abel's medicine; the family suffer financially.
- The family live in a dilapidated house with little money, having to sell possessions to survive.
- The poverty of Mexican society is juxtaposed with the luxury gifts that Anselmo brings.

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

Examina cómo se presenta el tema de la religión en la película.

Puedes mencionar (a):

- la actitud de Blanca
- el sacerdote en la prisión
- la actitud de Doña Carmen
- las chicas en la prisión.

[35 marks]**Possible content**

- Blanca is presented as deeply religious, with a very strong faith.
- She is presented very positively, and as an example of what the behaviour of somebody with faith should be like.
- Even though she is unjustly accused, this does not make her want to reject her faith: she believes until the end.
- The priest in the prison is presented as being completely on the regime's side. He shows no compassion or empathy.
- He celebrates Mass in the prison but is not concerned with the reality of the inmates' lives.
- At the end, he blackmails the girls into confession: their families will not receive their final letters if they don't confess.
- Doña Carmen is presented as religious: she singles Blanca out because of her beliefs.
- Doña Carmen is shown taking active part in the Mass, and valuing Blanca for her musical contribution.
- She uses religious phrases to encourage Blanca and says that the Lord will help her situation.
- The girls in the prison never display any faith or religiosity.
- They collect mice in order to let them loose during Mass in order to disrupt the service: it is only a harmless prank, but it shows that they do not believe in the service.
- When asked about their religion when they are admitted to the prison, some say that they have no religion, but they are made to write Catholic on the form: no other belief system is allowed.

1 7 . 2

Considera el comportamiento de los personajes con autoridad en la película.

Puedes mencionar a:

- el Capitán Fontenla
- Doña Carmen
- el abogado defensor
- el padre de Adelina.

[35 marks]**Possible content**

- The Captain abuses his power in order to achieve his objectives; he is presented as a sadistic character who enjoys torture.
- He uses lies in order to trap those he is in pursuit of, and he is also prepared to use people and induce them to betray others.
- He knows some of the accusations being made are not true, but he is not worried about punishing innocent people for crimes they did not commit, in order to create an atmosphere of terror and submission.
- Doña Carmen is presented as aloof at the beginning; she has a duty to perform and is prepared to fulfil it.
- Blanca changes her; she realises that this is not a woman who deserves to die.
- She does not have any real authority; she writes a letter of recommendation for Blanca, but it doesn't change the outcome of her sentence.
- The lawyer for the defence is completely powerless; although he is playing the role of defending the accused, there is nothing he can do in their defence.
- The only thing he is able to do is to beg for clemency, so that the death penalty is commuted.
- On previous occasions, clemency has been granted, but on this occasion, he does not even achieve that, and the girls are executed.
- Adelina's father is a Guardia Civil commander, who had authority over the men under him. When the regime changes, he is stripped of all his authority. He loses his job and does not know that the future will hold.
- The most important thing for him is to fulfil his duty. When the captain asks him to bring his daughter, he brings her.
- He realises too late what her fate will be and lacks all authority to avert it.