



# **Examiners' Report**

## **June 2023**

**GCE Spanish 9SP0 02**

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## Introduction

This is the summer sitting of Paper 9SP02. This paper was set as per the GCE 2016 Specification and is consistent with the format of the specimen paper. It is positive to be able to report that centres have responded well in preparing their candidates. There was evidence of good practice in teaching translation skills and in writing essays showing critical analysis of texts and films. As well as this, it was evident that comments and advice from previous year's reports have been taken on board and applied.

### SECTION A

This year's translation into Spanish was based on gender equality in the world of work, a sub-theme of Theme 1, *La evolución de la sociedad española*. It was of a similar length and demand as last year, testing a range of grammatical features. Most candidates were able to access a reasonable proportion of the marks. Some of the complex structures that were tested this year were:

- the subjunctive mood
- relative pronouns
- adverbial phrases
- possessive forms where an apostrophe is required in English.

More able candidates produced translations that communicated most of the gist, but in some cases, the accuracy of language in the most complex structures was less successful.

Some of the most common issues were:

- misuse of capital letters
- use of phrasal verbs that require a preposition, such as *'ayudar a'*
- use of *'para'* and *'por'*
- use of present participles or infinitives when a present participle (gerund) is required in English
- lack of definite articles
- lack of knowledge of topic specific vocabulary, such as *techo de cristal, a tiempo parcial, la igualdad de género*.

## SECTIONS B and C

It was pleasant to see how strong candidates worked on structuring their essays. They usually presented convincing points in a clear manner and justified their arguments with appropriately selected evidence from the films or works. Their essays showed a clear understanding of the question by covering all aspects with fully relevant interpretations consistently linked together. The most successful candidates presented a mention of the two or three points they would develop in the introduction, organised each point as a separate paragraph, and linked back to the question at the end of each section. The conclusion answered the question directly and brought both, or all three, elements together.

Candidates who focused on the analysis and the how and the why, rather than who and what, showed more evaluation and less description, thus scoring the most marks for this component.

It was observed that, in contrast with previous years, candidates showed slightly better analysis of films than they did of texts. This is an issue that has been highlighted in previous reports and it is pleasantly surprising to see that candidates are performing more consistently across both sections of the exam.

Examiners noted that this has been a year in which candidates were careful in referring constantly to the essay question, making sure they were linking their arguments to the question. There are still some candidates who seem to have learnt certain specific topics for some works/films and they try to include a paragraph on that topic, even if it does not match the question. It seems useful to always keep the essay question in front of you when writing the essay and linking every time you provide an argument.

Most of the candidates showed good critical and analytical analysis. They provided examples, evidence, points of view and justification for them. Also, conclusions that linked together. Only a minority wrote a very descriptive essay and storytelling.

In general terms, those essays analysing the social context of a play or film were more successful than those where they had to interpret or analyse the importance of a character, or how the character made an impact on others. It could be said that some essays showed a great deal of knowledge and preparation which applied to the question in detail (Q9). However, some essays lacked development and organisation leaving room to be off-focus easily and therefore losing marks considerably.

The best answers were clearly planned, started with a brief description of events and what was going to be discussed. Some included complex structures, even a quotation as a statement to catch the reader's attention. One of the strengths of this year's candidates was their use of evidence, opinions, and hypothesis about what the author/director wants to highlight or get across, for example the censorship in society as in *El Coronel*, the hunger in post-civil war in *El Laberinto del Fauno* or women's oppression as in *Como agua para chocolate* or *La casa de Bernarda Alba*.

Other good examples acknowledge the director's techniques to draw attention to relevant points showing a very good understanding of the film. Also, the use of background information such as percentages or other factual knowledge to develop arguments further was used to emphasize the arguments presented. For example, writing about *Mar Adentro*, some candidates gave a brief reference to Euthanasia law in Spain to support their arguments, showing further research and knowledge about the film. However, candidates need to be aware that any information given should be clearly linked to the question and rooted in the film to avoid losing marks for loss of focus.

With regards to the level of language used, it was pleasing to see that candidates prepared well when it came to the variety of complex language and vocabulary in the literature and film essays. Some candidates showed an incredible control of grammar (complex structures like subjunctive, for example) and a wide range of vocabulary, even the literary and cinematic ones, for example details on the camera angles for movies, or the use of metaphors, hyperbole, etc, while many others hardly used any. On the other hand, many candidates did not use many or any orthographic accents at all, not even for the preterit tense or the conditional. Confusion of gender and lack of agreement gender and/or number was also quite current. Frequent incorrect use of pronouns or lack of them, as well as misspelled words (English cognates mostly) or completely incorrect nouns chosen.

It was very useful to see in some cases candidates who, next to their essay plan, had prepared a list of expressions/vocabulary/tenses that they followed when writing the essay. That's a very useful way of making sure they include as much variety as possible.

Essays scoring the top band in the mark grid were consistent in the use of complex language and idioms, producing articulate writing along with excellent examples of terminology appropriate for literary and cinematic analysis; these are some examples:

Q4 – (Crónica de una Muerte anunciada) *por quedar bien, por no ser virgen, ganas de matar, le dio lástima, profanación, iba a morir, prestó atención* .

Q9 – (La casa de Bernarda Alba) *cerrado a cal y canto, hacer un guiño, tan palpable desprecio, cabeza de la casa, tono amenazador, minar la moral, desacredita, decidir reprimirla, privándolas, pudientes*.

Q16 – (El laberinto del Fauno) *después de haber padecido, moral inquebrantable, ideales falangistas, alusión paterna, luzca, indolente.*

Q26 – (Volver) *hacerse pasar, se aferraba, poder seguir adelante, noche en vela, estar de duelo, librarse de una figura opresiva, al que todo el pueblo atiende, cosas pendientes, hacerse una idea.*

Best answers included connectors to emphasise the candidates' evaluation, and some followed with a subjunctive sentence to present their hypothesis and draw conclusions: *convendría subrayar, se observa claramente, podemos observar, aquí se destaca, esto enfatiza, nos sugiere, esto simboliza...*

Some candidates showed confident use of 'if' clauses with accurate use of the subjunctive even with the idea of what if "*si Gertrudis no hubiera expresado su pasión después de comer [...]no se habría liberado de la opresión de Mamá Elena*".

Overall, examiners were positively impressed with the range of vocabulary and structures used by candidates, who were able to use the language to their advantage to fully express their ideas.

## **ADMINISTRATION**

- Poor handwriting was often raised as an issue by examiners this year. Particularly in a scheme of assessment which emphasises the importance of linguistic competence, it is doubly essential that what is offered should be clear and unambiguous. Assessors cannot guess at what might be written or give credit for work which is simply illegible.
- It was evidently successful for candidates to write a plan for their essay, especially in Spanish. It would be preferable that candidates cross off their plan once they finish their essay. Many candidates added extra information at the end of the exam paper, however, it was more effective when candidates left spaces between paragraphs to allow them to insert extra information on the same page.
- Candidates must remember to check that they have ticked the correct question to help during marking process; it is also important each question is written in a separate section, either section B or C, even when both questions are on texts instead of a text and a film.
- Some candidates felt the need to cross out unused pages, which is unnecessary.
- Regarding the length of the essays, some candidates wrote essays of five pages which often led to them showing more mistakes and writing a rambling answer. Very rarely were the extra-long essays of a higher quality.

## Question 1

The translation was divided into the following 20 sections:

**Section 1** : 'In Hispanic countries, it is usually women who'

Many candidates were able to provide acceptable translations here. However, some did not use the plural form of the verb to be, which was needed as the subject of the sentences is women. '*son las mujeres*'. This also meant that in some cases candidates used '*quien*' instead of '*quienes*'. Some candidates translated the phrase as '*En países hispanos las mujeres usualmente cuidan a..*' which was not accepted, as it implies that women often look after other people, without making it clear that it is them, instead of men who do it.

