



A-level
SPANISH
7692/2

Paper 2 Writing

Mark scheme

June 2024

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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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**

¿Piensas que la forma de pensar y las actitudes de la gente mayor en la obra, como Bernarda, y de la gente más joven son diferentes?

[40 marks]**Possible content**

- On the surface, it may seem that the younger generation want to rebel against the values and points of view of the older generation, but it may be argued that they do in fact uphold the same value system.
- When Bernarda's husband dies, she imposes eight years of mourning on her daughters. She wants to keep them away from any contact with the outside world.
- Bernarda's view is that any contact with members of the opposite sex would harm her daughters' reputations and that they must be kept inside the house.
- Adela is the only one of the daughters who actively rebels against this point of view and tries to break free.
- However, the rest of Bernarda's daughters do in fact agree with this point of view. When the neighbour's girl is being dragged away to be killed because she killed her newborn baby, the daughters want society to punish her.
- When the sisters start to suspect that Adela is secretly meeting with Pepe, they find her behaviour unacceptable and do not take her side.
- La Poncia, as a member of the older generation, shows that she agrees with society's expectations.
- La Poncia talks to the sisters about what women should expect from marriage; the younger generation don't expect anything different.
- The older people teach the younger generation their values, beliefs and expectations, therefore perpetuating the same values and beliefs in the next generation.
- La Poncia does not love any of the members of the Alba family, but she does care about their actions. She does not want to end her life in a household where there is scandal.
- Amongst the servants, the younger generation share some of their attitudes with the older one. Both La Poncia and the maid complain about Bernarda's behaviour towards them, but when a beggar asks for food, their reaction is equally dismissive. They both agree with the social class system.
- It could be argued that Adela is the only character from the younger generation whose points of view differ from those of society, but her tragic ending shows the impossibility of rebelling against social norms.

or**0 1 . 2**

Analiza el personaje de Martirio y cómo cambia a lo largo de la obra.

[40 marks]**Possible content**

- Martirio is 24 years old, she is sickly and ugly, and her name means 'martyrdom' or 'suffering'.

- At the beginning of the play, Martirio appears submissive to Bernarda's wishes. She passes her fan to Bernarda and does not rebel openly against her oppression.
- Close to the beginning of the play, we find out that Enrique Humanes wanted to marry her, but Bernarda prevented it. This makes the audience feel sorry for her, since her life carries no meaning as an unmarried, unattractive woman.
- Martirio appears as a weak character, afraid to face up to her mother. She fulfils the routine she is supposed to fulfil but with no desires beyond that.
- Martirio is also depicted as afraid of men and passion. She says that she was always afraid of men from a young age and does not understand the concept of courtship.
- However, as the plot develops, we realise that Martirio is a much darker character, who becomes more and more obsessed and vindictive.
- When the village is punishing the daughter of La Librada for her behaviour, Martirio appears in full agreement with the barbaric punishment. She does not show any compassion or understanding for her.
- It becomes evident that Martirio knows about Adela and Pepe. Adela tries to reason with her, but Martirio is unable to sympathise with her sister.
- As Adela and Pepe's relationship develops, Martirio becomes more and more bitter and jealous. She wants Pepe for herself and is not willing to allow Adela to get away with him.
- The clashes between both sisters increase and reach a point in which they state that they are not sisters anymore, but rivals.
- Martirio steals Pepe's picture and tries to pass it off as a joke, but it is clear that she is not capable of letting go of Pepe.
- It could be argued that Adela's death is ultimately Martirio's fault. She is the one that states that Pepe is dead, causing Adela to kill herself. At the end, Martirio shows no remorse for this, only envy that Adela did manage a relationship with Pepe.

0 2

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

Either

0 2 . 1

“En la sociedad que se presenta en la novela, los hombres y las mujeres tienen códigos de conducta diferentes”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- The society depicted in the novel gives men and women very different spheres, and their behaviour must also be different.
- Women do not expect their lives to be happy. They are brought up to suffer and that will make them good wives. Pura Vicario is very proud of her daughter's upbringing.
- When it comes to marriage, neither men nor women are expected to marry for love. Marriage is more of a commercial agreement, but men get a say in who they will marry, whereas women do not get this luxury.
- When people in the village realise who Bayardo really is, they know that he will get to choose whomever he wants to marry. Ángela, on the other hand, is expected to bow to her family's decision about her future.

- Men are brought up to provide for the family and act if the honour of the family is insulted or damaged, whereas the role of women is to ensure that they remain pure and above reproach.
- There is a big difference in the code of conduct of men and women when it comes to sexual conduct.
- Bayardo returns Ángela to her family after their wedding because she reveals she is not a virgin. This type of behaviour is inexcusable for women in this society.
- However, while this is happening, the men are spending the night in the town's brothel. Men are not expected to remain pure prior to marriage.
- Men of a certain status can get away with sexual abuse of women or girls who are not protected. Santiago's behaviour is a good example of this and, although this behaviour is known by his friends, this does not have any effect on his status in the town.
- Men are also the ones who hold authority in this society. All the characters who have authority in the novel are men (the bishop, the mayor, the judge, the priest).
- However, the novel presents them as lacking in moral authority. It is the women's actions that have this moral authority.
- Women such as Luisa Santiago know that there is nothing they can do, as women, to prevent the death, but she goes straight away to support Santiago's mother.

or

0 2 . 2

¿Hasta qué punto piensas que la novela es, en realidad, una crónica de los eventos, como indica el título? Justifica tus ideas.

[40 marks]

Possible content

- The title of the novel suggests a chronological analysis of events.
- The structure of the narrative is non-linear, the opening sentence reveals the outcome and thus contradicts the *crónica* aspect of the title.
- Time is not dealt with logically and seems to have an arbitrary quality.
- Time is dealt with in a fragmented 'flashback' style from the perspective of the immediate murder of Santiago Nasar and resumes retrospectively 27 years after the event.
- Narrative contradiction abounds in the novel, and rather than presenting a logical treatment of the event, the narrative serves to confound the reader.
- The structure is not presented in order and comprises narrative cycles or sequences which often directly contradict each other.
- The reader becomes an active participant in the construction of the story which is at direct odds with the premise of the title.
- The narrator of the *crónica* is not objective, but rather merges omniscient narration with first-person direct and therefore subjective involvement as a character during the events.
- The point of view constantly switches in the narrative serving to confuse the reader with contradictory statements, often written in a syntactically complex sentence structure with conflicting conjunctions.
- There are several unbelievable incidents which detract from the objective intentions of the title; for example, the ricocheting bullet, the 2000 bottles of rum drunk during the wedding.

- Recourse to fantastical discourse such as the reading of dreams is the opposite of the logical premise of the title.
- Although the title refers to *una muerte anunciada* in the style of a crime novel, the reader is no more informed at the end of the novel than at the beginning as to the precise circumstances of the murder of Santiago Nasar.

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

0	3
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1

Analiza cómo se presenta el tema de la maternidad en la novela.

