



A-level
SPANISH
7692/2

Paper 2 Writing

Mark scheme

June 2022

Version: 1.0 Final



2 2 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

Analiza el tema del miedo en la obra. ¿Qué impacto tiene en las acciones de los personajes?

[40 marks]**Possible content**

- The society represented in the play is a society ruled by fear. Most characters fear something, and this fear determines their behaviour.
- Although Bernarda likes to present herself as fearless, her whole life is ruled by fear. She is afraid that society will judge her, and that her daughters will not live up to the standards she expects of them.
- It is this fear of society's judgement that pushes her to behave in the way she does. It makes her try to control all her daughters' actions and it prevents her from being able to show any degree of sympathy towards them.
- Adela's fears are very different from her mother's. She is afraid of not being able to experience passion and to live her life to the full.
- This fear provokes her behaviour towards Pepe: although she knows that he should be 'off-limits', she still presents herself to him almost naked at the window, in order to attract him.
- At the beginning of the play, her fear of Bernarda affects Adela's behaviour but, as the play progresses, her fear of being trapped becomes more powerful.
- Poncia is another character who is afraid of gossip. She does not want to work in a house where there is scandal.
- This fear of gossip pushes her to try and solve the situation within the house. She tries, without success, to make Adela give up Pepe, or at least to wait until Angustias dies.
- Although Poncia has been working for the family for 30 years, it is not affection that makes her try to console Adela, it is fear of scandal.
- There is one character who does not seem afraid of anything: Pepe el Romano. He is prepared to marry Angustias for her money, even though he does not love her. He also has a relationship with Adela.
- Pepe is not presented as someone scared of the consequences that his actions will have. In this sense, he is quite a ruthless character. As a man, he will be able to continue with his role in society even if he is found out, but he knows what the consequences for Adela will be.

or

0 1 . 2

“En *La casa de Bernarda Alba*, Lorca explora el conflicto entre la sociedad y las necesidades de los individuos”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Society in the play is always in conflict with what individuals need.
- Adela is presented as a young woman who needs to escape the constraints of her life. However, when her father dies, she is obliged to go into mourning, which will make it impossible for her to pursue her desires.

- The needs of women are not important in this society. The only role they are allowed to play is that of wives and mothers (or as prostitutes, and therefore outside society). When a woman does not fulfil either of these roles, she enters into conflict with society.
- It could be argued that it is only women who are in conflict with society because of their needs. Society is happy for men to fulfil their needs, and behaviour that is forbidden for women is in fact condoned for men.
- Lorca presents a society in which men can fulfil their sexual needs with prostitutes, a behaviour condoned and even expected by society. This satisfaction of sexual needs is not open to female members of society.
- However, there are also elements of conflict between society and the needs of men. Men have very specific roles that society expects them to play and they are not allowed to deviate from these roles.
- Pepe el Romano is expected to marry someone of a certain economic and social status. His own inclination would be to marry someone like Adela, but she would not bring to his family the dowry that Angustias has.
- Bernarda is presented as another character in conflict with society. Both her behaviour and her treatment of her daughters are determined by what she perceives society will think of them if they fail to comply with social norms.
- In Bernarda's case, her needs are completely irrelevant: society does not care about her needs as an individual.
- The society depicted in the play is one in which there is strict adherence to social levels. The poor are treated badly by those of a higher social standing (even servants), and their needs are not taken into consideration at all.
- The separation between social levels is also evident in Bernarda's treatment of Enrique Humanes. He is not permitted to marry Martirio and fulfil her need to become a wife and mother, because he is perceived to belong to a lower social level.
- The society that we see in the play is ruthless and shows no compassion for individuals' needs.

0 2

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

Either

0 2 . 1

Analiza cómo se presenta a la Iglesia en la novela.

[40 marks]

Possible content

- The society represented in the novel is one in which the Church holds a lot of power and authority over society, although this power is not always used in the most appropriate way.
- The reason why Santiago gets up early after the wedding and dresses up is because the bishop is coming to the village, and he wants to see him.
- Santiago is described in the book as being mesmerised by the pomp and mystery of religion. Although he does not truly have any faith, the bishop holds an undeniable attraction for him.
- The same could be said of the villagers: although they know that the bishop will not make any effort for them, they still get ready and give presents to him for his visit.
- This shows that the Church has enough power over them to persuade them to provide presents and homage, without any real expectation to get anything back.

- The priest in the novel is a completely ineffective character who could have prevented the murder, but he is too wrapped up in his preparations for the bishop's visit to do anything about it.
- Clotilde Armenta tells everyone in authority about the twins' intentions in order to try to prevent the murder. The fact that she tells the priest shows that she believes he has the authority to stop the murder.
- When Santiago dies, Father Amador is given the job of performing the autopsy on Santiago. This is, once again, a job that he will perform very badly. His status as a priest counts more than his scarce knowledge of anatomy learned in just one term in medical school.
- After the twins commit the murder, they run to the church for protection. In this society the church building still represents a place where someone who is being persecuted will find a refuge.
- The defence that the twins use when they talk to the priest is that "*ante Dios y ante los hombres*" they are innocent. The twins see God's law as above man's law, and their final acquittal confirms their belief.
- Father Amador appears unconcerned about the physical well-being of the villagers. He states that all he can do for Santiago is pray for his soul, when in fact, he could have prevented the death.
- Every aspect of religion is presented in a negative light in the novel. Religion has a strong hold on most members of the community. Both the bishop and the priest have authority in society, but they only use their authority to their own advantage, and not for the good of the community.

or

0 2 . 2

Analiza las normas de la sociedad que afectan al destino de los personajes en la novela.

[40 marks]

Possible content

- The society depicted in the novel has power over many aspects of the characters' lives, and it affects what they are able to do.
- The society depicted is one in which the defence of one's family's honour is the most important aspect.
- When the twins learn that their sister has lost her virginity, they know that society expects them to kill the culprit.
- The twins do not feel that they have the option to choose otherwise: once their sister has named the guilty person involved, they need to kill him. Santiago's destiny has been sealed because of the expectations of this society.
- Another aspect in which society determines the character's destiny is in marriage.
- Men are expected to make a marriage worthy of their level in society. For example, Santiago is going to marry Flora Miguel, even if there is no affection between them. He is expected to marry someone of the appropriate rank who will further his status in this society.
- However, women's destiny is to marry whoever their family deems appropriate for them, without any reference to love. Women are "*criadas para sufrir*" and they know their destiny does not include happiness in marriage.

- Economic status will determine the individual's destiny in this society. Women of a lower status who do not have a man to protect them are destined to be abused and attacked.
- Divina Flor is described in the novel as destined for Santiago Nasar's bed. Because of her lack of economic status, she does not have any say in this. Her destiny is sealed before she is even born, due to the destiny of her mother with Santiago's father.
- The twins' final destiny is determined by society's belief that their crime was justified.
- In the trial notes retrieved, it is clear that no evidence was found at any point of Santiago's guilt. A series of coincidences and decisions by different people lead to the death of an innocent man.
- However, the twins are eventually released. The investigating magistrate upheld the idea of a murder committed in legitimate defence of honour and, therefore, society's belief that the twins' behaviour was justified determines their final release.