**Section 2** : 'care for children and older people at home,'

The main issue that some candidates had in this section was the choice of prepositions after the verb '*cuidar*'. Even though it was incorrect, '*por*' was accepted, however, '*para*' was not, as it affected the general meaning of the phrase.

**Section 3**: 'without being paid.'

Here, candidates used the passive voice '*ser pagadas*' even though it is not commonly used by native speakers, it was accepted as a loan translation from English. Fortunately, there was a significant number of candidates who translated it correctly.

**Section 4**: 'This is a major cause of gender inequality.'

There were different renditions of the phrase 'gender inequality', which showed that some candidates were perhaps not fully familiar with topic specific vocabulary from their first year of the course.

**Section 5**: 'Women look for jobs,'

This section required candidates to use the definite article '*las*', which most of them did. It was disappointing to see how many candidates added an unnecessary preposition to the verb '*buscar*', which was not accepted.

**Section 6**: 'often part time,'

This section was accessible to many candidates and there were many correct responses. Once again, some candidates showed little knowledge of vocabulary related to the topic of work, which is also covered at GCSE level. It was also noted the use of the adverb '*a veces*' which is an incorrect translation of 'often'.

**Section 7:** 'which allow them to balance'

This section presented a real challenge for candidates, as intended. Most very able candidates used the subjunctive correctly, which was required in this instance as it is uncertain if women would find those kind of jobs. There were also many renditions of the verb 'to balance'.

**Section 8:** ' their professional and family lives.'

This section was accessible to almost all candidates. Where candidates did not score a mark here, it was usually because they wrote 'professional' in English. Spellings do not have to be perfect, but when they make the word into an English word, the mark is withheld.

**Section 9:** 'They also face a glass ceiling'

This section tested specific vocabulary on the theme of the world of work. More able candidates were successful translating this phrase, giving different renditions of the verb 'to face'.

**Section 10:** 'regarding their career progression,'

Some candidates struggled with the translation of the phrase 'career progression' and, in some instances, left the word 'progression' in English, which despite being very close to the correct translation, cannot be accepted as it is a word in English.

**Section 11:** 'which makes it difficult for them to access'

This section presented a real challenge for candidates, as intended. Candidates were tested here on their use of relative and subject pronouns. There were some difficulties with the translation of the verb 'to access'. Some people opted to write '*accesar*' which is recognised by the RAE as a possible translation, but only when used in the context of technology and computer access.

**Section 12:** 'highly paid positions,'

A significant number of candidates gave a literal translation: '*posiciones altamente pagadas*' which is incorrect. It is common to find the adverb '*altamente*' in the phrase '*altamente calificado/a*', however, it is not used when referring to pay.

**Section 13:** 'especially in the private sector.'

This section was accessible to most candidates.

**Section 14:** 'If employers closed the pay gap,'

There were two challenging aspects in this section: the use of the imperfect subjunctive as part of a 'si' clause and the topic specific vocabulary 'pay gap'. Many candidates manipulated the verb correctly '*cerrarán*' however, there were some cases in which failed to offer '*la brecha salarial*' as an answer.

**Section 15:** 'women's earnings would increase'

This section tests the candidates' knowledge of vocabulary possessive phrases where an apostrophe is required in English. It was a delight to see how many candidates showed a good manipulation of language with respect to the word order. Where candidates failed to score in this section, it was usually because of the lack of definite article, had it not been penalised in a previous section, and the wrong conjugation of the verb, failing to identify that the subject, 'earnings', would require a verb conjugation in the third person plural (they).

**Section 16:** 'throughout their whole lives,'

In this section, candidates had to focus on the agreement between the possessive adjective and the noun '*su vida*'. Also, there were some interesting renditions of the word 'whole' which should have been seen as part of the phrase '*toda su vida*'.

**Section 17:** 'reducing poverty significantly.'

This section focuses on the use of the present participle of a verb. Despite how challenging it is for some candidates to identify when an infinitive and when a present participle should be used, many made the correct choice and responded: '*reduciendo*'. It was surprising the number of candidates who struggled with the spelling of the word '*significativamente*', which was usually written: '*significamente\**' which was not accepted as significant part of the word was omitted.

**Section 18:** 'Women have increasingly higher expectations about their careers,'

This section was challenging for many candidates. More able candidates used the definite article for 'women' as required and were aware of the expression '*cada vez más*'. The main issues were with the mistranslation of the word 'expectations' as instead of writing '*expectativas*', many wrote '*expectaciones\**'.

**Section 19:** 'so if companies want to attract the best talent,'

Many candidates were successful translating this section, for which they could have used the present indicative '*quieren*' or the imperfect subjunctive '*quisieran/quisiesen*'. Once again, the definite article was required, and it was included in most cases by candidates.

**Section 20:** 'gender equality is a must.'

This section was accessible to many candidates and there were many correct responses. Those who failed to score in this section did not use the definite article, did not know the topic specific vocabulary or did not check the adjectival agreement when they translated 'is a must' as '*es necesaria*'.

1 Traduce el texto siguiente al español.

(20)

En países hispanos, <sup>es la mujer</sup> normalmente las que cuidan de los niños y las personas mayores en casa.

In Hispanic countries, it is usually women who care for children and older people at home, without being paid. This is a major cause of gender inequality. Women look for jobs, often part time, which allow them to balance their professional and family lives.

They also face a glass ceiling regarding their career progression, which makes it difficult for them to access highly paid positions, especially in the private sector. If employers closed the pay gap, women's earnings would increase throughout their whole lives, reducing poverty significantly.

Women have increasingly higher expectations about their careers, so if companies want to attract the best talent, gender equality is a must.

En países hispanos, son las mujeres normalmente las que cuidan de los niños y la gente mayor en casa, sin ser pagadas. Esta es una causa mayor de la desigualdad de género. Las mujeres buscan trabajo, habitualmente a tiempo parcial, que les permita equilibrar su vida profesional y familiar.

También se enfrentan a un techo de cristal en cuanto al progreso de su carrera, lo que hace difícil para ellas que accedan a puestos bien pagados, especialmente en el sector privado. Si los empleadores cerraran la diferencia salarial, los ingresos de las mujeres aumentarían a lo largo de toda su vida, reduciendo la pobreza significativamente.

Las mujeres tienen cada vez expectativas más altas sobre sus carreras, así que si las compañías quieren atraer el mejor talento, la igualdad de género es una necesidad.



This is an excellent example of a translation, for which the candidate received full marks. The candidate has carefully checked accuracy details such as accents, capital letters and agreements. There is evidence of a great knowledge of the vocabulary on the theme of the world of work, as well as excellent handling of complex grammatical structures.

1 Traduce el texto siguiente al español.

(20)

[In Hispanic countries,] it is usually women who care for children and older people at home, without being paid. This is a major cause of gender inequality. Women look for jobs, often part time, which allow them to balance their professional and family lives.

They also face a glass ceiling regarding their career progression, which makes it difficult for them to access highly paid positions, especially in the private sector. If employers closed the pay gap, women's earnings would increase throughout their whole lives, reducing poverty significantly.

Women have increasingly higher expectations about their careers, so if companies want to attract the best talent, gender equality is a must.

En los países hispanicos, las mujeres suelen cuidar a los niños y los viejos en casa, <sup>que se pagan</sup> sin ~~estar~~ pagados. Esta es una causa principal de la desigualdad de género. Las mujeres buscan los trabajos, a menudo a tiempo parcial que <sup>les</sup> permiten ~~se~~ conciliar sus vidas profesionales y familiares.

También, se enfrentan a un techo cristal en cuanto al ~~se~~ progreso de su <sup>carrera</sup> ~~profesional~~ que hace que sea ~~es~~ difícil para ellas acceder los puestos ~~de~~ bien remunerados, especialmente en el sector privado. Si los empleadores cerraran la brecha salarial, las ganancias de las mujeres aumentarían a lo largo de toda su vida, reduciendo la ~~de~~ pobreza significativamente.