[40 marks]**Possible content**

- Esquivel makes it very clear that a mother's love is essential to the well-being and healthy development of the child.
- Mamá Elena does not show love or warmth towards her daughters. Consequently, Rosaura grows up similarly cold and Gertrudis reacts with an excess of passion, as if to compensate.
- Tita is able to become a warm and compassionate woman due to the love and care of Nacha, who brought her up.
- Esquivel also makes the point that it is not necessarily the biological mothers who are best suited to the role.
- Nacha has no children of her own but is a better mother to Tita than Mamá Elena. Similarly, Tita develops a strong, maternal bond with both Roberto and Esperanza.
- This natural capacity for love and nurture is reflected in Tita's ability to breastfeed Roberto. It is significant that neither Mamá Elena nor Rosaura breastfeed their children.
- Esquivel shows that it is a mother's role to support her daughters and to promote their happiness.
- The author depicts Mamá Elena as the opposite of this; Mamá Elena crushes Tita's spirit, belittling her and controlling her with constant criticism and physical violence.
- Mamá Elena contrives to prevent Tita's happiness at all times, denying her a relationship with Pedro and a bond with Roberto. She even disowns Gertrudis.
- Similarly, Rosaura is portrayed as an unnatural mother; she plans to stifle Esperanza's hopes by denying her an education and forbidding her relationship with Alex.
- On the other hand, Tita is shown as an exemplary maternal figure for Esperanza; she supports her in her fight to attend school and to marry the man she loves.
- Nacha, too, is held up as a model of motherly love; she does all she can to comfort and encourage Tita, and her devotion continues beyond death.

or

03.2

¿Hasta qué punto piensas que Pedro es responsable de la infelicidad y la frustración de Tita? Justifica tus ideas.

[40 marks]

Possible content

- There are many occasions when Pedro's actions frustrate and infuriate Tita; he lets her down regularly and, in doing so, contributes to her unhappiness.
- There is a weakness in his character that prevents him from standing up to Mamá Elena. For this reason, he accepts Rosaura's hand in marriage and thus begins Tita's long ordeal of seeing her lover married to her sister.
- His weak character disappoints Tita again later when they see Gertrudis run away with Juan Alejándrez. Pedro cannot quite bring himself to do the same, however much Tita wishes he would.
- Tita finds happiness and fulfilment in her maternal role with baby Roberto. Pedro takes this away from her when he allows Mamá Elena to send him away to Texas with Rosaura and their child.
- Pedro's childish and thoughtless behaviour also contributes to Tita's misery. When he learns she is to marry John Brown, his jealousy makes him sulky and petulant.
- He chooses the moment when Tita is at her most exhausted to lecture her and tell her that she is wrong to marry John Brown. He seems incapable of seeing the irony and hypocrisy of his words.
- When Pedro appears to have found the courage to run away with Tita, it is too late. Exasperated, Tita has to remind him that he now has a wife and child to look after.
- Tita's feelings of shame and guilt when Rosaura comes to her for help are also caused by her illicit relationship with Pedro.
- Rosaura is another figure who frustrates and infuriates Tita. Rosaura is more than happy to marry the man that her sister loves and, later, tries to perpetuate the tradition that deprived Tita of marriage in the first place.
- However, all of these events occur because Pedro and Tita are not allowed to be together and Mamá Elena is the sole cause of this, decreeing that Tita must remain single to care for her in her old age.
- Throughout her life, Tita has been criticised, belittled and bullied by her mother. Mamá Elena always seeks to punish her in the most painful ways.
- She deprives Tita of everyone she loves: Pedro, Roberto, even Gertrudis, and uses physical violence when Tita attempts to defy her.

0 4**Réquiem por un campesino español – Ramón J. Sender****Either****0 4 . 1**

Analiza la importancia de la visita a las cuevas y el impacto que tiene.

[40 marks]**Possible content**

- The scene is a key moment in the development of Paco's understanding of the world and represents a turning point in his outlook.
- The episode marks Paco's loss of innocence; up to this point, he is unaware of true hardship and suffering. The grief, despair and deprivation that he witnesses in the caves are eye-opening for him.
- It is also an essential scene for the reader's understanding of Paco's character. We see his naturally compassionate nature, as he cannot shake off what he has seen and asks questions insatiably.
- As Paco dwells on the loneliness and helplessness of the couple he has met, the priest is in a hurry to leave and brushes aside Paco's concerns.
- The episode consolidates our suspicions about Mosén Millán, as we see his dismissal of the couple's plight as the will of God, even punishment for having a son in prison.
- His claim that there are worse things than poverty and his reluctance to discuss Paco's concerns demonstrate that he has a far less charitable nature than Paco himself.
- The extent of the poverty described in the episode is also essential for our understanding of the novel. Sender stresses that Paco, the son of a humble peasant family, is shocked by what he sees.
- Paco describes the room where the dying man lay on a bed of planks as having no light, no water and no fire. Nor is there ventilation as the cave has no windows; flies buzz round the old man's face.
- It is the aftermath of this scene which consolidates it as the turning point for Paco, as his future actions are all driven by this single experience.
- When Paco is elected onto the local council, his first thought is to change the system to create money for improvements in the lives of the cave-dwellers.
- This brings him into conflict with the landowning duke and the local wealthy families, none of whom are prepared to lose out on income and their traditional 'rights'.
- The arrival of the *señoritos* soon leads to the killing of those perceived as trouble-makers. Paco is seen as the ringleader and is hunted down and executed.
- Sender portrays Paco as a local hero, killed for his social conscience and for trying to put an end to the type of poverty he had witnessed during the visit to the caves as a child.

or**0 4 . 2**

Analiza cómo presenta Sender a las mujeres en la novela.

[40 marks]**Possible content**

- The women are presented as dutiful wives and mothers, as befitted the era, who looked after the husbands and children, ensuring they were fed and well-turned-out.

- They are seen as happy in their roles, as are the men, and take pride in the work that they do, making a special effort for community events like christenings and weddings.
- Paco's future wife, Águeda, is depicted as the ideal young woman. When the sun is just up, she has already washed the bedding, which is hung out to dry, and has swept and washed the path in front of the house.
- The courtship between Paco and Águeda shows how demure and chaste a young woman should be; she only looks him in the eye after they have known each other for a year and a half.
- The women show their respect to the Church, attending mass and treating their local priest with reverence. He is always invited to family celebrations.
- However, they also take the opportunity to have fun when they can, particularly when they are in the company of other women, such as the kitchen or *carasol*.
- Here they can be boisterous and bawdy, exchanging salacious comments about the newlyweds or laughing, scandalised, at the comments of La Jerónima.
- Sender portrays the flirting at the *lavadero* as wholesome and innocent, a natural part of growing up and becoming acquainted with the opposite sex; it is harmless and in the open, with an '*alegría primitiva*'.
- There is a sense of community and solidarity among the women, nowhere more so than in the *carasol*, where the older women gather in summer and winter to sew, weave and chat.
- There, they feel free to gossip at will and discuss the latest village events, embellishing stories for effect and insulting the wives of the local dignitaries.
- La Jerónima is the female character defined in most detail and is respected, mostly by the women, as a healer, midwife and village wisewoman.
- She is portrayed sympathetically by Sender as a colourful character whose superstitions and pagan ways are just as valid as the rituals of the Church.
- Sender portrays the women as good-natured, hardworking and blameless. One of his reasons for doing so is to elicit the reader's horror when many are gunned down in the *carasol* at the hands of the *señoritos*.

0 5

La sombra del viento – Carlos Ruiz Zafón

Either

0 5 . 1

“Las mujeres en la novela aparecen como víctimas que sufren a manos de los hombres”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- The statement is true to a certain extent as a number of the female characters suffer both physically and emotionally due directly to the actions of the men in their lives.
- Sophie endures physical violence, first from her disturbed husband and then from her lover, Ricardo Aldaya, who leaves her with cuts and burns.
- Both Bea and Penélope are beaten by their fathers, who try to force them to obey and punish them if they do not.
- Penélope's death is caused by her father, who refuses to allow her to receive medical treatment when she gives birth and allows her to haemorrhage on her bedroom floor.