0 3

Como agua para chocolate – Laura Esquivel

Either

0 3 . 1

Analiza el uso del realismo mágico en la novela y el impacto que tiene en el lector.

[40 marks]

Possible content

- The first example of magical realism comes in the opening pages of the novel, when Tita is heard crying in the womb and is born on a river of tears.
- This establishes from the outset that the reader must accept elements of fantasy alongside reality and prepares us for what is to follow.
- One of the main sources of magical realism is the impact that Tita's cooking has on others, as they experience the same emotions that she did when preparing the dishes.
- This emphasises the atmosphere of repression in the ranch, where Tita is forbidden to express her feelings. As a result, her emotions find another outlet and pass into the food.
- The technique also reveals aspects of the other characters in the novel. We learn a lot about Tita's sisters and mother in the way they respond to the passion in the dish of quails.
- Because of the atmosphere of fantasy and reality, we are not surprised to encounter the spirits of those who have died, and these ghosts teach us about the two cultures in Mexican society.
- The spirits of Nacha and Luz del Amanecer are benign and generous, showing the kindness and wisdom of the indigenous Indian women.
- In death, Mamá Elena continues to torment and belittle Tita. She represents the stifling and oppressive nature of the Hispanic traditions.
- When Rosaura cannot feed her baby, Roberto, Tita finds that, miraculously, she is producing milk and can breastfeed the infant.
- Esquivel uses this occurrence to highlight the suitability of Tita as a mother and her ability to love and nurture the child. It is significant that neither Rosaura nor Mamá Elena breastfeed their children.
- Some episodes of magical realism provide humour, such as the collective vomiting attack on Rosaura's wedding day, or the dog El Pulque stepping in the spittoon in terror at seeing the ghost of Mamá Elena.

- Other episodes are used to enhance and ennoble certain events. When Pedro and Tita make love for the first time, a glow and sparks of light are seen over the roof.
- Their final act of love creates sparks and fireworks that set light to the ranch and burn it down. The technique of magical realism here highlights the power and sublime nature of their love.

or

0 3 . 2

“En la novela, Gertrudis es la única de las hermanas que consigue liberarse de las expectativas de la sociedad”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- Gertrudis is a lively and spirited child but it is when she tastes the quail dish, prepared by Tita with love for Pedro, that she is driven wild with an unquenchable desire.
- The way that she abandons herself to Juan Alejándrez, and soon exhausts him, demonstrates the power of the love that Tita was communicating to Pedro.
- It also highlights the difference between Gertrudis and Tita. Gertrudis acts spontaneously on her desires but Tita is torn between love and duty.
- After this point, Gertrudis’ trajectory is very mixed. She works in a brothel until she has fulfilled the desire that drove her and, clearly, has relinquished any claim to respectability.
- In an attempt to protect her own position in society, Mamá Elena disowns Gertrudis and destroys her birth certificate, quick to disassociate herself from her errant daughter.
- However, Gertrudis can now make her own decisions and chooses to leave the brothel to join the Revolutionary army, where she works her way up to the rank of General.
- Gertrudis becomes a skilled and much respected General, comfortable in a position of command and inspiring loyalty in her soldiers.
- She is following a path of her own making, a long way from the role expected of a daughter of a land-owning family, and she seems unperturbed by her unorthodox lifestyle.
- It is interesting to note, however, that she returns to a more traditional role in later years as she marries Juan Alejándrez and bears him a son.
- Gertrudis seems content with the various stages of her life and, if she has returned to a more respectable and traditional role, it is because she has chosen to do so.
- However, it can also be said that Tita undertakes a slow rebellion against society’s expectations, questioning her mother’s dictates and becoming more open about her relationship with Pedro.
- When she and Pedro finally make love openly, they are declaring their indifference to society’s views and their determination to live as they choose.
- Students may mention how Rosaura seeks to abide by and perpetuate society’s expectations; her aim in life seems to be respectability and society’s good opinion.

0 4

Réquiem por un campesino español – Ramón J. Sender

Either

0 4 . 1

“El ambiente idílico de la primera parte del libro es muy diferente al ambiente de miedo, violencia y muerte de la segunda parte”. Analiza esta afirmación y considera por qué Sender divide el libro de esta manera.

[40 marks]**Possible content**

- The first half of the novel depicts a wholesome and simple way of life, where the villagers work, enjoy family events and are contented with their lot.
- The young are happy to follow the traditions of their elders (Paco wishes to follow in his father’s footsteps) and customs, like the *rondallas*, continue unchanged through the years.
- Sender focuses on the positive elements of their life, such as the community spirit and the joyous celebrations of weddings and christenings. He does not dwell on their toil or poverty.
- Everything changes when Paco returns from his honeymoon and the elections are won by villagers opposed to the Duke and the land laws.
- Until this point, the village seems to have been cut off from and oblivious to the political changes in the country, but now the news from Madrid begins to shake up the stoic acceptance of the villagers and gives them reason to act.
- From this moment onwards, the tone and mood of the novel changes; no longer one of unchanging calm, there are threats, confrontations, ultimatums and warnings.
- The mood of the country gives the villagers the confidence to challenge the old ways and to openly defy the Duke’s orders.
- However, even when the villagers seem to be in the ascendant, there is tension and the dark warnings of the *zapatero* add to the sense of impending doom.
- Violence soon becomes the order of the day as the *zapatero* is killed and more and more bodies appear by the roadside. Paco goes into hiding and the mysterious *señoritos* create an atmosphere of fear and confusion.
- Sender divides the novel this way in order to emphasise his condemnation of the dark forces that erupt into the village, destroying a peaceful and blameless way of life.
- He portrays country life in a deliberately idyllic way to show the innocence of the victims, which in turn serves to stress the callous brutality of the regime that takes over.
- Furthermore, the division in the novel reflects the coming of age of Paco. The rural idyll is the view of the ingenuous child which changes as he matures and is forced to see the world as it really is.

or

0 4 . 2

“La intención del autor fue criticar la desigualdad y la injusticia que existían en la España rural de los años treinta”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- A key point in the novel occurs when Paco is confronted with the stark reality of poverty during his visit to the dying man in the caves.

- He is shocked by the appalling living conditions he sees there and the event alters his outlook on life; he makes it his mission to improve the lot of the poor.
- Sender emphasises the inequality in society by contrasting life in the caves with the wealth of men like Don Valeriano and Don Gumersindo who pay for church restoration in order to gain the approval of their priest and God.
- It is clear that Sender's aim is to flag up the injustice of these inequalities: Paco makes the point that the dying man is not to blame for having a son in prison and Paco's father murmurs that it was not the son's fault either.
- Sender makes much of the injustice inherent in the attitudes of Mosén Millán and the rich men towards Paco and his fellow villagers.
- The priest and the wealthy are utterly convinced of their own moral and intellectual superiority and are shocked when the villagers 'forget their place'.
- Mosén Millán insists that the peasants should show more respect to their 'betters' and Don Valeriano is astonished that a peasant like Paco has such ideas above his station.
- The difference between the classes is so great that the lower classes are regarded as little better than animals.
- The Duke orders that any animal or person trespassing on his lands will be shot and Paco notes that some people in the villages live worse than animals.
- Even the priest points out the similarity when he remarks that children and animals give love to those that love them back.
- The system of land ownership is unfair and outdated, similar to a medieval feudal system, and the villagers continue to pay tithes to the Church, in the form of wheat and wool, or gifts to the priest during a *romería*.
- Huge injustice is also seen in the disproportionate severity of the reprisals by the *señoritos*: the seizing of land by a handful of peasants is met with indiscriminate killings and mass shootings.