<sup>más altas y</sup> las mujeres tienen expectativas crecientes sobre sus carreras. entonces si las compañías quisieran atraer el mejor talento, la igualdad de género es imprescindible.



This is a good translation which nevertheless has a few issues.

The candidate was not awarded a mark for section 1, '*las mujeres suelen*' as this does not imply that they are the only ones who do it; section 3, '*sin que se paguen*' as this is an unsuccessful attempt to avoid the passive voice; section 4, '*esta es una causa principal*' as this implies it is the main cause; section 11, '*accesar*' which is not appropriate in this context as previously discussed; and section 18, '*expectativas más altas y crecientes*' instead of '*expectativas cada vez más altas*'.

1 Traduce el texto siguiente al español.

(20)

In Hispanic countries, it is usually women who care for children and older people at home, without being paid. This is a major cause of gender inequality. Women look for jobs, often part time, which allow them to balance their professional and family lives.

They also face a glass ceiling regarding their career progression, which makes it difficult for them to access highly paid positions, especially in the private sector. If employers closed the pay gap, women's earnings would increase throughout their whole lives, reducing poverty significantly.

Women have increasingly higher expectations about their careers, so if companies want to attract the best talent, gender equality is a must.

En países hispanohablantes, <sup>son</sup> ~~es~~ <sup>las</sup> típicamente las mujeres quien cuidan para niños y ~~las~~ la gente vieja en la casa, sin siendo pagado. Esto es <sup>un</sup> ~~una~~ mayor causa de desigualdad de sexo. Las mujeres buscan <sup>muchas</sup> ~~para~~ trabajos, <sup>veces</sup> de tiempo parcial, que les ayuda a balancear sus vidas familiares y profesionales.

También enfrentan un techo de cristal relacionado con ~~su~~ <sup>su</sup> progresión de ~~su~~ <sup>su</sup> carrera, que hace su acceso a <sup>un empleo</sup> ~~y~~ <sup>trabajos</sup> con paga alta más difícil, ~~especialmente~~ especialmente en el sector privado. Si ~~empleados~~ <sup>empleados</sup> cieran la brecha salarial, ~~los~~ <sup>los</sup> ~~gana~~ <sup>ganar</sup> lo que ganan las mujeres aumentara durante sus vidas enteras, reduciendo pobreza significativamente.

Las mujeres ~~tienen~~ tienen expectativas más altas

Sobre sus carreras, entonces si empresas quieren  
atraer el mejor talento, igualdad sexual es un  
certido.



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This candidate scored a mark of 7 out of 20.

The issues that affected their performance were experienced by many other candidates. For instance, it seems that the candidate had initially written '*buscan para*', but soon realised it was wrong so crossed out the preposition. The misspelling in '*tiempo partial*' turned the word into a word in English and therefore could not be accepted.

This candidate shows relevant knowledge of vocabulary on the theme of the world of work in the Hispanic world, using words such as '*techo de cristal*', '*empleo*', '*el sector privado*', and '*la brecha salarial*'. The complex structures on sections 11 and 12 were successfully translated, even though in a way that was not initially suggested in the mark scheme.

The sections that were awarded a mark are: 5, 8, 9, 11, 12, 13 and 16.



- Learn specific vocabulary from the 4 Themes and consider the context in which a word is used to choose the correct translation.
- Identify false friends both for specific themes and language for a variety of writing purposes.
- Plan regular grammar practice exercises following the prescribed grammar list in the specification, for instance, pluperfect, subjunctive, future tense, etc.
- Make sure you read the whole text carefully before starting a translation.
- Revise continuous and compound tenses, modal verbs, and the subjunctive tenses.
- Carefully check the agreement between nouns, adjectives, and articles.
- Revise how to use definite articles as they are far more common in Spanish than in English.
- Practise homographs which change meaning depending on accents (critical accents).
- Revise the rules on when a capital letter is required in Spanish.
- Read more – the more you read, the better your exposure to a wide variety of grammatical structures and vocabulary.

## Question 2

### **Bodas de sangre**

This text by Federico García Lorca was the third most popular text. Candidates had to either analyse how the theme of unhappiness is presented in the text or evaluate which one is in your opinion the most impressive image in the text. Most candidates chose option (a) and wrote about the theme of unhappiness.

Bodas de sangre es una obra de teatro por Federico García Lorca, esta obra tiene lugar en España en los años 30 y Lorca presenta un triángulo amoroso y esto puede ser relacionado con el tema de la infelicidad porque podemos ver durante la obra que todos los personajes están infelices y tienen sus problemas personales y con sus relaciones. Y esto es una premonición a la tragedia al final de la obra, Lorca utiliza colores y una variedad de técnicas para mostrarnos ~~los~~ los sentimientos de los personajes. Por ejemplo los colores más oscuros representan la muerte y esto puede ser relacionado con la infelicidad de los personajes, porque al final de la obra todos los personajes están afectados negativamente porque hacen ~~estas~~ decisiones impulsivas.

Un ejemplo de la infelicidad en la obra es el matrimonio entre Leonardo y su mujer. Es un problema porque su mujer está embarazada y tiene un hijo con ella y Leonardo se escapa con la novia el día de la boda. Esto puede <sup>monstrarse:</sup> ~~monstrarse~~ como un acto de infelicidad porque Leonardo no está feliz

Con su novia y quiere la novia y esto es la razón que escapase con ella. Puedo decir lo mismo con la novia porque después de tener una boda se escapa con ~~la~~ Leonardo.

Creo que la novia no estaba feliz con el novio porque ella quiere Leonardo y no puede estar con él porque no están en la misma clase social. Entonces esto puede crear problemas entre las familias. Esto es la razón que la novia se casó con el novio.

Además, el tema de la infelicidad se presenta en el final de la obra porque todos los personajes son afectados negativamente. Por ejemplo, el ~~novio~~ novio y Leonardo se matan al luchar esto tiene un impacto en todas las familias. También cuando la novia se escapa podemos ver que el novio estaba triste y esto es la razón que se luchan con Leonardo.

En conclusión, el tema de la infelicidad se presenta a todo ~~lo~~ largo de la obra, con el matrimonio de Leonardo y su mujer y podemos ver que todas las acciones de los personajes han tenido un impacto negativo en las vidas de <sup>ellos</sup> todos. También, podemos ver que la novia no está feliz con el novio y fue forzada de tener un matrimonio con él porque son de la misma clase social. Finalmente, podemos ver la infelicidad con el final porque Leonardo y el novio se matan, la novia no tiene marido y se lucha con la madre del novio, podemos ver que es una tragedia.

### **Critical and analytical response (AO4):**

This essay was awarded a mark at the top of the 9-12 band. This is because the essay shows some appropriate interpretations, the whole response is relevant throughout and the conclusions mostly link together. The introduction gives some background information that is relevant to the question: unhappiness caused by a love triangle, relationships between the characters and a tragic end. The candidate also mentions how Lorca uses some stylistic techniques to portray the characters' feelings too. The essay is organised in three paragraphs, each one presenting an argument in some cases justified by appropriately selected evidence of the work, although it can be descriptive in some instances. Evidence does not need to be direct quotes, but if examples are selected, they need to be relevant, and candidates should avoid storytelling. This essay could be improved by working the introduction and conclusion to avoid repetition.

### **Range of grammatical structures and vocabulary (AO3):**

This essay was awarded a mark at the middle of the 9-12 band. There were examples of some variation in the use of vocabulary: *'un triángulo amoroso', 'una premonición a la tragedia', 'decisiones impulsivas', 'el matrimonio entre', 'está embarazada', 'podemos ver que', 'en conclusión', 'finalmente'*; there is also some terminology for literary analysis, but this is less frequent: *'una obra de teatro, 'al final de la obra', 'los personajes'*. There is evidence of progression from GCSE with regards to the grammar structures with some recurrent examples of complex language: *'se escapa', 'esto puede crear', 'son afectados', 'han tenido un impacto', 'fue forzada'*.