- Nuria too is a victim in more ways than one. She is fated to live a life of unrequited love, knowing Julián will never forget Penélope, and then dying at Fumero's hands.
- Penélope's loyal maid, Jacinta, is dismissed so Aldaya can keep her away from his daughter. She is then locked away in an asylum to get rid of her.
- Clara is an interesting character, who appears to exploit men and use her attractions to toy with potential lovers. She ends up bitter and alone, once her beauty is faded.
- However, there are some women who are strong enough to control their own destiny and fortunate enough not to come into contact with violent men.
- The brothel owner, Irene Marceau, is economically independent and secure; she takes pity on the broken Julián, giving him work and a roof over his head.
- Bea is the main female character who provides hope for the women of the future; she survives her father's brutality and is strong enough to fight for what she wants.
- She manages to overcome her father's reluctance and forces him to accept Daniel as her future husband.
- In Daniel, she finds a gentle, loving husband, who respects and admires her for her strength and wisdom. They will raise a son who will not treat women as victims.

or

0 5 . 2

“*La sombra del viento* es una novela llena de amor y de odio que culmina con un final positivo”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Many different types of love are represented in the numerous relationships within the novel and the main threads of the plot follow the turbulent love stories between Julián and Penélope and Daniel and Bea.
- We also witness the infatuation of young love as Daniel becomes besotted with the manipulative, older Clara and suffers heartbreak as he faces the reality of her true nature.
- Señor Sempere is portrayed as a model father whose love for his son guides all his actions in their relationship; he is tolerant, understanding, supportive and patient.
- The love between friends is also important in the novel. Miquel Moliner is a faithful, selfless friend to Julián and, ultimately, gives up his life so that Julián can live.
- The friendship that grows between Julián and Daniel is vital to both of them. Julián saves Bea from a bullet and Daniel helps Julián find a reason to live.
- Platonic love and unrequited love are also represented: Nuria loves Julián, who cannot return her affections as his heart belongs to Penélope. Nuria settles for a relationship with Miquel, for whom she feels respect, admiration and deep fondness.
- Hatred comes mainly in the shape of Fumero, whose capacity for vindictiveness emerges when he is still a child and shoots his mother for humiliating him in front of the other children.
- Fumero comes to loathe Julián, because the latter gains Penélope's love, and spends his life trying to kill him, fuelled with jealousy and a desire for revenge.
- Fumero's hate is also directed towards Fermín, who is constantly hounded, beaten and thrown onto the streets by the psychotic policeman.
- Ricardo Aldaya is also portrayed as a man of hatred and violence. He communicates his hatred for Julián (his daughter's lover) to his son Jorge, who continues the feud.

- The complex plot of love and hate resolves itself in a positive ending where Julián overcomes his feelings of guilt and self-loathing and begins to write and publish again.
- Daniel and Bea have a happy and fulfilled marriage and the love of literature is perpetuated as they take their son to the Cemetery of forgotten books.

0 6

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

0 6 . 1

“Esteban Trueba es un buen padre, una persona que enseña a sus hijos el valor del trabajo y de defender las creencias personales”. ¿Hasta qué punto estás de acuerdo con esta afirmación?

[40 marks]**Possible content**

- From the beginning of the novel, one of Esteban’s most marked characteristics is his willingness to work hard to achieve his goals in life.
- Esteban rises from poverty to wealth through hard work, both in the mines and in *Las Tres Marías*. He is not afraid of long hours and hard physical work.
- However, it cannot be said that Esteban teaches his children the concept of hard work. He does not expect them to work in *Las Tres Marías*. Instead, they are allowed to pursue leisurely activities.
- Both Blanca and Jaime are hard workers. Jaime works very long hours in the hospital and Blanca makes clay figures. However, their motivations are completely different from those of Esteban’s.
- Jaime believes in social justice and in helping the poor. In a way, this is something he has learned from Esteban, but not in the way that Esteban intended. Jaime has learned social justice from Esteban’s mistreatment of the peasants in *Las Tres Marías*, but Esteban would have intended him to learn the opposite.
- Blanca works hard but not out of choice. Her father does not provide enough for the upkeep of the house and she needs the income to survive. If she did not need the money, she would not live in this way, whereas Esteban relishes the prospect of hard work for its own sake.
- In terms of personal ideas, Esteban is a man of very strong convictions. Before the start of the dictatorship, his political and moral ideas are set in stone. He tries to impress these beliefs on his children, but with very little success.
- Esteban does not behave as a good father in the sense of trying to understand what beliefs motivate his children. Whenever they show that they disagree with him, he reacts with anger.
- Esteban is unable to see that Jaime is a disciplined and hardworking man who is willing to work for others. Esteban is much more concerned about what separates them, rather than the similarities they share.
- Esteban does not manage to teach his son, Nicolás, any beliefs about anything. Nicolás only wants to pursue pointless schemes and live a life free of worry.
- When it comes to any difficult decisions, Esteban reacts in a strong way, even though he goes too far a lot of the time. Nicolás is incapable of such action; he has not learned strength of character from his father.

- Throughout the novel, Esteban does not know how to relate to any of his children. He uses verbal and physical violence against them and treats them with disdain at times. He does not want to take the time or effort to help them become strong individuals with their own beliefs.

or

0 6 . 2

“Clara, Blanca y Alba son personajes totalmente diferentes”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]

Possible content

- The novel is centred around the lives of three women: Clara, Blanca and Alba. Their personalities and views are very different, but they also have some elements in common.
- Both Clara and Alba strive to care for those who are weaker than them. Clara wants to defend the rights of the workers in *Las Tres Marías*. Alba uses *la casa de la esquina* to protect those persecuted by the government.
- There are very striking similarities between Blanca and Alba in terms of the people they fall in love with.
- Both women fall in love with men from a lower class and from a revolutionary background.
- In terms of their relationship with their own children, all three women show a level of understanding and protection that the men lack, accepting their children despite their foibles.
- Blanca’s relationship with her daughter Alba is also very strong, and Alba starts forging a very strong relationship with her own daughter even before she is born.
- In terms of their political ideology, there are also many similarities between the three women. None of them identify with Esteban’s conservative views and all veer more towards the left.
- Each generation becomes more militant than the one preceding, with Alba taking an active part in political rallies and protests.
- There are some fundamental differences between the three women too. Clara is a clairvoyant and can see and accept her future. She is able to see people beyond the surface, in a way that Blanca is incapable of.
- Both Blanca and Alba fall in love with someone that their class and family will not accept. However, Clara accepts a loveless marriage to Esteban without questioning her destiny.
- The attitude of Blanca and Alba towards their relationships also differs. Although Blanca is in love with Pedro Tercero, she never quite commits to being with him openly. In contrast, Alba is prepared to have a relationship with Miguel, whether or not he is committed to her.
- The novel starts with Clara’s writing and finishes with Alba’s, thus creating a full circle that encloses the three women in one common story where they are all connected.