0 5

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

0 5 . 1

Nuria dice que Julián Carax “no era un hombre, era una enfermedad”. Analiza esta afirmación y considera las emociones que Julián inspira en las personas que le conocen.

[40 marks]**Possible content**

- When Nuria says this, she is referring to the love she feels for Julián, that has grown despite her better judgement; she knows he cannot return her love but she is unable to walk away.
- For Nuria, Julián has become a disease or addiction that she cannot conquer and she accepts a one-sided relationship as long as she can be with him.
- Julián Carax is a man who inspires profound emotions in others; for some it is love, for others it is hatred, but no one responds to him with indifference.
- As well as Nuria, he inspires love in Penélope and she gives herself to him whole-heartedly, in defiance of the wishes of her family.
- Even after she is imprisoned in the house by her father, knowing she has lost Julián forever, she pours out her love for him in a letter he will never receive.
- Miquel Moliner is convinced he will die young and seems to invest in Julián so that he can live the life that he, Miquel, cannot.

- Miquel becomes devoted to Julián, saving him from Fumero’s bullet, paying for his escape to Paris and vowing that, upon his death, Julián will have everything that belongs to Miquel.
- Ultimately, he gives his own life for Julián, assuming Carax’s identity when Fumero’s henchmen come after Julián.
- Daniel himself develops a total fascination for the man and the author, and his life revolves around the search for who Carax is and what has happened to him.
- The brothel owner, Irene Marceau, is moved by him and out of sheer compassion she takes him off the streets to give him a home, employment and a caring friendship.
- At the other end of the spectrum, he inspires a deep and abiding hatred in Fumero, who cannot forgive him for being the object of Penélope’s affections.
- Fumero also associates Julián with the humiliation of the party where he is mocked for his sailor suit and where he sees Julián and Penélope kissing. He devotes his life to pursuing Carax to exact his revenge.
- The Aldaya men also grow to loathe Julián; Ricardo because he feels betrayed by the young man he has favoured and through the horror he feels at Julián’s relationship with his half-sister. Jorge goes from close friendship to bitter hatred.

or

0 5 . 2

“En la novela, Barcelona se presenta como una ciudad donde existen el peligro y la violencia, pero no siempre están visibles a los ojos de todos”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Much of the violence centres around Fumero, whether as a hired gunman or later as a police officer.
- Many of his acts of violence are hidden in some way: his mother’s death is reputedly a ‘hunting accident’, the attack on Don Federico is by the thugs in his cell (but Fumero has put him there knowing what will happen) and Nuria’s stabbing is blamed on a tramp.
- The author demonstrates the violence that goes on behind closed doors through various characters and gives us a glimpse of the brutality endured by many women.
- Ricardo Aldaya beats his daughter and denies her access to a doctor; her child is then stillborn and Penélope dies in childbirth. He has the money to bribe people not to divulge the events.
- He beats, cuts and burns Sophie during their three-month affair but she lies to her husband about her injuries so Aldaya goes unchallenged.
- Aldaya also plans to get Julián recruited into the army in order to meet with a fatal ‘accident’, once again disguising his involvement.
- The women are accustomed to suffering abuse and learn to hide their cuts and bruises for fear of further abuse; Sophie endures more violence from her own husband.
- Violence is shown as a common occurrence in marriages: Antoni Fortuny thinks nothing of hitting Sophie, just as his father hit his mother on numerous occasions.
- Señor Aguilar threatens Daniel with violence over the phone and beats his daughter when he learns of her pregnancy, again behind closed doors.
- Acts of violence due to the civil war are very much present in the novel and although some are hidden, like the people taken to Montjuïc and never seen again, much is very visible and terrifying.

- Miquel's editor is shot dead and his body left on the pavement, there are riots and street fighting, a dead horse is found on the street and prisoners are shot by mass firing squads.
- The author notes that even more blood is shed after the war is finished, but secretly and stealthily, once again reminding us that there is violence, but that it is often not seen by all.

0 6

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

0 6 . 1

“Muchos personajes de la novela se rebelan contra algo”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- *La casa de los espíritus* is a novel where many of the characters have to rebel against a variety of things and people.
- Esteban Trueba has been born into a poor family, and he must rebel against his destiny in order to become a landowner and respected politician.
- In order to rebel against his destiny, Esteban is forced to exile himself to work in a mine that nobody thought would ever yield any fruit.
- It could be argued that Blanca spends her whole life pretending to rebel against her position in life, but that she does not in fact rebel in any real way.
- From an early age, Blanca is in love with Pedro Tercero, someone she knows her family, particularly her father, will never accept.
- When Blanca is found out to be pregnant, instead of running away with Pedro, she accepts the conventional arranged marriage with Jean. She does not rebel against the expectation that women must be married to have children.
- After the socialist government rises to power, she has every opportunity to defy her father and marry Pedro, but she does not. She has no wish to leave behind her privileges and life, and she chooses to stay in her expected place.
- It is only when Pedro's life is in mortal danger that Blanca finally agrees to go to Canada with him. By then, however, it is not a real rebellion, since it is in fact her father who arranges it.
- Esteban García is another character who cannot accept his destiny in life; he wants to rebel against it.
- He feels very strongly that he should be openly accepted as Esteban's grandson, and he cannot accept that he will never be acknowledged as such.
- His rebellion against Esteban is directed towards what Esteban values the most: his granddaughter Alba.
- Against the odds, Esteban manages to rise through the ranks of the military police and uses his position to abuse Alba. His way of rebelling against his destiny as a poor peasant in *Las Tres Marías* is to hurt the recognised heir to the estate.

or

0 6 . 2

Analiza la importancia que el pasado y la familia tienen en la vida de Alba.