### **Accuracy (AO3):**

This essay was awarded a mark of 5 as there were frequent sequences of accurate language, but some errors occurred that occasionally hinder clarity of communication: *'la novia se mario con el novio', 'se matan a luchar'*. This candidate has difficulties with agreements, for example: *'están infeliz', 'sus problemas personal'*; also, there is influence of English too: *'class social'*.

### **Question 3**

#### **Como agua para chocolate**

This text by Laura Esquivel was the second most popular text. Candidates had to either evaluate the importance of Gertrudis in the text or analyse how where the de la Garza family live contributes to the plot of the novel. More candidates chose option (a); however, a significant amount also chose option (b).

la importancia - personaje de Gertrudis

① - demostrar la naturaleza represiva y machista de la sociedad mexicana

↳ Mama Fiera

↳ ~~teoría~~ que todas las mujeres tenían que participar

> sangre negra

> el padre de G era José y no mi padre

② el impacto de la liberación sexual de las mujeres

↳ prohibió mencionar el nombre

> querer fotos y actos de naturanudo

> siento gran alivio

> infinidad de hombres

fuerza superior ← rosas → baño.

③ - a través - podemos ver el magi realismo magico 'efecto afeitado'

↳ penetraba cuerpo

> gertrudis 'receptor' 'calar piernas'

En este ensayo me centraré en la importancia de Gertudis en la novela 'Como agua para chocolate' escrito por Laura Esquivel. Me parece obvio que Gertudis <sup>destaque</sup> ~~desta~~ <sup>la</sup> ~~en~~ sociedad mexicana como <sup>ser</sup> ~~una~~ ~~espejo~~ <sup>represiva</sup> ~~de~~ tradiciones. En mi ~~discrepancia~~ <sup>libertad</sup> criterio, nos muestra el impacto de la ~~libertad~~ sexual de las mujeres y a través ~~de~~ <sup>el</sup> ~~su~~ personaje <sup>de Gertudis</sup>, Esquivel revela el realismo mágico.

Cabe destacar que Gertudis es la primera hermana <sup>quien</sup> ~~para~~ <sup>tiene</sup> obtener la libertad sexual y desde mi punto de vista Esquivel quiere que los lectores <sup>entiendan</sup> ~~entender~~ los beneficios de ser una mujer libre cuando Gertudis dice 'infinidad de hombres han pasado por mi... me siento un gran alivio'. <sup>1. debido</sup> Al analizar ~~la~~ ~~metáfora~~ ~~'una~~ ~~infinidad~~ ~~de~~ ~~hombres~~ ~~han~~ ~~pasado~~ ~~por~~ ~~mi~~', quizás Esquivel sugiera que Gertudis está orgullosa del hecho ~~de~~ que ha <sup>tenido</sup> ~~para~~ tantas relaciones sexuales. A mi modo de ver <sup>su</sup> 'gran alivio' también subraya ~~su~~ felicidad puesto que Esquivel <sup>implica</sup> ~~implica~~ que si Gertudis no hubieran roto las reglas de la Sociedad y perdido su

virginidad, nunca experimentarían la alegría y nuevo mundo de libertad que ahora ella tiene. Por otra cara de la moneda su sexualidad nos revela la actitud machista de los mayores en la sociedad ~~cuando~~ <sup>cuando</sup> Mama Elena 'prohibió' que ~~en las~~ <sup>en</sup> ~~tierras~~ <sup>hermanas</sup> mencionen 'su nombre' y ~~las~~ <sup>le</sup> ~~ordenó~~ <sup>ordenó</sup> 'quemar sus fotos y acto de nacimiento.' No se puede negar que esto es ~~el~~ <sup>el</sup> ejemplo más horrible de ~~las~~ <sup>la</sup> gente mexicana en la época de la revolución estar dispuesta a rotar relaciones familiares para ~~su~~ <sup>su</sup> que su reputación no ~~esté~~ <sup>sea</sup> ~~afectada~~ <sup>aruinada</sup>. El resultado a que nos lleva es que Gertrudis muestra <sup>no solo</sup> los beneficios sino también los peligros de abrazar su sexualidad y por eso <sup>ella</sup> es de suma importancia.

Se podría enfocar de otra manera por decir que ~~este~~ <sup>el</sup> nacimiento de Gertrudis nos da ~~el~~ <sup>el</sup> mejor ejemplo de su importancia debido al hecho de que sus padre no pudieran casarse con Mama Elena debido a su 'sangre negra', y ~~es~~ <sup>es</sup> a través de esta tragedia los lectores ven hasta ~~en~~ <sup>en</sup> qué punto las tradiciones han destruido las vidas de la familia de la Garza. A causa de su 'frustrado amor' Mama Elena se convierte en 'un monstruo'



elemento del realismo mágico no sería tan impactante. En conjunto por el carácter de Gertrudis es de ~~gran~~ <sup>muchísima</sup> importancia porque ~~se lleva al desarrollo de~~ <sup>desarrolla muestra</sup> los temas vitales en el libro y es una voz narrativa que Esquivel puede usar para dar sus opiniones sobre la sociedad.



### **Critical and analytical response (AO4):**

This essay was awarded a mark in the top band as it shows critical analysis through convincing and clear interpretations, which are consistently justified with appropriately selected evidence from the text. The essay is very well structured, and the response is relevant to the question throughout. This can also be seen in the way the candidate planned the essay, in Spanish, identifying the key argument and listing the evidence to support it.

The introduction clearly introduces the perspectives that the candidate will cover in their response: Gertrudis highlights how the Mexican society is repressive and traditional, the impact of sexual freedom and Esquivel's use of Magic Realism. Each paragraph is well structured and effectively linked back to the question leading to a convincing conclusion that demonstrates evaluation and critical analysis of the themes and social contexts of the text.

### **Range of grammatical structures and vocabulary (AO3):**

This essay was awarded a mark in the top band as it shows consistent variation in the use of complex language producing consistently articulate writing which is pleasing to read: *'me centraré', 'nos muestra', 'cabe destacar que', 'Esquivel quiere que los lectores entiendan', 'quizás sugiera que', 'ha tenido tantas', 'implica que si Gertrudis no hubiera roto', 'prohibió que mencionen', 'para que su reputación no sea arruinada', 'sus padres no le dejan'*, among others. The terminology for literary analysis, as well as the range of vocabulary, is consistently varied: *'al analizar la metáfora', 'está orgullosa del hecho que', 'subraya', 'perdido su virginidad', 'la actitud machista', 'no se puede negar que esto es', 'no solo los beneficios sino también los peligros', 'se podría enfocar', 'ejercer su libertad', 'su papel es imprescindible en la trama y temas claves de la obra'*, among others.

### **Accuracy (AO3):**

This essay was awarded a mark in the 7-8 band as, despite the consistently coherent writing, there are some issues with accents which rarely hinder clarity of communication, *'dispuesta a rotar relaciones', 'beneficos'* instead of *'beneficios'*. There are some inconsistencies with the manipulation of some complex structures, such as the subjunctive, as well as some spelling errors that may distract the reader from the content of the writing.

## Question 4

### Crónica de una muerte anunciada

This text by Gabriel García Márquez was quite popular among candidates. They had to either analyse the evolution of Bayardo Sam Román's character or evaluate if religion is important to the society at the time in the text. The second option was slightly more popular than the first one, perhaps because it offered the opportunity to evaluate the importance of a social aspect and therefore candidates found it easier to structure the essay.