0 7

Rimas – Gustavo Adolfo Bécquer

Either

0 7 . 1

Analiza la actitud de Bécquer hacia la muerte, según las *Rimas*.**[40 marks]****Possible content**

- Bécquer fears the loneliness of death, and words like “*desierto*” and “*solitario*” punctuate the poems towards the end of the collection.
- In Rima LXI, as he imagines his own death, we see his fear that he will be completely alone when the time comes, with no-one to hold his hand, say a prayer or weep at his passing.
- When he talks of closing his eyes to die, in Rima LXV, he can hear the voices of others but he feels he is in a desert, abandoned like an orphan, in a world that is empty for him.
- In Rima LXXIII, he recounts the death and burial of a young girl. Even though there are people there who pray and weep, Bécquer focuses on the ultimate solitude of the departed in the repeated refrain “*¡...qué solos se quedan los muertos!*”.
- Bécquer’s other great fear is that of being forgotten, of having left no mark on the world that he leaves behind.
- In Rima LXI, he describes his grave as an “*olvidada fosa*” and the final lines, positioned at the end for emphasis, reveal his greatest fear, that no one will recall that he ever passed through this world.
- Rima LXVI takes up this theme again and describes his tomb as a solitary stone with no inscription in a place “*donde habite el olvido*”. Again, this shows his dread that no one will care enough to arrange an inscription or visit his grave to lament his passing.
- This same poem describes his passage through life as a harsh path of rock and thorns followed by a trek across desolate wastelands and melancholy mists. This gloomy view of life leads to a further, different attitude towards death.
- There are two poems which show that Bécquer feels drawn to death at times and it is the weariness with his daily struggles through life that lead him to contemplate death as a release.
- In Rima LXXIV, Bécquer is standing at the gates of heaven seeing a dreamlike, white figure beyond the entrance. He feels a burning desire to cross over the threshold, pulled towards the beckoning abyss.
- This attraction is even clearer in Rima LXXVI, where he gazes upon the statue of a beautiful woman on a tomb. She seems merely to rest and to sleep, and he looks thoughtfully at her tranquil face and at the empty space in the granite next to her.
- He concludes by saying that when he grows tired of struggling with life, he feels envious of the peace of the tomb and a longing for the life that follows death.

or

07.2

“El poeta romántico está destinado a ser infeliz porque sus expectativas no se corresponden con la realidad”. Analiza cómo esta afirmación se refleja en las *Rimas* de Bécquer y justifica tus ideas.

[40 marks]

Possible content

- It is because the poet does experience moments of pure bliss that he is fated to be disillusioned, as it is not possible to sustain these moments of sheer joy.
- Bécquer experiences times of perfect love with his beloved of the moment. In Rima XXIV, he talks of the merging of two souls and, in XXIX, time stands still as he reads a poem with his lover.
- The beginning of a new love thrills him with hope and excitement. In Rima XVII, he is inspired to believe in God because the object of his attention simply looks at him.
- Having known such bliss, the end of a love affair plunges him into deep despair. He casts doubt on the relationship, bitterly accusing his beloved of never understanding him (Rima XXXV) or never really loving him (Rima LXV).
- After the bitter recriminations, comes the phase where he concludes that the affair was doomed from the start. In Rima XLI, he recalls nothing but their differences, and focuses purely on the negative side of the relationship.
- Finally, he laments in Rimas XI and XV that the love he seeks is just a dream, a shadow and an impossible vision. He realises that his ideal can never be reality.
- He has similar experiences with moments of happiness achieved through his poetry and appreciation of nature.
- In Rima IV, he finds joy in the beauty of the sea, the sky and the springtime. Rima IX finds him in complete blissful harmony with nature as he describes a river at sunrise.
- But again, this heightened state of happiness cannot last. In his moments of depression, he sees nature as a negative force. In Rima LII, he sees only the winds, the storm clouds and the furious waves.
- When his poetry is going well, he revels in his “*genio creador*”, believing that his is the voice that brings order to chaos and conveys the divine message to the common man.
- At other times, he feels that he struggles to capture the images he glimpses and bewails the inadequacy of language and his inability to master the words he needs.
- In love, in nature, and in his writing, Bécquer experiences moments of rapture but, impossibly, longs for these to last. In Rima XV, he confesses to an “*ansia perpetua de algo mejor*” and is, therefore, doomed to feel dissatisfaction and constant longing.

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

Analiza el significado de estas palabras de Don Luis en la obra: “Pero no ha llegado la paz, Luisito: ha llegado la victoria”.

[40 marks]**Possible content**

- For a long time, the people have been expressing their longing for peace and for the end of the civil war.
- Don Luis makes it clear that those on the losing side will face an uncertain future and that the end of the war does not mean a return to the peace that they knew before it.
- When a war ends, the return to peace is usually a time of joy, but in a civil war it means that the country is divided and old enmities do not disappear overnight.
- The author shows how those on the side of victory will prosper and be rewarded with good employment prospects.
- The Nationalist property owner, Don Álvaro, who once had to go into hiding, will now see his business prosper with the demand for new religious statues.
- Pablo’s father has been promoted and will replace a sacked Republican as a post office manager in Barcelona.
- Don Luis’s words mean that, although the fighting may be over, victory for the opposing side will mean victimisation for those who sided with the Republicans.
- His attempt to keep the wine company open, to protect the livelihood of the employees, is now classified as an illegal action and he will be punished for it.
- Luisito will be blacklisted, simply through being his father’s son. He will be prevented from taking the next exams, and only the lowliest of jobs will be open to him.
- Opportunists, like Basilio, are quick to disassociate themselves from Republican connections so that they can escape the reprisals.
- The winning Nationalist regime passes a range of decrees designed to discriminate against those who opposed it.
- Bank notes issued in Republican zones are declared invalid, as are marriages and divorces validated in those areas.

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

“La audiencia experimenta muchas emociones diferentes a lo largo de la obra”. Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- It is inevitable, in a play where the backdrop is war, that events will inspire sadness. The characters lose loved ones, their city is bombed and they suffer great hardships.
- Moments of grief occur regularly, from Manolita sharing the news of her lover’s death to María revealing Basilio’s desertion.
- Perhaps the saddest moment comes when Don Luis confronts the family and they all reveal having helped themselves to the lentil stew as it cooked in the kitchen. Their shame and desperation are deeply affecting.

- We experience considerable sympathy and compassion for the characters. Fernán-Gómez regularly uses dramatic irony to increase the pathos by highlighting the characters' hopes and their ignorance of what is to come.
- When Luisito and Pablo play war games at the start, their blissful innocence is painful to watch; the audience knows how soon their imaginings will become reality.
- Anselmo preaches of a future of love and peace for Spain and we feel a profound compassion for the young man and his youthful optimism. We know his dreams will soon be shattered.
- However, Fernán-Gómez knows that a constant diet of grief is overpowering so he lightens the story with numerous touches of humour.
- Luisito's clumsy attempt at a romantic poem is sweetly amusing, the squabbling Don Simón and Doña Marcela are a comedy couple and Julio's unexpected expletive to Manolita elicits a surprised laugh from the audience.
- The playwright uses humour to contrast with moments of a more sombre nature, and often juxtaposes the two. The audience gasps as a bullet narrowly misses Luisito, but are soon laughing when the boy makes the most of the blackout to touch María.
- A further emotion we share with the characters is that of hope. We come to identify with them and clutch onto the glimpses of hope that the playwright gives us.
- At the end, we console ourselves that at least Luisito has a job, albeit lowly, that Don Luis may not face imprisonment, and that Manolita can still work in the theatre despite the stigma.
- We hope that Pedro will eventually return home and we are relieved that, in the meantime, Doña Antonia has Rosa for company.
- Fernán-Gómez contrives that we feel many of the emotions of the characters as we experience the same events. In addition, as a result of the privilege of hindsight, our compassion is evoked because of our knowledge of what is to come.