[40 marks]

Possible content

- Alba is a product of what came before her, and many of her actions and destiny are determined by both her family and the past.
- Alba's mother, Blanca, has an illicit relationship with Alba's father, Pedro, throughout Alba's life. Although she does not realise until much later that Pedro is her father, this relationship has an effect on Alba's own relationships.
- Alba in turn falls in love with another revolutionary, Miguel. Just like her mother, she does not expect this relationship to become official or to lead to marriage, but it is the most meaningful romantic relationship of her life, as Pedro's was for Blanca.
- Both Clara and Blanca determine Alba's attitude towards social justice. Clara took care of the peasants in *Las Tres Marías* behind Esteban's back and Alba helps people escape using the corner house, unbeknown to Esteban.
- At the beginning of the novel, the reader does not know that the person talking is Alba, using her grandmother's diaries to tell the story of the Trueba family.
- At the end of the novel, when Alba is being tortured by Esteban García, we learn that it was her grandmother who suggested to her the idea of writing the family history, as a way to avoid losing her mind in prison.
- Alba does not actually have pen and paper to start writing the story, but she starts writing in her imagination. It is the influence of Clara that prevents Alba from going mad.
- When she leaves prison, Clara's diaries and the family chronicle help Alba and Esteban to form an even closer link. They start going over the past and realising the effect that it has on the present and the future.
- The past actions of Alba's grandfather will be one of the biggest influences on Alba's life.
- Because of his treatment of Pancha García, and his refusal to recognise Esteban García as his son, he will set in motion a series of events that will end up with Alba's torture in prison at the hands of Esteban's grandson.
- Esteban also has a very positive influence on Alba: they have a very deep love for each other, and he becomes the only constant in Alba's life.
- Just like all the women in her family before her, Alba's is a story of hope. Despite all the tribulations, at the end of the novel the main force driving her is her love for her unborn daughter.

0 7

Rimas – Gustavo Adolfo Bécquer**Either**

0 7 . 1

“Según Bécquer, la poesía existe sin el poeta; está en el mundo natural, en cosas inexplicables y en el ser humano”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Rima IV encapsulates the poet’s beliefs that poetry is all around us; he claims that even if there are no poets, there will always be poetry.
- Bécquer sees poetry in nature and, in the same Rima, finds it in the light on the sea, the clouds at sunset and in the springtime.
- He goes on to say that there is poetry in things that science cannot explain and in mysteries that man has yet to fathom.
- Poetry is found in beauty and Rima IV concludes that, as long as a beautiful woman exists, there will be poetry.
- This concept is developed further in Rima XXI, when his beloved asks him what poetry is and Bécquer replies: “*Poesía ... eres tú*”.
- In Rima XXXIV, a woman’s movements are likened to the rhythm of a hymn, her tear is a poem of tenderness and her expression an eternal source of poetry.
- Bécquer feels that often poetry is present but may need to be drawn out; in Rima VII, he compares it to the music of a harp – the notes are there but must be awakened by the player/poet.
- This is where the role of the poet becomes indispensable: poetry is present in the world but needs the poet to capture it and find the words to convey that which is often indescribable.
- In Rima III, he compares his role to a sculptor that must carve the beauty that is present within the stone so that it has a physical form for others to appreciate.
- Perhaps Rima V best conveys his view of the poet’s role, as a kind of bridge or ladder between heaven and earth.
- The ideas, notions and visions that he perceives or imagines are elusive, difficult to pin down, or distant in either time or space.
- The essence of these must be synthesised by the poet and shaped into something tangible to be communicated to others.

or

0 7 . 2

“Según sus *Rimas*, Bécquer está destinado a sufrir por amor y por la dificultad de su trabajo como poeta”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Bécquer’s destiny to love and lose is catalogued time and time again throughout the *Rimas*. His love affairs end in grief, pain and recriminations.
- His disillusionment is clear when he looks back over love affairs that have ended: in Rima XXXV, he laments that his lover had no concept of his good points and his lover in Rima XXXIX is incapable of love.

- The inevitability of the breakdown of his affairs is conveyed in Rima XLI, where he looks back and realises the relationship could never have worked. The phrase “*¡No pudo ser!*” concludes every verse.
- When he recalls his relationships, he sees hurt and betrayal where before he had thought love existed. In Rima LXV, the image of his heart in her hand was once a symbol of love but he now sees it as confirmation that she never held his heart in hers.
- Not only is Bécquer embittered by love affairs that end in pain and recriminations, he is disillusioned by the fact that the moments of true love and happiness that he experiences are fleeting and impossible to recapture.
- Rima XVIII captures one such moment as Bécquer recalls the beauty of his beloved resting on his arm at a ball, and Rima XXIX recalls a moment of rapture when his eyes meet those of his beloved over a book.
- Bécquer himself knows that he is destined to be disillusioned; he has come to see that he seeks the impossible.
- In Rima XI, he admits that the lover he seeks is neither the fair one nor the dark-haired one, but a phantom of mist and light.
- In Rima XV, Bécquer reveals his torment as he accepts that he is tirelessly pursuing a shadow and a vision.
- Just as in love, where he has moments of ecstasy but ultimate sorrow, so his attitude to his craft wavers between belief in his creative genius and disenchantment with the capacity of language.
- At times he exalts in his power to control and shape the “*indóviles palabras*” to create poetry.
- Just as often, he laments that language is inadequate and words are rebellious; the feelings he wishes to convey are elusive and inexpressible – “*deformes siluetas*” and “*ideas sin palabras*”.

0 8

Las bicicletas son para el verano – Fernando Fernán-Gómez

Either

0 8 . 1

“En la obra, Fernán-Gómez nos muestra las diversas clases sociales e ideas políticas de la época”. Analiza esta afirmación y considera por qué el autor hace esto.

[40 marks]**Possible content**

- The playwright offers us a realistic representation of the range of people that might have been living in a respectable block of flats in Madrid and their friends and relatives.
- Don Luis and his family have a bigger and brighter flat than their neighbours and Don Luis has a managerial role at the *Bodegas*.
- Representing a lower class is María, their maid, who has come to the city from her village to go into service.
- The family next door struggles to make ends meet; Julio is unemployed at the start and Doña Antonia is living off her widow’s pension.
- Further up the social ladder are Doña María Luisa and Don Álvaro, who own the building and the workshop downstairs where he has his business.
- Fernán-Gómez portrays the varying political persuasions of the different families in order to demonstrate the contrasting fates of left and right wing during and after the war.

- Don Luis and his family face poverty, unemployment and hard times after the war, as does María, who is abandoned by her husband because of her father's politics.
- The fate of Pablo's family is very different, as his parents and brothers were staying in Galicia at the outbreak of war and signed up to join the Nationalist forces. Their future is assured with good jobs and a large, new flat.
- Fernán-Gómez also wants to show how life carried on while war raged around them and how people were still able to live together peaceably despite their differences.
- Temporarily raised in wealth and position by her marriage to Basilio, María brings food for Manolita's baby. Also, Doña Antonia overlooks her obsession with respectability when she takes in the ex-prostitute Rosa.
- In the bomb shelter the neighbours, who are of differing political beliefs, share their troubles and comfort one another, coming together in their joint longing for the end of the war.
- Don Luis and Doña María Luisa put aside their opposing views and agree to support each other – the health and safety of their children is their priority.