## Question 5

### Eva Luna

This text by Isabel Allende was chosen by only a few candidates. The options were to either analyse how the relationship between Eva Luna and Mimí helps us to understand the story or evaluate the use of irony as a stylistic technique in the novel.

## Question 6

### El coronel no tiene quien le escriba

This text by Gabriel García Márquez was chosen by a significant number of candidates. They had to either evaluate the effect that Agustín, the colonel's son, has on the characters in the text or analyse how the character of the colonel shows the political context of Colombian society in the novel. The first option was much more popular among candidates, even though Agustín is not alive during the novel his influence on the characters is significant and many candidates presented this in their essays in a very clear way.

## Question 7

### El túnel

This text by Ernesto Sabato was chosen by only a few candidates. The options were to either evaluate to what extent María's character exemplifies the theme of friendship or analyse how Sabato uses different literary techniques in the text.

## Question 8

### Ficciones

This text by Jorge Luis Borges was chosen by only a couple of candidates. Candidates had to either evaluate which character(s) has/have the greatest impact on the reader or analyse the use of fantasy in the short story *El milagro secreto*.

## Question 9

### La casa de Bernarda Alba

This text by Federico García Lorca was by far the most popular text. Candidates had to either analyse the way in which Lorca presents the theme of violence in the play or analyse the importance of the stage directions used by Lorca. Option (a) was chosen by a significantly higher number of candidates, who discussed the theme of violence from a variety of angles, from characters to symbols.

La Casa de Bernarda Alba fue escrita por Federico García Lorca en 1936. Nos cuenta la historia de la familia Alba durante la guerra civil española del siglo XX. La familia se gobierna por la protagonista, Bernarda, quien <sup>está</sup> obsesionada con «el qué dirán» y como resultado reprime a sus cinco hijas y ~~que~~ sus dos criadas que la conviven. Las acotaciones juegan un papel muy importante en la obra lo que ~~se~~ analizará en este ensayo.

Para empezar, las acotaciones nos ayudan a entender el personaje de Adela. Cuando ~~pregunta~~ Bernarda pregunta a Adela por un abanico, ~~las~~ las acotaciones nos dicen que ~~le da~~ «le da un abanico redondo de flores» lo que Bernarda no le gusta ya que están en un tiempo de luto ~~que~~ y todo debe ser negro, desde su ropa hasta sus posesiones. Al ~~describir~~ <sup>describir</sup> el abanico así, aprendemos que Adela es un personaje que no quiere conformarse a las reglas de su madre; es un rebelde. También, los flores son una imagen de la juventud y la belleza con la que podemos entender la apariencia de Adela. Es decir que si Lorca no hubiera usado las acotaciones para describir el tipo de abanico que Adela da a Bernarda, ~~los~~ sus lectores no habrían podido entender ~~el~~ <sup>ni el</sup> personaje ~~de Adela~~ verdadero de Adela ni el alcance de su rebelión. Por eso las acotaciones juegan un papel muy importante en la obra.

Loquiana.

Otra manera en la que tienen importancia las acotaciones, es ~~at~~ hasta el fin de la obra <sup>donde</sup> ya ~~su~~ nos cuentan como y cuando termine el poder de Bernarda. Aprendemos que «Adela rompe a un bastón de Bernarda» lo que ~~marca~~ marca el fin de la dictadura de Bernarda, porque ~~su~~ Adela ha roto su <sup>único</sup> ~~único~~ símbolo de poder que fue usada para dar bofetadas a sus hijas. La significancia de las acotaciones aquí es que los lectores pueden visualizar la terminación del poder de Bernarda y ~~podemos~~ <sup>pueden</sup> ver que, en realidad, Bernarda es débil y Adela tiene mucha fuerza. Por eso, Lorca puede coger la atención de ~~los~~ sus lectores y ayuda a atraerlos e interesarlos también. Así que, las ~~acotaciones~~ acotaciones son muy importantes en ayudar a los lectores a visualizar el fin del ~~el~~ poder ~~de~~ de Bernarda y lo hace parecer como un parte muy dramática e interesante tanto como entender la debilidad de Bernarda y la fuerza de Adela.

Analizando lo que he dicho, las acotaciones ~~de~~ escénicas son muy útiles en la obra loquiana. ~~El~~ Nos ayudan entender los personajes, especialmente Adela, ya que podemos ver como rebelde tanto como su ~~aparición~~ <sup>aparición</sup> verdadera. También vemos como tiene más fuerza que ~~sabemos~~ <sup>sepamos</sup> anteriormente. Pero no solo

nos dicen sobre Adela, sino que también sobre Bernarda. ~~Adela~~  
Entendemos que realmente, es débil y ~~to~~ las acotaciones  
hacen que el momento cuando termine su poder sea real. Si  
Lorca no hubiera incluido las acotaciones escénicas en su obra,  
no habríamos ~~podido~~ podido entender ~~los~~ <sup>los</sup> personajes  
verdaderos de Adela y Bernarda. Por eso, son esenciales  
en La Casa de Bernarda Alba.



This is an essay that exemplifies how a candidate can respond to an essay on stylistic techniques. This is usually avoided by candidates; however, stage directions are present throughout the play and have a significant role in the development of a variety of themes and issues.

**Critical and analytical response (AO4):**

This essay was awarded a mark towards the bottom of the top band; the response is fully relevant to the question and the interpretations show evidence of critical analysis, effective selection of evidence and a great ability to consistently link arguments and conclusions. The introduction gives some background information which is relevant to the text, but not explicitly linked to the arguments used in the response.

The paragraphs are well structured with a clear presentation of the argument at the start, followed by relevant evidence which is clearly explained. There is a convincing evaluation at the end of the paragraph that swiftly links the arguments to the question: *'si Lorca no hubiera usado las acotaciones para describir el tipo de abanico que Adela da a Bernarda, sus lectores no habrían podido entender ni el personaje verdadero de Adela, ni el alcance de su rebelión. Por eso las acotaciones juegan un papel muy importante en la obra lorquiana.'*

This structure is sustained throughout, and the final conclusion effectively summarises the points made and offers the candidate's personal point of view.

**Range of grammatical structures and vocabulary (A03):**

This essay was awarded a mark at the top of the 13-16 band. There are some examples of variation in use of vocabulary and terminology for literary analysis: *'no solo (...) sino que también', 'la obra lorquiiana', 'visualizar', 'la terminación del poder', 'su único símbolo de', 'el fin de la dictadura', 'una imagen de la juventud', 'un tiempo de luto'*. There is frequent variation of complex language which makes the essay articulate throughout: *'no habría podido entender', 'hacen que el momento (...) sea real', 'ha roto', 'fue usado para dar bofetadas', 'si no hubiera usado', 'no habrían podido entender', 'ayuda a atraerles e interesarles'*, among others. This essay could have been improved by a more consistent use of terminology appropriate for literary analysis.

**Accuracy (A03):**

This essay was awarded a mark in the 7-8 band. There are some issues with the use of accents, for instance *'sí'* appears with an accent on a few occasions when it is not required. Also, there are some misspellings that distract the reader from the content of the writing hindering clarity of communication, for example: *'rebel', 'la significancia', 'represa'* instead of *'reprime'*.

## Question 10

### La casa de los espíritus

This text by Isabel Allende was chosen by only a few candidates. They had to either analyse Allende's presentation of the theme of power in the novel or evaluate the impact of the political context on the characters' destiny.

## Question 11

### Modelos de mujer

This text by Almudena Grandes was not chosen by any candidates. The options were to either evaluate what contributes the most to the evolution of Miguela's character in the short story *Los ojos rotos* or analyse how the author uses irony as a stylistic technique in the text.

## Question 12

### Nada

This text by Carmen Laforet was only chosen by a few candidates. The options were to either evaluate to what extent love is important to the characters from the text or analyse the effect the description of Andrea's family house produces. There were more candidates who chose the first option, perhaps as love was experienced by the characters in a variety of ways.