0 9

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

0 9 . 1

Analiza cómo cambia Santi durante el tiempo que pasa en el extranjero y considera por qué cambia.

[40 marks]**Possible content**

- Santi undergoes a number of changes during the novel; some are caused by his interaction with the people he meets, some by the experiences he has, and others due to the simple process of growing up and maturation.
- Santi whiles away rainy days with a book and learns the joy of reading. Don Segundo reads an essay he has written and is impressed enough to encourage the boy to carry on writing.
- When he accompanies Don Gregorio to tell Valentín the sad news of his father's death, Santi learns that adults do not always know the best way of dealing with children.
- He learns to avoid involving adults in decisions involving his fellow evacuees if possible. He personally looks after Valentín, Manolín and the 'adoption' of André.

- As he is entrusted with the care of his little sister, Santi learns a new sense of responsibility and this transfers to a feeling of duty and care to his fellow evacuees.
- Others begin to turn to him as a leader and he steps readily into the role, taking decisions for them, organising events and acting as their spokesman and advocate.
- Santi's experiences elicit new responses in him and he starts to contemplate and analyse his reactions in a mature and self-critical way.
- He turns more frequently to the 'attic' in his mind – a place where he retreats to give himself space to think and in which he locks thoughts that he wishes to bury.
- When he mourns the death of his uncle Lázaro, a new sense of self-awareness makes him see that he is dwelling on his misery in order to play the martyr.
- His experiences at the local school and the quickness with which he learns French reveal to Santi that he is academically gifted. Proud to move on to the Ateneo, Santi puts a lot of effort into his studies and passes his exams.
- Some of the changes come about simply as a result of his growing maturity and awareness.
- His increasing attraction to Montserrat and his sudden interest in the love poetry of Bécquer are natural changes in a young man who begins to have romantic notions.
- His understanding of war and politics changes as he learns from his teachers that they cannot return to Spain; the war may be over but things cannot be the same.

or

09.2

Analiza la importancia de las tradiciones regionales vascas y las tradiciones de otras partes de España en la novela.

[40 marks]

Possible content

- Castresana refers to numerous traditions and customs throughout the novel. He uses them to show how the children clung to them for comfort during their evacuation.
- The reader also intuits that Castresana brings them in through a sense of patriotism and pride in the culture of his country.
- Some of the customs are staunchly Basque and are used by the Basque children to create a home from home while they are far away from home and family.
- The first symbol of home developed by the children is the tree in the school grounds, which they name after the "árbol de Guernica" from their homeland.
- This becomes their meeting place and gathering point, where discussions take place and decisions are made. It becomes a little piece of their own country abroad.
- Santi uses the Basque beret as a symbol of identity and resistance when the Dufour couple try to take the place of his parents and turn him into their own son.
- Later, he uses it as a symbol of identity and pride when he gains a place at the Ateneo.
- The children are constantly on the lookout for ways of bringing their homeland to them, and of assuaging their homesickness.
- When a lost ball appears in the school grounds, they keep it and set up a *frontón* court on which to play *pelota*.
- They even cultivate Basque customs they did not know existed until recently. Santi reads of the Basque love of singing, so organises a choir.

- As more Spanish children arrive at the *Fleury*, they find unity in varying the activities to embrace other regional and national customs. Montse teaches them all the Sardana – the Catalan regional dance.
- The national love of football is celebrated as the boys first play as Athletic de Bilbao and then as España.
- They celebrate a traditional Spanish Christmas with a lottery, turkey, *turrón* and grapes at New Year.

1 0

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

Either

1 0 . 1

Analiza el impacto de la muerte de Agustín en sus padres y en la comunidad.

[40 marks]

Possible content

- The immediate impact on the colonel and his wife is their sadness. Their thoughts turn constantly to their son and the colonel's wife suffers bouts of despondency and grief.
- Her actions are often governed by her memory of her dead son; she cannot sing until the year of mourning is up and she visits the cemetery to put flowers on Agustín's grave.
- His death is one of the reasons why she has turned against the fighting cock, as it was in the arena where Agustín was shot. She has transferred her blame onto the animal.
- On the other hand, the connection is what drives the colonel to keep the cock; he feels it is his duty to carry on taking it to the fights as a type of legacy of his son.
- He also feels a sense of solidarity with Agustín's former friends and co-workers and often spends an hour in their company, a welcome sanctuary of undemanding companionship.
- Their opposing attitudes to the fighting cock form the tension between the colonel and his wife and lead to the colonel's dilemma: to keep or sell the cock.
- The loss of their son also impacts on their financial situation; he was their only breadwinner as the colonel has not received his pension, despite fifteen years of waiting.
- Agustín had been a tailor and the colonel and his wife have had to resort to selling his sewing machine to provide funds on which to live.
- When Agustín was shot at the cockfight, it was because he had an illegal news bulletin in his pocket. His name has now become synonymous with the people's resistance and the code words "*Es de Agustín*" are used when circulating similar documents.
- His death has clearly resonated within the community and people show their respect; when a neighbour thinks she hears a guitar playing she calls out for them to stop as they are still in the period of mourning.
- The fighting cock that Agustín owned becomes a symbol of hope. The colonel will make money as its owner and Agustín's friends are saving up to place their bets on it.
- Because it belonged to Agustín, the cock becomes a symbol of resistance and a statement of defiance against the regime, as if to show that Agustín's legacy lives on.

or

1 0 . 2

“A través de los personajes secundarios, García Márquez explora lo bueno y lo malo de la naturaleza humana”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Don Sabas is the least likeable character in the novel and García Márquez paints a very negative picture of him, both physically and in his personality.
- He is overweight and has developed diabetes due to his rich diet; the author adds this detail to emphasise his selfishness and indulgence while others go hungry.
- His role is to be a foil to the colonel and García Márquez shows him as a greedy, complaining, inconsiderate boor, who readily swindles his best friend.
- The lawyer is also shown in an unfavourable light, again beginning with a vivid physical description; he is “*un negro monumental*” whose flesh hangs over the edges of his chair and who has only two teeth in his upper jaw.
- His behaviour gives the reader no faith in his professional abilities: he shuffles round the office in his slippers and stores important documents haphazardly in an old pianola, where he struggles to find anything.
- García Márquez uses the lawyer to demonstrate the inefficiency and bureaucracy of the legal system and the pointlessness of hoping for help from this quarter.
- The author creates a very likeable character in the doctor, who visits the colonel and his wife bringing wit, charm and good humour.
- The doctor goes out of his way to support the colonel, providing advice and intelligent conversation and delivering unpalatable truths that the colonel needs to hear.
- He is a sensitive man, and helps them out without seeming to be giving charity. He passes on newspapers once he has read them and says they can pay for their medications when the cock wins.
- Agustín’s old friends at the tailor’s are also portrayed in a positive light. They create an undemanding sanctuary where the colonel can go to share their company and conversation.
- They are generous to the colonel in the ways that they can be, offering to mend his clock without charge and understanding that the colonel must be the one to submit the cock for the fights, for Agustín’s sake.
- They may be slow on the uptake, but when they understand the colonel’s financial straits, they immediately offer to take charge of feeding the cock for the next three months.

1 1

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

1 1 . 1

¿Hasta qué punto piensas que la película tiene un final triste? Justifica tus ideas.