or

0 8 . 2

“La obra trata temas muy serios, pero hay numerosos momentos cómicos”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- The play's aim is to give a realistic portrayal of the life of the ordinary people of Madrid and how they were affected by the Spanish civil war.
- Inevitably, then, the play highlights the death and destruction caused by war; Julio is killed, people disappear and buildings are bombed and destroyed.
- Their daily life is disrupted as conflict comes close; explosions are heard, a shot shatters their window narrowly missing Luisito and visits to the bomb shelter become a regular occurrence.
- As time goes on, the author shows how hunger becomes their main concern as Madrid is under siege and provisions cannot get through; the basic need for survival outweighs all other considerations and people resort to stealing and violence.
- However, the playwright knows that too much tension can overwhelm the audience and become too heavy a load, so he introduces moments of humour to alleviate the mood.
- The divorce of Don Simón and Doña Marcela, delighted to be able to go their separate ways after 48 years of marriage, is a topic treated with humour.
- The tension of the blackout scene, when a bullet comes through the window, is relieved when we hear María squeal in the dark and know that Luisito is the cause of it.
- The awkward poem of the 14-year-old Luisito, when he reads it to Charito, fills the audience with a sense of affectionate amusement but also flags up the innocence that is soon to be shattered.
- Julio provides moments of humour in his exaggerated reactions to seeing Manolita's photo in *Cinegramas* and his unexpected expletive when he next sees her.
- The use of humour is also appropriate to the author's aim of creating as realistic a portrayal as possible because, despite the seriousness of their situation, “*la vida sigue*”, as Doña Dolores tells her neighbour.
- She is shown as comically naïve when insisting that Luisito is far too young to be interested in girls, when we know he writes poetry to Charito and makes advances to María; his hormonal changes do not stop because there is a war on.

- Don Luis is a witty man and has a number of humorous lines, often poking fun at the neighbours; the author shows how he tries to lighten the mood in dark times.

0 9

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

Either

0 9 . 1

“El exilio motiva a los niños españoles a olvidar sus diferencias y a buscar las cosas que les unen”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- For the children, forcibly removed from their country, the exile impels them to band together for the comfort of a shared heritage and a sense of belonging.
- Being away from their loved ones makes the Spanish children feel insecure and vulnerable and they seek out each other in an attempt to create a replacement family.
- Their pride and belief in their country come under threat from the insults by Mme Jacquot and they rally together to protest and stage a walkout.
- In the incident of the football shirt, Castresana shows how the boys forget their arguments over their different hometowns and come together over the central factor that unites them: they are all Basque.
- This sense of a shared origin gives them a feeling of belonging and security in deeply uncertain times; they undertake numerous activities to strengthen the bond and promote the sense of community.
- They meet around the tree in the yard and name it after the Guernica tree, they set up a choir to sing Basque songs and they create a court to play *pelota*.
- As the community of evacuated children expands to include children from other parts of Spain, there are more references to the unity of the Spanish children rather than just the Basque.
- When Santi attends the Ateneo, he feels that he represents Spain, not the Basque Country, and the other children support him as their ‘ambassador’ by buying him torch batteries so he can study at night.
- With Montse they learn the *sardana*, a dance peculiar to Catalonia, but the children respect it and embrace the tradition as it is still Spanish.
- They make a point to celebrate the Spanish customs that they all share: they celebrate *Día de los inocentes* in December and the eating of the grapes at New Year.
- By demonstrating the solidarity of the children and their willingness to put aside their differences, the author is criticising the adults whose attitudes have led to war.

or

0 9 . 2

Analiza el significado del título *El otro árbol de Guernica* y la importancia de la identidad nacional en la novela.

[40 marks]

Possible content

- The tree of Guernica is a living symbol of the history of the Basque people and the original tree dates back to medieval times, when village representatives held assemblies around it.

- Originally representative of the Biscayan people, it has come to stand for the whole of the Basque country.
- In the novel, the tree in the Fleury's grounds comes to be the 'other' tree of Guernica and the focal point for the gatherings of the evacuated children, a piece of the Basque country during their exile abroad.
- For Santi, the tree takes on an even deeper significance and Castresana uses it as an image to express how he and his protagonist feel about identity and homeland.
- Santi expresses the fervent patriotism of the exile in his belief that each individual is like a tree which needs its roots and its land in which to grow.
- Santi regards anyone who does not feel such an attachment as tragic; he describes Agustín as a tree which has lost its roots, a mast that is adrift.
- Santi pities the teachers who cannot return to Spain once the war is ended; he feels that he needs the land of his home like a tree needs solid ground.
- All in all, the tree is both a symbol of home for the exiled Basque children and an image of patriotism, belonging and national identity for Santi.
- This need to assert their identity and belonging is echoed in their insistence on taking up Basque customs that the children had never practised before.
- They set up a choir to sing Basque songs, even though Santi had not previously even been aware of the Basque reputation for singing.
- Santi takes to wearing his beret, another symbol of his homeland, and they manage to set up a *frontón* court to play the Basque sport of *pelota*.
- All of these activities derive from their need to recreate their home and feel a sense of security during their enforced absence abroad.

1 0

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

1 0 . 1

“La actitud optimista del coronel es una característica tanto positiva como negativa”.
Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- Much of the colonel's positivity stems from his own admirable moral integrity; he is a man of honour and honesty and assumes that others uphold the same values.
- This is evident when he goes to see his lawyer and feels guilty for suggesting the man has done well out of the pensions law.
- Similarly, he projects his own standards of behaviour onto others; he is astonished at the doctor's suggestion that Don Sabas would swindle him out of 500 pesos.
- This willingness to see the good in others extends to inanimate objects too and the reader is charmed by his whimsical view of life.
- He sees a perished umbrella as an opportunity to count the stars and his wife's fear that pigs will eat the roses makes him consider how pork fattened on roses would taste.
- The colonel's optimism is a foil for his wife's negativity and his attempts to lighten her mood are endearing; he praises her cooking and sewing skills, and encourages her to sing.
- However, this very positivity has a negative outcome and is the source of disagreements between the colonel and his wife.
- The colonel's belief in others makes him gullible and easy prey; there is no doubt that Don Sabas takes advantage of him knowing that his old friend is trusting and naïve.

- His certainty that his pension will come through and that they can survive until the cock fights mean that he is slow to take action to resolve their daily struggles.
- We see his wife take on the burden of finding food, begging for credit and patching together decent clothes and we sympathise with the frustration she feels towards him.
- When the colonel sets off to sell the cock, but returns because he could not face revealing their neediness, we are torn between understanding his pride and dignity and sharing the wife's anger that he did not go through with the task.

or

1 0 . 2

“El gallo representa un dilema para el coronel en el presente, pero también le conecta con el pasado y con el futuro”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- In the day-to-day life of the colonel and his wife, the cock is both a burden and a treasured possession.
- It requires daily feeding at a time when they barely have enough to eat themselves, but it is possibly the best fighting cock in the area.
- As such it becomes a bone of contention between the colonel and his wife, whose attitudes to it are totally polarised; she would sell it immediately, the colonel would keep it.
- This is the colonel's dilemma; his wife insists that they cannot survive without the income from selling it and, although he has no other solution to offer, he finds arguments to keep it.
- These arguments pertain to both the future and the past.
- The cock belonged to their late son, Agustín, and is the only thing that the couple now have that was once his, a legacy of the young man that they have lost.
- It is only fitting that Agustín's father should be the one to take the cock to the January fights and take the owner's winnings from the event.
- But the colonel's wife sees it as an evil omen; she recalls her son leaving for the cockfight where he was shot by police for possessing subversive documents.
- The cock becomes a symbol of hope not only for the colonel but for the entire town. When the people see it fight in the practice rounds, it is as if the place comes alive.
- Agustín's friends are investing in it heavily; they take charge of paying for its food and are saving up to place their bets on it.
- The colonel is convinced that it cannot lose and it becomes the focus of all his hopes for the future; he cannot answer his wife's questions about the next three months but his conviction allows him to cling on to his stubborn determination to keep the cock.