## Question 13

### Primera memoria

This text by Ana María Matute was chosen by only a couple of candidates. The options were to either analyse how Matute presents the theme of survival through the main characters in the text or analyse the reasons why the author develops the story in an island.

## Question 14

### Réquiem por un campesino español

This text by Ramón J. Sender was quite a popular text among candidates. They had to either analyse why the rich people from the town want to pay for Paco's requiem mass or evaluate the presentation that the author makes of the role of women in the society at the time. The first option was more appealing to candidates, perhaps because the role of the rich men was more prominent than the role of women in the story.

## Question 15

### **Diarios de motocicleta**

This film directed by Walter Salles was the fifth most popular film among candidates. The options were either to evaluate if Ernesto and Alberto's friendship has an influence on the destiny of these two characters or analyse how health professionals help us to understand the social context of the time. Both options were equally popular among the candidates who studied this film.

## Question 16

### El laberinto del fauno

This film directed by Guillermo del Toro was by far the most popular film this year. Candidates had to either analyse the elements in the film that show the rural context of Spain at the time or evaluate to what extent the faun's character helps Ofelia in the film. There were almost twice as many candidates choosing the second option which offered the candidates the opportunity to structure their essays in a way where they could show if the faun did or did not help Ofelia, which was usually quite successful.

'El laberinto del pauno' es una ~~película~~ película de ~~un~~ un cuento de hadas, durante los eventos de la guerra civil. Una niña, se llama Opelia, ~~descubierta~~ descubierta un laberinto en el bosque, ~~donde~~ donde un pauno dice <sup>que</sup> Opelia ~~está~~ está una princesa del mundo fantasía, y se llama Moana. Para ir a este mundo fantasía, Opelia necesita completar tres tareas, cuál el pauno ayuda ~~con~~ con Opelia. Sin embargo, pienso que la ayuda del pauno significa menos y menos durante la película.

En la tarea primera, la ayuda del pauno es muy efectiva. Da a Opelia las cosas que necesita dar a el sopa en orden que recibir un dave para la tarea segunda. Opelia no es miedo y completa la tarea primera. Esta muestra que la ayuda del pauno es muy útil en esta tarea porque Opelia hace la

tarea sin problemas.

En la tarea segunda, la ayuda del pauno no es muy útil este tiempo. El pauno instruye que Opelia no comer la comida del Hombre Palido, y abrir el compartamiento medio con la llave, no el izquierdo o derecho. Sin embargo, cuando Opelia está haciendo la segunda tarea, desobedece los reglas del pauno. Opelia abre el compartamiento izquierdo, recibiendo una daga, y come algunas uvas desde la mesa del Hombre Palido. Estas acciones causan el Hombre Palido <sup>para</sup> intentar a capturar Opelia, pero escapa. Este dice que la ayuda del pauno no es muy efectiva porque aunque Opelia completa la tarea, fue muy peligrosa y tres hadas fueron muerta. También, Opelia recibir un herramienta más útil para el futuro.

En la tarea final, la ayuda del pauno no es efectivo nada. Para esta tarea, ordena que Opelia dar la sangre de su hermanito. Sin ~~embargo~~ embargo, Opelia dice que su hombre se queda contigo. Esta acción causa ~~la~~ la muerte de Opelia. Aunque este causa Opelia está en el mundo fantasía, su vida fue perdida.

En conclusión, creo que aunque Opelia completa las tareas, empieza completar ellos en su propia manera, significa <sup>que</sup> la ayuda del pauno decrecimiento durante la película.



### **Critical and analytical response (AO4):**

This candidate chose to write about how the Faun helps Ofelia. This essay was awarded a mark towards the top of the middle band. The introduction gives some contextual information that is linked to the film, as well as an insight to the candidate's personal view on the issue: the Faun helps Ofelia less and less throughout the film. The interpretations and arguments are convincing and mostly link together, however, due to issues with the manipulation of language, sometimes the response is not as effective as intended, this is clearly seen in the conclusion of the essay.

### **Range of grammatical structures and vocabulary (AO3):**

This essay was awarded a mark towards the top of the 5-8 band. There are examples of occasional variation of mostly straightforward grammatical structures with occasional complex language: *'necesita completar'*, *'cuando Ofelia está haciendo'* and *'fue perdida'*.

On the other hand, there is occasional variation of vocabulary and terminology for literary analysis: *'un cuento de hadas'*, *'durante los eventos de la Guerra civil'*, *'el bosque'*, *'en la tarea segunda'*, *'no el izquierdo o derecho'*, *'desobedece las reglas'*, *'una daga'*, *'en conclusión'*.

### **Accuracy (AO3):**

This essay was awarded a mark in the 3-4 band. The frequent errors sometimes hinder clarity of communication and there are instances in which meaning being conveyed is prevented due to those mistakes: *'cual el fauno ayuda con Ofelia'*, *'el sopa'*, *'recibir un clave'*, *'esto tiempo'*, *'tres hadas fueron muerte'*, *'su hombre se queda contigo'*. This candidate should also practise their use of *ser* and *estar*.

## Question 17

### La historia oficial

This film directed by Luis Puenzo was chosen by only a couple of candidates. The options were to evaluate how the director explores the theme of violence in the film or analyse what are the differences between social classes in Argentina represented in the film.

## Question 18

### La lengua de las mariposas

This film directed by José Luis Cuerda was the fourth most popular film among candidates. They had to either evaluate whether the theme of freedom appears throughout the film or analyse which stylistic techniques stand out the most in the last scene of the film. Once again, the question on themes was preferred over the stylistic techniques one by most candidates. There were very interesting interpretations on how freedom is perceived and experienced by different characters throughout the film.

## Question 19

### La misma luna

This film directed by Patricia Riggen was chosen by only a couple of candidates. The options were to either evaluate whether Carlitos' decision to travel to the USA was the best option he had or analyse how the environment in which Carlitos grows up represents Mexican society.

## Question 20

### Las 13 rosas

This film directed by Emilio Martínez-Lázaro was chosen by only a few candidates. The options were to either evaluate which are the characters that best portray the theme of innocence in the film or analyse the stylistic techniques used by the director to show the optimistic spirit of the 13 roses.

## Question 21

### Machuca

This film directed by Andrés Wood was chosen by only a few candidates. The options were to either evaluate whether the social experiment in Father McEnroe's school was a success or analyse the scene which, in your opinion, best represents the emotions of the characters. The first option was slightly more popular for candidates who studied this film, perhaps because they have been practising how to present arguments for and against a statement when writing practice essays.

## Question 22

### Mar adentro

This film directed by Alejandro Amenábar was the third most popular film among candidates. They had to either analyse how the director presents the theme of hope in the film or evaluate which are the most important values in Spanish society according to the film. There was the same number of candidates choosing each option, which is quite unusual.

22 (a) Analiza cómo presenta el director el tema de la esperanza en la película.

La película de Mar Adentro fue estrenada el año 2004, ambientada en Galicia durante los años 90. Ganó el ~~oscar~~ Oscar a la mejor película de no habla inglesa. Es una obra ~~sine~~ cinematográfica que toca temas muy delicados pero muy importantes. La esperanza en esta película se representa con dos puntos de vista principales: la esperanza a la muerte y la esperanza a la vida.

Ramón, el personaje principal, es un tetrapléjico que ~~luchando~~ lucha por la esperanza de morir casi tres décadas. Él considera que vivir la vida como él la vive "no es digna". A lo largo de la película a Ramón se le ve mayoritariamente en su habitación. El director utiliza ~~este~~ este escenario para reflejar la restricción que siente Ramón y para que nosotros, como público, podamos ponernos en su piel. En su habitación también hay una ventana muy grande por la cual Ramón puede soñar con la esperanza de ser libre, sin embargo, él se ve atado a sus sábanas debido a su ~~condición~~ condición.