[40 marks]**Possible content**

- When Ofelia dies towards the end of the film, her life in this world ceases, but Guillermo del Toro shows how her spirit lives on in the form of Princess Moanna of the underworld.
- We learn that she becomes a fair and kindly monarch, loved by her subjects. We also know that she honed her judgement and sense of justice in this world. If this is our interpretation, then Ofelia's death is not sad but simply marks her return to her own kingdom.
- Carmen sadly dies in childbirth but, once again, we do not mourn her passing, as her spirit reappears as queen in the underworld kingdom.
- However, if the audience interprets the scene in the throne room as simply Ofelia's dying vision, then there is reason for sadness as two of the central characters die pointlessly.
- The final scene is a small triumph for Mercedes and the *Maquis*. They have overpowered a Nationalist garrison and killed the officer in charge.
- For the audience, too, Vidal's execution seems richly deserved; they have rid the world of a psychotic and brutally violent sadist.
- Furthermore, the *Maquis* will prevent Vidal's legacy from living on; his child will never be told of Vidal's existence.
- Nevertheless, the director makes it clear earlier in the film that triumph over Vidal does not equal victory. The film's ending is inevitably tinged with sadness because the audience knows that the Nationalist regime endures for thirty more years despite the attempts at resistance.
- However, the film does not feel sad at the end, because Guillermo del Toro's message is a positive one.
- In this particular conflict, good has triumphed over evil, right has conquered wrong and unquestioning obedience is proven to be morally indefensible.
- A small victory in the fight against a fascist style regime is achieved because people have not succumbed to hopelessness and have fought for their principles, despite the magnitude of the forces opposing them.
- The ultimate message is one of hope: Ofelia has proved herself worthy to return to her kingdom as its princess and the bravery and determination of seemingly insignificant people can bring about change and progress.

or

1 1 . 2

“La historia de la rosa, que Ofelia le cuenta a su hermano no nacido, refleja un mensaje importante en la película: que la gente tiene que arriesgarlo todo para lograr los objetivos”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- Ofelia tells her unborn brother the story of the rose in order to calm him and to give her mother some rest. It is a strange story but it fits with Ofelia’s vivid imagination.
- She tells of a rose which can reward whoever picks it with immortality. However, the rose is covered in poisonous thorns and grows at the top of an enormous mountain.
- The rose grows, withers and dies every evening and no one dares to brave the journey in order to pluck the rose and receive its gift.
- Our understanding of the film leads us to realise that del Toro encapsulates a message in this allegory: a homage to those that risk all obstacles to achieve their goal.
- The goal in the film is the victory over Vidal and his kind, the triumph of good over evil and the collapse of the Nationalist regime.
- Del Toro highlights the heroism of those who keep on fighting for freedom and democracy and who do not capitulate in the face of opposition.
- In Mercedes, he shows a woman who braves the enemy every day, serving Vidal and obeying his orders, while all the time spying on him and his military plans.
- The doctor is shown to be a naturally timid man who finds the courage and the strength to disobey the captain, knowing the fate that he faces.
- Del Toro depicts the *Maquis* living in harsh conditions, battling injury and, with all the odds against them, still fighting, because it is wrong to give in to brutality and oppression.
- In Ofelia, del Toro creates a child who will also battle all the obstacles in her way to achieve her “rose”, a return to her rightful kingdom as Princess Moanna.
- Ofelia takes on the giant toad, the Pale Man and the wiles of the faun during her journey and, ultimately, is rewarded with passage to the underworld kingdom.
- Working together, the characters achieve one small goal in the fight against the regime; they bring down Vidal and ensure his evil legacy goes no further.

1 2

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

1 2 . 1

Rafa se declara enamorado de Amaia al principio de la película, pero hacia el final la rechaza en la iglesia. Analiza por qué cambian tanto sus sentimientos.

[40 marks]**Possible content**

- When Rafa meets Amaia, she is dressed for her hen-night in a “fancy dress” flamenco outfit, plenty of make-up and flowers in her hair. This corresponds to his perceived image of beauty.
- She also goes to bed with him on the same night, although she is so drunk she passes out before anything happens.
- Consequently, Rafa is not prepared for the Amaia that he discovers when he travels to the Basque Country; both her appearance and her manner are not what he was expecting.
- Rafa asks her if she is all right; to him, her hair looks a mess (he later says it looks as though it has been cut with an axe) and her clothes look as if she has been working in the fields.
- He is so convinced that she must want to leave the Basque Country and return to Seville with him, that he is unprepared for her antagonistic manner and lack of interest in him.
- Rafa agrees to pretend to be Antxon if she gets him out of jail. He then endures the tense, awkward charade of pretending to be one of a long line of Basques.
- The ordeal finds him in various tricky situations that he finds exhausting and uncomfortable: he has to pretend he can speak Basque, overeats until he is ill and has to break into Merche’s house to pretend it’s where he lives.
- He receives no thanks or affection from Amaia and resolves to leave; the experience is the opposite of what he expected and he is out of his depth and not in control.
- However, the attraction is still there and Amaia can persuade him with a kiss to stay and continue the charade.
- There is a moment when they are in bed together that they seem compatible; he makes her laugh and they can relax without having to keep up the “Antxon” pretence.
- But when it comes to talking to the priest before the wedding, Rafa reveals all the things that worry him. Speaking ironically, he says that she is always honest, never lies and is very affectionate.
- The traumatic experience he has had, the lengths that Amaia goes to, to deceive her father and her reluctance to show affection have made Rafa think again about his feelings for her.

or

1 2 . 2

“El director presenta una imagen muy negativa de los hombres andaluces con los personajes de Rafa, Joaquín y Curro”. ¿Hasta qué punto estás de acuerdo? Justifica tus ideas.

[40 marks]**Possible content**

- Our first impression of young Andalusian men is their egotism. In the opening scene, the waiter flirts with the female customers, never expecting to be rebuffed.
- Because the women are not interested, he claims (in a sexist and homophobic quip) that they must be Basques – even worse than women with boyfriends or lesbians.
- When Rafa gets on stage, there is an arrogant swagger to his manner and his style of jokes is both vulgar and offensive to Basque people.
- The men also show considerable ignorance regarding their fellow Spaniards, albeit presented in a comedic manner, attributing terrorist intentions to every Basque.
- Rafa’s flatmate removes the glass bottle from Amaia’s breakfast tray, suggesting she could make a Molotov cocktail in seconds.
- They claim that she could be a terrorist, but Rafa naively scoffs at this, stating she was wearing a flamenco outfit the night before, as if this proves her innocence.
- This ignorance is clearly linked to their provincial attitude; it emerges that Rafa has never even left Andalusia before.
- Rafa’s misplaced self-confidence suggests that young Andalusian men have a sense of entitlement.
- Rafa is convinced his charms will quickly win over Amaia and tells his friends that he will be bringing Amaia back with him in two days.
- When he finds Amaia, he immediately assumes she will be grateful to him for “rescuing” her from the Basque country and will want to go back to Seville with him.
- Amaia rejects him furiously, throwing him out and shutting the door in his face. However, Rafa interprets this as her simply playing hard to get.
- There is also an unconscious sexism to their attitudes. When they find no make-up in Amaia’s handbag, they wonder if it is actually a woman’s bag.
- Rafa has clear ideas about how a woman should look, and is unimpressed by Amaia’s casual appearance and untidy hair (as if she “cuts her fringe with an axe”).
- Students could also mention positive aspects of young Andalusian men such as their humour, their openness, their friendships and their demonstrative nature.

1 3

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

1 3 . 1

¿Hasta qué punto piensas que las decisiones de María están motivadas por su embarazo? Justifica tus ideas.