1 1

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

1 1 . 1

“La película presenta el mundo subterráneo como el producto de la imaginación de Ofelia”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- It is made clear that Ofelia is an avid reader of fairy stories; the only thing she takes with her on her journey to the mill is her stock of fairy tales.
- She is a dreamer by nature, drawn to the mystery of the labyrinth and quick to believe that the creature that looks like a stick insect to us is in fact a fairy.
- Furthermore, Ofelia has a number of reasons why she might want to escape the real world and the circumstances in which she finds herself.
- Her mother is sickly and absorbed with her own condition and her new husband; Ofelia has lost her father and her new stepfather is a vicious bully.
- She is moved to an army outpost, far from home, surrounded by fighting and violence, and left to her own devices; a world of her own imagining is greatly preferable.
- Del Toro always engineers it so that all the magical events that Ofelia experiences could in fact be explained away by assuming we are seeing Ofelia’s inner fantasy.
- No one but Ofelia ever sees any of the magical elements such as the Book of Crossroads, the faun or the fairies.
- When Ofelia is talking to the faun towards the end of the film, Vidal comes upon her and, seen from his viewpoint, she is talking to herself.
- The mandrake root is a good example of this dual perspective; it could be a magical creature that helps cure Carmen but there is a similar root vegetable in one shot of the kitchen, so Ofelia could simply have taken it from there. Carmen’s recovery could be coincidental.
- The walls in the labyrinth open to admit Ofelia but close on Vidal, barring his way; this may simply be due to Ofelia’s familiarity with the place and Vidal losing his way through being drugged.
- However, there is one event difficult to explain away: Ofelia is locked in her bedroom but escapes by drawing a door with magical chalk. If the magical chalk is not real, how did she escape and why does Vidal later find the chalk that she leaves in his room?
- Del Toro never tells us what to believe. He leaves the debate wide open and, like the characters in his film, allows us the free choice to make our own decision.

or

1 1 . 2

“El Capitán Vidal es un hombre cruel y está obsesionado con demostrar su autoridad para esconder sus verdaderos sentimientos”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- We see Vidal’s brutality from the outset when he crushes Ofelia’s hand simply for holding out the wrong hand to shake; it does not bode well if he can treat a child like this.

- The scene with the poachers shows his capacity for violence, when he beats the older man in the face with a bottle at the slightest provocation.
- His sadistic nature is in evidence in the torture scenes, where he draws out the agony by demonstrating and talking about the weapons and tools he is going to use.
- He seems to take pains to ensure that everyone is aware of his position of authority; he sits at the head of the table and is never seen without his perfectly maintained uniform.
- He assures his torture victim that there is no one above him in rank and, when they stash away the food, tobacco and medicines in the store, he alone has a key.
- Vidal not only likes to feel in control but also to be seen to be in control; he makes a big show of forcing Carmen to use a wheelchair so everyone can see she submits to him.
- All of these actions imply a deep-seated insecurity; he seems to have to work hard to project an image of command and confidence.
- Any sense of authority is threatened when things are taken out of his control; he seems to feel insecure when people are unpunctual and do not adhere to plans.
- There are suggestions that his posturing and his implacable nature stem from his personal agenda to follow in his father's footsteps, and his fear that he cannot achieve this.
- Vidal's father was a widely respected general who died a hero in battle, breaking his watch as he died so his son would know the exact time of his death.
- Vidal is only a captain and his dismissal of this anecdote at the dinner party could be interpreted as resentment of the pressure this places on him and fear that he cannot equal his father's achievements.
- His obsession with his watch, his determination to father a son and his final wish that his son may know the hour of his death all indicate that Vidal has a desperate need to live up to the standards set by his father.

1 2

Ocho apellidos vascos – Emilio Martínez-Lázaro

Either

1 2 . 1

Analiza cómo sus experiencias en el País Vasco cambian la personalidad y las actitudes de Rafa.

[40 marks]

Possible content

- Rafa is clearly a confident person. We see this in the first scene where he is doing stand-up comedy in a Sevillian bar and flattering the women in the audience.
- He takes charge of the heckling, drunken Amaia and drags her from the bar to the applauding approval of the crowd.
- He is prone to arrogance when he takes it totally for granted that Amaia is in love with him after their one-night stand and is desperate to leave her home to return to Seville with him.
- Even after she rejects him, he tells her that it will only take a weekend and then she will never want him to leave her.
- In spite of this confidence, his trip to the north is an unprecedented experience for Rafa; he has never left Andalusia before and the journey takes him out of his comfort zone.

- On the bus he reads a book on the Basque language, “Basque without fear”, and this suggests that *euskera* is indeed something to be approached with trepidation.
- His dreams and the stormy weather during the journey echo the nervousness that he feels about being in unknown territory.
- During his stay in Argoitia, Rafa has to rethink his priorities; he learns to look beyond superficial appearances and not judge people by their haircut or clothes.
- He shows none of his usual brash confidence in his dealings with Koldo; he is on uncertain ground, unsure of how to behave and the norms he should follow.
- He learns that his charms do not work on every woman he meets; Amaia remains immune to his flattery and persistence.
- On his return to Seville his friends notice the changes in him; not only has he stopped wearing his signature hair gel but now his entire philosophy and outlook on life have changed.
- The romantic notion he had of a carriage and horses driving through Triana is now perceived differently; he can see it through Amaia’s eyes and pronounces it a bit corny.

or

1 2 . 2

“La película tuvo éxito porque permitió a la gente reírse de temas que previamente solo inspiraban miedo y conflicto”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]

Possible content

- When it was released, the film broke box office records with millions of viewers in the year of its release. Its success exceeded expectations, given the sensitive and controversial nature of the subject matter, which often inspired fear and conflict.
- It broke the mould by parodying Basque regionalism and treating the actions of separatist activists as a topic for humour and comedy.
- This was indeed a major cause of its success and audiences were drawn by word of mouth to the film that dared to mock the region that had been the source of terrorism and fear in Spain for some forty years.
- Many of the jokes against the Basques were funny partly because they were daring and unprecedented, poking fun at their violence and anti-Spanish feelings.
- For example, Rafa’s flatmate removes the bottle from the breakfast tray in case Amaia makes a Molotov cocktail and warns Rafa not to drive there as they scratch non-Basque cars.
- Even the *Kale Borroka* movement is parodied; the fear is taken out of the situation by making the activists seem like gullible, rather child-like individuals, unprofessional and out of their depth.
- However, the film is not only successful because it helped to consolidate the peace process; it is an engaging love story and a parody that pokes fun at regional differences.
- The relationship between Amaia and Rafa draws us in as they learn to see beyond their differences and find love.
- It is an uplifting story with a ‘feel-good’ ending where all four characters have broadened their horizons and learned that their differences are unimportant.
- The comedy based on stereotyping is particularly successful as it reminds the viewers of their own preconceptions and shows them how ridiculous they are.
- The fact that Basques, Andalusians and people from Extremadura are all satirised generalises the parody and produces a humour which brings people together by making them laugh at the things that set them apart.