De su parte están personajes como Gené y Julia que apoyan su ~~su~~ decisión. Julia es una ~~personaje~~ <sup>joven abogada,</sup> que también sufre de una enfermedad que no la deja ser ~~completamente~~ completamente libre. Aún y ~~esta~~ su situación, ella está dispuesta a ayudar a Ramón porque ella lo entiende más que nadie. En varios momentos se ~~se~~ refleja como ella persigue la misma esperanza que ~~de~~ Ramón, cuando dice "claro que lo pienso pero intento que no sea mi único pensamiento" podemos observar que ella intenta esconderlo, pero que ella no se siente libre.

Por otro lado, existe la esperanza a la vida. La familia de Ramón, ~~especialmente~~ especialmente José, no autorizan ni están de acuerdo con la idea de la muerte asistida. José no quiere muertos en su casa y su esperanza es perseguir la vida. El nacimiento del bebé de Gené y Marc también hace referencia a la vida, una familia. El director contrasta las diferentes esperanzas de los personajes para ~~que~~ ~~se~~ reflejar que, aun que Ramón este ~~rodeado~~ rodeado de vida, él no siente libertad en ella si no que, siente la libertad en la muerte pese a que nunca la ha experimentado él tiene la

confianza de que sea un lugar mejor, ya que para él, una vida que quita la libertad no es vida.

El personaje del ~~El~~ Padre San Francisco, representa a la iglesia. Él también es tetrapléjico pero sus esperanzas son continuar con la voluntad de Dios para vivir, ya que la vida sólo le pertenece a Él. La respuesta de Ramón es ignorante y el director usa el ejemplo de las escaleras, (porque el Padre no pudo subir las para hablar cara a cara con Ramón) ~~estas~~ estas representan el abismo y la diferencia de ideologías que ambos ~~tetrapléjicos~~ tetrapléjicos tienen.

Rosa es otro personaje que en un principio apoya la esperanza de vivir y no desea que Ramón no la tenga. Para ella Ramón tiene unos ojos "llenos de vida" y intenta ~~hacer~~ que Ramón vuelva a desearla. Sin embargo ella cae por amor a la voluntad de Ramón de ~~no~~ morir y ella acaba siendo la que le ayuda a hacerlo.

Podemos concluir que Amezúa utiliza  
sobre todo ~~los~~ di a los personajes de  
la película para reflejar los diferentes  
puntos de vista que tienen de la  
esperanza y como algunas son mejor  
aceptadas por la sociedad que otras.



This candidate chose the first option and wrote about how Amenábar presents the theme of hope from two perspectives, the hope of death and the hope of life.

**Critical and analytical response (AO4):**

This essay was awarded a mark in the middle of the 13-16 band. The introduction offers some contextual information and presents the arguments that will be developed in the essay.

The candidate presents some convincing interpretations which are relevant to the question and are justified by some appropriate evidence; however, the second argument is not developed as clearly as the first one, as there are different pieces of evidence which are not always explained. The conclusion refers to how the characters have different views regarding hope, some of which are more widely accepted than others. In order to achieve a higher mark, this candidate could have organised the essay in a way that all arguments linked better and could have chosen relevant evidence which was carefully explained and linked back to the question.

**Range of grammatical structures and vocabulary (AO3):**

This essay was awarded a mark towards the top of the 17-20 band. There are good examples of complex language which allows the candidate to produce an articulate essay which is pleasant to read. Some of them are: *'fue estrenada'*, *'se le ve'*, *'para que nosotros podamos'*, *'puede soñar con la esperanza de ser libre'*, *'se ve atado a'*, *'no la deja ser completamente libre'*, *'ella lo entiende más que nadie'*, *'nunca la ha experimentado'*, and *'tiene la confianza de que sea'*.

We can also see a consistently varied range of vocabulary and terminology for cinematic analysis. These are some of the examples found in this response: *'ambientada'*, *'habla inglesa'*, *'obra cinematográfica'*, *'el personaje principal es un tetrapléjico'*, *'casi tres décadas'*, *'a lo largo de la película'*, *'el director utiliza este escenario'*, *'debido a su condición'*, *'se refleja como ella persigue'*, among others.

**Accuracy (AO3):** This essay was awarded a mark in the 9-10 band. Even though the essay is not free of errors, the errors made do not hinder clarity of communication. The essay is easy to read due to consistently coherent writing.

## Question 23

### También la lluvia

This film directed by Icíar Bollaín was quite a popular film among candidates. The options were to either evaluate how the director presents the theme of solidarity in the film or analyse who benefit from social inequality in the Bolivian society portrayed in the film. Both options had a good number of candidates choosing them, however option (b) was slightly more popular.

## Question 24

### Todo sobre mi madre

This film directed by Pedro Almodóvar was quite a popular film among candidates. They had to either evaluate the role of Hermana Rosa in Manuela's development in the film or analyse the reactions of Spanish society towards sexual freedom represented in the film. Both options had a good number of candidates choosing them, however the second option was slightly more popular.

## Question 25

### Voces inocentes

This film directed by Luis Mandoki was chosen by only a couple of candidates. They had to either analyse how the theme of responsibility is portrayed in the film or evaluate which are the most shocking scenes in the film.

## Question 26

### Volver

This film directed by Pedro Almodóvar was the second most popular film this year. Candidates had to either evaluate to what extent the character of Sole highlights the comical aspects of the film or analyse how the town shows elements of rural Spain at the time in the film. Candidates were far more inclined to write about the rural aspects of Spain that are shown in the film and were quite successful.

Analiza como el pueblo muestra elementos de ~~la~~ la sociedad rural española de la época en la película:

- el contraste entre la vida rural y urbana

"lo glipás"

- el viento - el viento solano hizo que ~~se~~ <sup>el</sup> se quemara más rápido  
↳ hace loca a la gente

- creencias sobre la muerte

- los colores - blanco y negro en el velatorio

- papel de mujeres - la limpieza de los tumbas el día de difuntos.

'la figura materna es fundamental en todas mis películas'

Durante la película, 'Volver', dirigida por Pedro Almodóvar, ~~los~~ los personajes fluctúan entre dos ~~espacios~~ espacios, La Mancha y Madrid.

Al usar ~~distintas~~ diferentes técnicas, Almodóvar representa el contraste de la vida urbana y la vida rural, donde tiene lugar muchas tradiciones y costumbres españolas de esa época.

~~En~~ En ~~la~~ la primera ~~escena~~ escena, se encuentra en un cementerio en ~~el~~ el pueblo de La Mancha. La cámara se desplaza

de derecha a izquierda lo que no solo representa ~~una~~ una idea de 'volviendo' sino que también muestra la escena entera de las mujeres limpiando los tumbas. Esto hace referencia de el papel de las mujeres en el pueblo y el día de difuntos cuando es una tradición para las mujeres limpiar las tumbas como una manera de mantenerlas vivas las muertes. Durante esta escena, también podemos ver otra tradición de la sociedad a través de las acciones de Agustina. ~~El~~ Ella llega al cementerio y después de ver Rainunda, Paula y Sole, las dice, "He venido a darte una vuelta a mi tumba": Durante esa época, en ~~ese~~ el pueblo era normal ver y cuidar a su tumba durante su vida, casi como una segunda casa. Estas creencias del pueblo parece muy raro a Paula, quien ha vivido en la ciudad de Madrid por toda su vida. Cuando hablan de estas tradiciones, Paula muestra sus opiniones más modernas y dice "lo flipas". Esto ~~es~~ retrata como los elementos de la sociedad en el pueblo son muy distintos ~~y~~ pero si Paula hubiera vivido en el pueblo como Agustina o Tía Paula, tal vez habría tenido las creencias ~~del~~ del pueblo y no de la ciudad.