[40 marks]**Possible content**

- Initially, before her pregnancy becomes an undeniable reality, María is motivated by her own feelings of frustration and restlessness and her desire to get more out of life.
- The director shows us the drudgery of her job, her stagnant relationship with Juan and her growing dissatisfaction with the monotony of her daily life.
- Marston depicts María's home life as cramped and stifling, and the demands placed on her by her family as demanding and unfair.
- At this stage, María has no thought yet of her unborn child; she is focused on her own emotions and feelings of victimisation and injustice.
- When the opportunity arises for María to earn money by smuggling drugs into the USA, María is certainly not thinking about her unborn child.
- She learns from Lucy how she will have to swallow up to 70 pellets and how she could die if one becomes unwrapped.
- At this stage she is still beguiled by the sense of excitement and adventure, and by the promise of making millions of pesos. If she were thinking of her child, she would not be taking such a risk with her health.
- Ironically, it is her pregnancy which saves her from being x-rayed at the airport and from being discovered with the drugs.
- Once she is in the USA, she becomes increasingly aware of the reality of her pregnancy and her decisions are more driven by feelings of care for her child.
- When María visits the doctor, she sees the scan of the baby and hears its heartbeat. The child is now real to her and the medical advice given to her is all about looking after herself for the sake of her child.
- At Carla's flat, the reality is brought home to María even more strongly as the heavily-pregnant Carla has bought a cot and talks of the opportunities for her child in the USA.
- María's final decision to stay in the USA is taken at the airport shortly after looking at the photo of the baby scan and her antenatal appointment card. The director makes it clear that María takes the decision ultimately for her child.

or

1 3 . 2

Analiza la importancia del título de la película.

[40 marks]**Possible content**

- The title comes from the Catholic prayer, the "Hail, Mary". The term "full of grace" means that Mary is blessed by God and is free from the effects of original sin.
- The protagonist is named María and, although this is one of the most common girl's names in the Hispanic world, the film's title clearly makes the religious link.

- Numerous religious symbols appear during the film; María wears a crucifix, as do the drug traffickers, and there is a cross in the bus in Colombia.
- These items in themselves may have no significance as regards the belief of the bearers, but it is clear that María is a believer.
- She goes to the almost empty church on her own to pray and, as she looks up to the altar, she seems to be seeking advice or help in some form.
- When María receives the drug pellets, she has to look up to swallow them and the image is reminiscent of someone receiving the host during communion.
- This image is the one chosen to be the front cover of the official DVD version of the film, indicating the significance of the moment.
- This would seem to make a mockery of religion; instead of receiving the body of Christ the Saviour, María is ingesting cocaine pellets – perhaps suggesting drugs are the new religion in Colombia.
- María herself, like Mary, is pregnant and making a journey to a distant place. Where Mary had a donkey on which to ride, María is a drugs “mule”.
- In another Biblical link, temptation takes the form of Franklin. He lures her with flattery and the promise of excitement; the garden-like background and the fresh fruit juice have connotations of the Garden of Eden.
- María’s actions frequently go against Christian values; she lies, she commits a crime, she deceives Carla and fails to tell her of Lucy’s fate.
- After seeing the scan of her unborn child, María seems to change and repent of her previous actions. As if to atone for her sins, she pays to have Lucy’s body returned to Colombia.

1 4

Volver* – Pedro Almodóvar*Either**

1 4

. 1

“La fuerza de las mujeres y el amor maternal son mensajes claves en *Volver*”.
Analiza esta afirmación y justifica tus ideas.

[40 marks]**Possible content**

- The film is a joyous celebration of the lives of a group of women who confront adversity and tragedy together, in a positive and life-affirming way.
- Through melodrama, Almodóvar interweaves tragic and comic elements expertly, with the positive and optimistic female response to life’s vicissitudes being a central message of the film.
- Survival and stoicism in the face of challenges are celebrated, with Raimunda’s pragmatic approach to Paco’s death setting the tone for the remainder of the film (opening the restaurant, burying Paco and supporting Paula).
- Both strength from and support for family and friends are shown on multiple occasions throughout the film (Irene’s care for the dying Agustina; the neighbours’ response to Sole during the funeral; Raimunda’s selfless appropriation of the blame for Paco’s death).
- A respect for tradition and heritage is also referenced often (the cleaning of the family grave, the traditional food, the wake of Tía Paula), with these rituals giving women strength and a sense of solidarity.

- A range of maternal instinct and love is depicted, which is not only dependent on biological maternity (Tía Paula as Raimunda’s surrogate mother; Irene as Agustina’s surrogate mother as she is dying).
- All characters, regardless of whether they have children or not, display maternal love and the capacity to demonstrate compassion and caring for others.
- There is a clear sense of women handing down the qualities of strength and a survival instinct to the new generation, in the shape of Paula.
- The plot traces a return to origin and the opportunity for Raimunda to process past trauma and to help Paula to do the same.
- There is a poignant scene where Raimunda takes Paula to the River Júcar and shows her the exact place where Paco is buried, illustrating strength and forgiveness.
- One of the central outcomes is Raimunda’s reconciliation with her mother, who has ‘come back’ from the dead.
- Joy, laughter and celebration are also key, with the film wrap party being a key sequence, as Raimunda begins the resolution of her past unhappiness through a flamenco recital of Carlos Gardel’s classic tango, ‘Volver’.
- The film ends on an optimistic note, with the power of renewal and new beginnings left as a key message for the audience.

or

1 4 . 2

Analiza cómo emplea Almodóvar la música, el color, los planos de cámara y el vestuario en *Volver*.

[40 marks]

Possible content

- The soundtrack contains three key songs, which form an active part of the screenplay.
- The opening Zarzuela, ‘*Las Espigadoras*’ references traditional Spain and the accompanying lyrics refer to hardworking women, introducing both a key theme and the industrious mood of the cemetery.
- The eponymous ‘*Volver*’ is ‘sung’ by Raimunda and the lyrics explore the central theme of returning to process one’s long-lost past.
- ‘*A Good Thing*’ by Saint Etienne is used in the final ‘wrap’ scene for the film crew, as Raimunda serves the party food and drinks.
- Suspenseful music is also used to heighten the emotive response of the audience in several scenes.
- Almodóvar presents a range of innovative and characteristic camera shots and angles – the reverse tracking of right to left of the opening cemetery scene, the shot of Raimunda’s shoes as Irene hides under the bed.
- There is multiple use of top-shots for dramatic impact – Raimunda cleaning the knife, the beer cans in the bin, Paco’s body sprawled on the floor, the neighbours consoling Sole when she arrives at Tía Paula’s funeral.
- The dichotomy between city and village is explored and encapsulated by the establishing shot of the dusty road with its wind turbines which connects Madrid with La Mancha.
- The selection of both the colour and the type of clothing worn by central characters adds visual impact – Raimunda’s tight skirts, wedge heels and brightly-coloured cardigans, for example.

- The costume and accessories selected add to the bright and essentially joyful aspect of the film, with Raimunda’s headscarf and gold medallion connoting tradition and connection with rural Spain.
- The predominance of red punctuates the film, from the red block-type opening credits to Raimunda’s clothing, the spilling of Paco’s blood and the close-ups as she chops tomatoes and mops up Paco’s blood.
- The distinct Pop Art style, with a reliance on bright and, at times, clashing colours and the fusion of old and new, lend the film a timelessness.

1 5

Abel – Diego Luna**Either**

1 5 . 1

“La imagen de los hombres mexicanos que se presenta en la película es completamente negativa”. ¿Hasta qué punto estás de acuerdo?