1 3

María, llena eres de gracia – Joshua Marston

Either

1 3 . 1

“Para María y otros jóvenes colombianos, un futuro en Colombia no ofrece ninguna esperanza”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- The future for María and the other young Colombians is shown both through their expectations and through the presentation of the life of the older generations.
- It is made clear that the only work in the area is in the flower plantations, badly paid, monotonous and with no prospect of change or progress.
- Beyond that, the only other employment opportunity for girls like María and Blanca would be working as a maid in the capital.
- Entertainment for the young is limited to the weekly village dance, which seems old-fashioned and traditional; María finds it stale and unappealing.
- The young are expected to contribute to the family expenditure and therefore have little for themselves; María even has to pay for medication for her sister’s baby.
- Through the families of María and Juan, we are shown what the young people can expect if they stay in the area.
- María’s elder sister has a child but no husband to support her and three generations of women live in the house; for whatever reason, there are no men in the household and the four women struggle to make ends meet.
- This is what awaits María if she remains in Colombia to have her child: a life of poverty and overcrowding, crying babies and constant bickering.
- Her only other option would be to marry Juan and the director shows us the various reasons why María promptly dismisses this alternative.
- The adventurous María finds Juan dull and frustrating; he seems to accept their unexciting poverty-stricken existence and she cannot tolerate the idea of living with someone who is content with such a life.
- He offers to marry her and she knows that marriage to him means moving into a house where there are already ten people and where he shares a room with his brother.
- Furthermore, she knows there is no love between them and can envisage a future where he would abandon her and she would be left alone, just like her sister.

or

1 3 . 2

“A través del comportamiento y de la actitud de los personajes, la película muestra que existe una cultura machista en Colombia”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- The first sign of a *machista* culture is within the families in María’s village; María’s household has three generations of women – there are no husbands or partners supporting them or their children.
- It is clear from the way that María and Juan discuss the fate of María’s sister – abandoned by her baby’s father – that it is far from an unusual event in their experience.

- Even as Juan is offering to marry her, he reveals his sexist attitude, telling María she will have to marry him if she is pregnant and insisting that no one would live in a house full of women.
- María suggests that if she marries Juan, he will end up sleeping with someone else; the infidelity of the male is presented as inevitable.
- The world of drug smuggling is presided over by manipulative men who set out to seduce impressionable and desperate women with the lure of glamour and money.
- Franklin acts as the bait with his flashy motorbike, worldly ways and connections in the city; his ‘chat-up line’, that María is too cute to work as a maid, confirms his belief in his superiority over her.
- The boss, Javier, is keen to find out whether María is as submissive as he needs her to be; she cannot be rebellious and she must be able to take orders – she must know her place.
- He continues to assert his male authority by projecting a fatherly care and generosity, giving her money and time to consider with no pressure, but knowing the lure of cash will bring her back.
- Once María has agreed the deal, he shows his true colours; he has no interest in looking out for her well-being. He threatens her family with violence if the drug pellets do not arrive intact.
- The men who greet the girls once in the US are brutal and callous in their treatment; the girls are herded like animals and spoken to as if they were beaten dogs.
- The *machista* attitude is made more prominent by the contrast with life and attitudes in the US where Don Fernando is respectful and shows a great willingness to help.
- Furthermore, the opportunities for women are much more hopeful in the US; María meets a woman doctor and Carla has a flat, a job and a husband who defers to her.

1 4

Volver – Pedro Almodóvar**Either**

1 4 . 1

“*Volver* es una película de nuevos comienzos”. ¿Estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- The resilience of the women in the film is much commented, along with their ingenuity and industry in forging ahead even in times of great personal challenge.
- The significance of the title – *Volver* – is a clear indicator of directorial intent and the viewer is encouraged to reflect on the significance of the dynamic of ‘return’.
- The central idea of ‘return’ is linked here to a return to origins – the *pueblo* – and the processing of past trauma – Raimunda’s sexual abuse – in order for the women to make a new start in their lives.
- Paco’s death is the catalyst for Raimunda to embark on a new life and a new job, leaving the various exhausting jobs that she undertook to support Paco and make ends meet.
- With the help of her supportive female friends and her own hard work, Raimunda finds her vocation through the catering opportunity in Emilio’s restaurant.
- Raimunda also fulfils a life-long dream to sing and perform and truly becomes her own woman after Paco’s death, singing the central and significant tango, *Volver*.

- Paula sees her mother in a new light and evolves from a sulky teenager into a young woman who becomes a fully-fledged member of a strong and resilient community of women, forged by collective suffering.
- Paula's initiation into the female world is as a result of Paco's attempted sexual assault of her and resolved by her mother's swift and selfless managing of the situation.
- Irene's 'return from the dead' also initiates the reunion between mother and daughter, with the opportunity to resolve and discuss family secrets and lies.
- Irene can also lay to rest the bitterness of the past as regards Agustina's mother by caring for her daughter in the last days of her life.
- Sole is no longer alone and can begin a new phase of her life with the support of her mother.
- At the end of the film, there are hints that the two sisters no longer wish to sell Tía Paula's house, with Irene commenting on how happy Tía Paula would be.

or

1 4 . 2

“A través del personaje de Agustina, Almodóvar presenta una imagen muy positiva de los vecinos en los pueblos de La Mancha”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]

Possible content

- Agustina is portrayed from the outset in a positive light, and is first seen greeting Raimunda, Sole and Paula very affectionately at the cemetery.
- There is a clear sense of community and duty of care as we hear of Agustina's care for Tía Paula, checking in on her every day and organising the wake in her own home.
- Through the kindness displayed by Agustina, Almodóvar explores the close bonds of neighbours in rural communities, despite the distance and the passing of time – bonds made in the village during early life are durable and deep-rooted.
- Despite the distance, the female characters are able to pick up effortlessly with each other, respecting each other's views and supporting each other's different situations unquestioningly.
- Agustina is supremely loyal to those she loves and cares for; she refuses to betray her friends or her community on the trash TV show.
- Whilst Agustina has remained in the village, with Raimunda relocating to Madrid, they share a common bond which sustains them through difficult times.
- Agustina portrays the very best of village characteristics – tolerant, trusting and accepting of everyone – her door is often unlocked.
- Almodóvar portrays her as superstitious in a positive way – she has no difficulty in accepting that Irene's spirit is caring for Tía Paula and, indeed, alerted Agustina after Tía Paula's death.
- She is stoic in the face of the disappearance of her mother and in her own terminal illness, never stooping to self-pity.
- Almodóvar uses Agustina and her sister to represent the contrast between the kindness and compassion of this simple, neighbourly woman and the grasping callousness of the TV presenter.
- Agustina's grave illness, in the bed in which she was born, illustrates the ease with which the rural community accepts the cycle of life and refers back to the opening of the film where she is tending her own grave.
- It is clear from how we feel about Agustina and the compassion we experience at the end that she represents much of what Almodóvar values in a person and in the community that he recollects with fondness and nostalgia.