Otro ~~es~~ elemento de la sociedad que se menciona

es las creencias de la muerte y los fantasmas. Cuando Tía Paula se convirtió ~~demasiado~~ demasiada enferma para cuidar a sí misma pero ~~no~~ había seguido viviendo sola, las personas en el pueblo creyeron que el ~~g~~ fantasma de Irene había ~~se~~ vuelto para cuidarla. Al final de la película, después de Raimunda había descubierto su madre, le dice: "Mamá, en el pueblo creen que eres un fantasma". La idea ~~es~~ de que cada persona en el pueblo tenían la creencia que volvió como fantasma muestra lo fuerte es las tradiciones y los pensamientos de la muerte. También, Irene ~~se~~ afirma a Raimunda en la película que, "Volví para pedirte perdón". Es fundamental que reconozcamos que aunque Raimunda ya no vive en el pueblo, porque ~~ella~~ <sup>y las tradiciones</sup> ha vivido allí en el pasado, las creencias <sup>de</sup> los fantasmas son tan influyentes que ~~ella~~ todavía cree que es posible que es fantasma.

Además, consideremos el elemento del viento solano en el pueblo. Se cree que tiene el poder de enloquecer a la gente en ~~en~~ La Mancha y esto se demuestra por Agustina. Cuando asistió el programa

de TV, ~~ellos~~ les hablaba de como ~~así~~ hay muchas muertes en el pueblo, "por el viento solano". Realmente cree que es el viento que causa las muertes de las personas en La Mancha como Tía Paula ~~ella~~ aunque tiene cáncer. Los elementos de la sociedad la ha influido ~~en~~ tanto que cree que el viento es el raíz de las muertes. Podemos intuir que si el viento no existiera, ~~ellos~~ quizás ~~ella~~ pensaría que no tendría el cáncer (pero no se menciona).

Otro elemento del <sup>pueblo</sup> ~~del pueblo~~ que muestra partes de la sociedad rural española es el uso de colores. Durante el velatorio de Tía Paula, Almodóvar muestra las tradiciones de la sociedad a través de los colores que se llevan las mujeres y los hombres. Dentro de la casa, cada ~~una~~ mujer se pueden ~~ser~~ ser visto en negro mientras los hombres en blanco y fuera de la casa. El color negro representa la muerte lo que se ajusta con las costumbres sobre la muerte en el pueblo. ~~Además,~~ ~~esta~~ Pero no solo representa las costumbres sino que también <sup>es una metáfora de</sup> ~~esta~~ los papeles distintos entre las mujeres y los hombres en la sociedad española. Las mujeres se hacen cargo

de la limpieza de los tumbas, y también podemos ver en la película que Raimunda, una mujer, se hace cargo de la limpieza y el encierro de Paco, así que es obvio que existe una división entre los papeles de mujeres y hombres en cuanto a la muerte.

Para concluir, el pueblo muestra ~~este~~ elementos de la sociedad rural española en cuanto al viento solano, y su enlace con la muerte, el papel de las mujeres y las creencias de los fantasmas. ~~Al usar~~ Al usar ~~de~~ técnicas diferentes como el diálogo y los colores, Almodóvar nos muestra las tradiciones y las costumbres de esa época en la sociedad y la comunidad de La Mancha.



This is an excellent example of how a candidate responded to the question on the presentation of the rural context in the film.

**Critical and analytical response (AO4):**

This essay was awarded a mark towards the top end of the 13-16 band. There is a plan at the start of the essay, which has been written in Spanish and outlines the key elements that will be used in the essay. The introduction is short but effective, introducing relevant information and the angle from which the candidate will write their response.

The first paragraph focuses on the stylistic techniques and dialogues used to introduce the traditional aspects of the rural town. The examples chosen as evidence are relevant and well explained. This paragraph would be more efficient if the candidate had stated at the start the point they wanted to write about; instead, the candidate has described and explained the evidence and it is only until the end of the paragraph that the argument is linked to the question. This is not the case in the subsequent paragraphs which state what the aspect to be developed is at the start.

The paragraph about the use of colours and how it is linked to the role of men and women with regards to death is not clearly presented and neither is it linked to the question. Apart from that, there is evidence of some convincing interpretations with predominantly appropriately selected evidence from the film. The conclusion is effective as it brings back together the arguments discussed and links them directly to the question.

**Range of grammatical structures and vocabulary (AO3):**

This essay was awarded a mark in the middle of the top band. There are good examples of complex language which allows the candidate to produce an articulate essay. Some of them are: *'lo que no solo (...) sino que también'*, *'después de ver'*, *'quien ha vivido'*, *'si Paula hubiera vivido (...) tal vez habría tenido'*, *'había seguido viviendo sola'*, *'creyeron que el fantasma (...) había vuelto para cuidarla'*, *'es fundamental que reconozcamos'*, *'podemos intuir que si el viento no existiera, quizás pensaría que'*, and *'se hacen cargo de'*.

An essay that includes stylistic techniques usually lends itself to a varied range of vocabulary and terminology for cinematic analysis. These are some of the examples found in this response: *'la primera escena'*, *'la cámara se desplaza de derecha a izquierda'*, *'dirigida por'*, *'los personajes fluctúan entre'*, *'esto retrata cómo los elementos de la sociedad'*, *'al final de la película'*, *'el viento solano'*, *'el poder de enloquecer a la gente'*, *'el uso de colores'*, *'durante el velatorio'*, *'es una metáfora de los papeles'*, *'para concluir'*, and *'al usar técnicas'*.

**Accuracy (AO3):**

This essay was awarded a mark in the 7-8 band. This candidate wrote a considerable amount in order to present their arguments, and inevitably, there were errors, however they rarely hindered clarity of communication: *'una manera de mantenerlas vivas las muertas'*, and *'se convirtió demasiada enferma para ciudar a simisma'*.

## Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

- In the translation, pay plenty of attention to detail, especially regarding agreements and complex language that works differently in English and Spanish, such as definite articles or present participle forms.
- Remember that the language assessed in the translation will always be drawn from the Grammar List given in the Specification and the vocabulary will relate to each one of the topics studied across the 2 years of the course.
- If you study a film in your first year have plenty of revision of it closer to the end of the course, to ensure you can show an appropriate level of understanding of the film in your essay.
- Have a clear understanding of the wider context of the text/film; most of the set works have deeply political or social connotations which will always be relevant to any question.
- Read as many model essays as you can, write as many essays as you can. Read previous Examiner's Reports to help you to become familiar with what is expected in each section.
- Develop a bank of complex structures to use, including a variety of synonyms to avoid repetition and achieve variety.
- Read the essay questions carefully. Make sure that you fully understand what you are required to do. Some candidates choose to copy the question as a title for their essay to remind them of what they are being asked.
- Plan the time to answer the question, to allow time for planning, writing, and proofreading the answer.
- Consider carefully the two alternatives available and the wording of the question before committing pen to paper.
- Set out the plan in Spanish, clearly identifying the arguments and evidence that will be used to answer the question.
- Essays should have a clear structure, with an introduction that clearly states the key points; each paragraph should state the argument at the start, followed by the relevant evidence and explanation and with an evaluation phrase that links the argument back to the question. Finally, the conclusion should bring the essay to an end with clear reference to the key points and the main requirements of the question.
- Avoid including unnecessary descriptions, telling the story, or giving details that are not relevant to the questions.
- Avoid using quotations that are not relevant or not explained.
- Check the answer carefully, making sure it addresses the wording of the task; do not end up answering a slightly different question. Ask yourself: Am I answering the question? – if not, you are probably losing focus.

Overall, the sitting of this A Level paper was successful and there was evidence of great preparation from candidates. There are lessons to be learnt, in particular regarding grammatical knowledge. As far as the essays were concerned, we were pleased with the quality of the knowledge candidates demonstrated.

The standard of achievement in this unit was very comparable to previous 9SP02 sessions.

## **Grade boundaries**

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