[40 marks]**Possible content**

- To begin with, the film suggests that Anselmo’s abandonment of the family has triggered his son’s decline in mental health since both appear to have happened at the same time.
- Anselmo’s absence has led to Cecilia’s increasing difficulties. He disappeared without trace, leaving her and the children with no financial or moral support.
- The abandonment of his responsibilities is the first example of his reprehensible behaviour, but his reappearance condemns him even further.
- He wreaks havoc on the fragile peace of the household and seems to undo all the hard work that Cecilia has done to create a harmonious, functioning family.
- Even worse, he laughingly admits to his friend Fili that he hasn’t been working in the USA for two years, but living down the road in Saltillo with his mistress and child.
- In this scene, the two men laugh over his exploits and Anselmo is furious to learn that Cecilia has spent one night with someone else. This “macho” attitude and appalling hypocrisy condemns them totally in the audience’s eyes.
- There is no let-up in the film’s damning portrait of Anselmo; we discover he has only returned to try to get money from Cecilia by getting her to sell the stalls where she sells the clothes she makes. His drunken advances towards Cecilia repel us.
- The gift he brings for Paul is broken and the camera for Selene has already been used. Even worse, it contains photos of Anselmo’s mistress and child. Our opinion of him could hardly be lower.
- We also dislike Fili, the only other adult male in the film. As Abel’s doctor, and Anselmo’s friend, it seems inappropriate for him to be asking Cecilia out.
- When he shares Anselmo’s hilarity over the latter’s infidelity, the film seems to be showing us that this attitude is commonplace among Mexican men.
- The chauvinistic attitude demonstrated by both men is reflected in the cowboy films that Abel finds on television and the use of the song “*Macho man*” for Paul’s performance in the school Father’s Day celebration.
- The only saving grace for Anselmo is that he provides an alternative opinion on Abel’s condition and makes Cecilia see that going along with the child’s delusion could be dangerous.

- Other than this, the portrait of Mexican men is very negative indeed and is compared with the behaviour of the child Abel, who shows a more positive representation of fatherhood as it could be.

or

1 5 . 2

“Muchas personas consideran que la película *Abel* es una comedia, pero su final no tiene nada de cómico”. Analiza esta afirmación y justifica tus ideas.

[40 marks]

Possible content

- The film clearly deals with the serious topic of mental illness but comedic situations arise through Abel believing himself to be father to Selene and Paul and husband to Cecilia.
- It is amusing to see a young boy attempt to behave with the maturity and gravitas of an adult and to see how a child perceives the role of a dutiful, loving parent.
- Abel sees it as his duty to protect his “daughter” from the opposite sex and the audience is entertained by the child grilling Selene’s boyfriend about his intentions.
- It is also amusing, if uncomfortable, to see Abel’s idea of what the act of sex consists of and how he is convinced that Cecilia is now carrying a child.
- Further humorous episodes involve him disciplining Selene over her shoddy homework and poor report card, as he adopts the role of disappointed parent.
- The humour is only present when Abel’s behaviour is seen to be harmless. When the potential dangers are revealed and Paul nearly drowns, the mood of the film changes.
- When we reach the end of the film, the humour is missing and we are left reflecting that the situation is no better than at the start, and possibly even worse.
- Cecilia is still the sole parent struggling to raise three children and to make enough money to support all of them.
- She continues to juggle her work, her home and her family with daily visits to Abel, who is back in hospital – the experimental homestay has not been a success.
- Furthermore, Abel is no better and may even be in a worse mental state than he was at the start. There is nothing to suggest that they have any ideas on how to help him.
- Anselmo’s brief visit has worsened the relationship between him and his family, as they have learned the truth about his disappearance and his mistress and child in nearby Saltillo.
- Cecilia has now lost confidence in her parenting skills, as she was the one who humoured Abel when he began to take on the role of father; it was this that led to the near catastrophe at the swimming pool.

1 6

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

1 6

. 1

Analiza cómo afecta la guerra a las relaciones personales en la película.

[40 marks]**Possible content**

- In the society represented in the film, all personal relationships are affected by the war. In most cases, this has a negative effect, although in some instances the war strengthens friendships.
- The war has a detrimental effect on all romantic relationships. The war makes it impossible for couples to pursue their relationships.
- Virtudes and her boyfriend have been separated by the war. He is still fighting for the republican side and has not seen Virtudes for a while. When they finally manage to meet, it is only very fleetingly and, at the end, they are both executed.
- Adelina's relationship follows a similar pattern. Eutimio wants her to stay in the village to marry him, but her father feels that he has the duty to take her to be questioned.
- On the other hand, the war has a bittersweet effect on the relationship between Adelina and her father. He turns her in, but when he realises what he has done to her, this forces him to express his feelings for her for the first time.
- Friendships are affected in different ways by the war. In some instances, friends betray each other because of the danger that the war has brought upon them.
- Teo has been fighting next to his friends throughout the war. However, when he is put in danger, he chooses to save himself rather than sacrifice his life for his friends.
- Other friendships are strengthened by the war. Carmen follows Virtudes even though she does not have Virtudes' political convictions.
- When all the girls except Carmen are executed, she is devastated and wishes she had been with them. The war does not make her betray her friendships, even though it puts her in danger.
- Carmen is the one who realises what Teo is doing and she tries to warn the others rather than joining him. She cannot understand such a betrayal of friendship.
- Relationships between neighbours and acquaintances are also affected by the war. The war is used as an excuse to accuse each other and settle old scores. People are scared for their own safety and accuse others to protect their own lives.
- The society depicted in the film is one where personal relationships lose their value. Those who remain true to their relationships suffer dire consequences.

or

1 6

. 2

“En la película, los personajes aprenden que su lucha contra el régimen franquista es inútil, porque es imposible ganar”. ¿Hasta qué punto estás de acuerdo con esta afirmación? Justifica tus ideas.

[40 marks]**Possible content**

- In the film we see different characters fighting against the regime in different ways, but most of them lose this battle.

- The first time we see Virtudes and Carmen, they are still fighting very actively against the regime. Virtudes is trying to encourage people to continue their fight against Franco's forces, which are about to take Madrid.
- After the girls go to Madrid, they start a system of quiet subversion of the regime, by wearing coloured ribbons to identify each other.
- The girls continue to organise the distribution of pamphlets in opposition to the regime, but at this point most of them are arrested.
- Even though they do not have any part in the crime they are accused of, the regime crushes them for their militance. They are executed in the end for crimes they did not commit and there was nothing they could have done to avoid it.
- Adelina's father is an example of a character who, even though he tries to follow the regime's rules, loses the battle against them.
- Adelina's father feels it is his duty to take his daughter to be questioned as he has been asked by Fontenla. However, when he tries to question Fontenla about it, he is dismissed out of hand. He followed the rules that he was asked to follow but his daughter is killed anyway.
- Blanca is an example of somebody that loses against the regime, even though she never did fight openly against it.
- Blanca thought that she would be safe after the war ended, as her ideology aligned to some extent with that of the regime.
- However, Blanca is also arrested for helping a friend. There is no place in this regime for friendships with those outside the regime's ideology. Canepa realises during his torture that he will not be able to win against the regime and kills himself.
- Even those who are in agreement with the ideology realise that there is nothing they can do against the machinery of the regime.
- The warden in the prison tries to help Blanca, since she realises that she has not committed any crimes. When the girls are taken to be executed, we see the warden's distress when she realises that there is nothing she can do against the strength of the regime. Even those inside it cannot win.