1 5**Abel – Diego Luna****Either****1 5 . 1**

“En la película, el director sugiere que, para el bienestar de los niños, la presencia de un padre es esencial”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- It is suggested that the disappearance of Anselmo has been instrumental in the degeneration of Abel’s mental health; Cecilia states that he was fine before Anselmo left.
- The family is clearly in need of the financial support that a father could provide; the house is in poor repair and Cecilia has to sell off their possessions in order to survive.
- The film shows how Cecilia suffers from having to manage and control the children by herself; Luna makes it clear that Anselmo should be sharing the responsibilities.
- When Abel acts as the father to Selene and Paul, we are shown how a father figure can contribute to the wellbeing and growth of children.
- The film shows how a father can help to establish boundaries for his children, making clear what behaviour is acceptable; Abel challenges Selene’s behaviour at breakfast and the poor grade on her report card.
- Abel challenges Selene’s boyfriend, Clemente, and tells the children to go to their rooms when he senses danger at the appearance of Anselmo; he feels that a father should contribute to keeping his children safe and secure.
- The film shows how a father can give a child encouragement and a sense of self-worth by praising their efforts; Abel shows he values Paul’s drawings by putting them on the wall.
- The film also suggests that important decisions might be better judged if taken by two parents rather than one; it is Anselmo who sees the inherent danger in allowing Abel’s delusions to continue.
- However, the film makes it very clear that Anselmo provides none of the qualities that contribute to the wellbeing of his family and that his return is both unwelcome and disruptive.
- His abandonment has caused irreparable harm and his return is for all the wrong reasons; he wants money from them before returning to his mistress.
- With Anselmo in the house, there are arguments and friction and his appalling treatment of Cecilia makes it clear she is better off without him.
- The film demonstrates what a father should be and condemns the actions of men like Anselmo who abandon their responsibilities and leave the women to bring up their family as best they can.

or**1 5 . 2**

Analiza la relación entre Abel y Paul y las razones por las que cambia a lo largo de la película.

[40 marks]**Possible content**

- Having seen family photos and heard the conversation about Father’s Day at Paul’s school, Abel seems to perceive that there is a void in the family that he can fill.

- Until this moment, Abel’s place in the family is undefined. Initially, both his siblings ignore him and none of them know how to treat him.
- His first attempts to become Paul’s father are rejected; Paul does not want to hold his hand and walks away telling Abel to stop it. Abel has been away for two years and Paul barely remembers him.
- Abel persists in behaving in a fatherly way towards his brother and we see him checking on his ‘children’ at bedtime, tucking Paul in and turning off the light.
- Soon Paul grows accustomed to the changes in Abel and, in the absence of his real father, enjoys the attention and affection that he receives.
- Paul seeks Abel’s approval, bringing him his pictures to see and Abel puts the drawings up on the wall.
- Paul seems to derive comfort and security from his new ‘father-figure’, falling asleep with his head in Abel’s lap while the latter watches a cowboy film.
- Abel is playing the paternal role that he feels is lacking in the family and, in doing so, is creating a position for himself in the household where he can feel needed.
- Paul adapts to their new relationship readily, rushing to tell his ‘father’ about his day at school and shouting “*Adiós, Papá*” to Abel as he leaves.
- The implication is that Paul feels the absence of a father figure keenly and is eager to fill the void; he is delighted with the new arrangement.
- Paul is comfortable with their relationship by the time that Anselmo returns to visit and is far happier to have the attentive Abel as his father than the absent Anselmo.
- Such is his trust in Abel that he goes with him in a taxi to the swimming pool, confident that Abel can teach him how to swim and keep him safe.
- Luna uses the relationship between the brothers to show his strong belief in a father’s role; he demonstrates how important it is in the lives of both Paul and Abel.

1 6

Las 13 rosas – Emilio Martínez-Lázaro

Either

1 6 . 1

Analiza hasta qué punto las ideas políticas motivan a los personajes en *Las 13 rosas*.

[40 marks]

Possible content

- Although the 13 *rosas* are executed for their political ideas, it could be argued that they are not all motivated by these.
- Virtudes shows a very strong political motivation from the beginning of the film.
- As Franco’s army is entering Madrid, she is still campaigning for people not to give up their fight.
- She was one of the members of the *Círculo Aída Lafuente*, with a strong left-wing ideology.
- It could be argued that Carmen, although she follows Virtudes’ lead, is not really motivated by politics.
- Carmen is the youngest member of the group and, at times, the audience gets the impression that she follows Virtudes because of friendship, rather than political conviction.
- In the case of Blanca, politics plays a very small role in her motivations.
- Blanca is motivated by her love for her family and friends, and her faith.
- When Blanca stands against the regime, it is because she sees an injustice, or because someone needs protecting, not because of her political ideas. In fact, Canepa says about her that he wished that all right wingers were like her.

- In the case of the police inspector Fontenla, he will use any means to obtain information from the people he arrests.
- However, it could be said that there is more than political motivation in the way Fontenla treats the prisoners.
- Fontenla's enjoyment of the torture, and the sense of power he feels as a consequence, are strong motivators for him.

or

1 6 . 2 Analiza cómo se presenta el tema de la falta de libertad en la película.

[40 marks]

Possible content

- It could be argued that there is not a single character in the film that has freedom of any kind.
- Many characters are affected by a lack of physical freedom. They are imprisoned for their political ideas.
- This lack of physical freedom seems permanent. Some of the women in prison have been there for a long time, and there is no sense that they will be allowed their freedom back.
- Another limitation to freedom depicted in the film is the lack of freedom of thought or faith. When Julia is asked what her religion is, and she answers none, they make her write down Catholic anyway.
- Just before the 13 *rosas* are executed, the condition for them to be able to send a farewell letter to their families is that the priest hears their confession. They do not have the freedom to reject this confession.
- Another freedom that is curtailed in this society is the freedom to have friendships and relationships with people of different beliefs.
- Julia and Perico start a relationship, but they are on different sides of the ideological spectrum. Therefore, that relationship can't continue or happen openly.
- The friendship of Blanca and Quique with Canepa is what brings Blanca's family down. Because of his left-wing ideas, his friends are tarred with the same brush.
- In Teo's case, he is given the choice between lack of freedom and betrayal of his friends.
- Almost every character's freedom is affected by the fear of others. Different characters are betrayed and reported to the authorities, and their freedom taken away, because other characters spy on them and ultimately betray them.
- The only ones that remain free in this society are those that support and believe in the regime's ideology.
- However, for the rest of society, Carmen's words at the beginning of the film "*¿Para qué sirve la paz si no tenemos libertad?*" summarise their feelings.