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Examiners' Report

Principal Examiner Feedback

Summer 2024

Pearson Edexcel GCE

In Spanish (9SP0)

Paper 02: Written response to works and
translation

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Question 1:

The translation was divided into the following 20 sections:

Section 1: 'Christian families were'.

Most of the students used the definite article correctly in this section. When they used a capital letter for the word '*Cristianas*' this was considered a capitalisation error, and the mark was not given. However, if there were issues with capital letters further along the line this was counted as a repeated error and a mark was not withheld for that.

Section 2: 'an essential part of Franco's political ideology'

Most of the students were successful translating this section which included an apostrophe. The main issues occurred when students left the words 'essential' and 'political' in English as they assumed that the spelling was the same in Spanish. This was not considered a spelling error and therefore, a mark was not given.

Section 3: 'motherhood became'.

Most of the candidates translated the word 'motherhood' properly; however, despite it being such a common verb used across all the themes in the A level specification, conjugating the verb 'to become' proved challenging for many candidates. Some students forgot to include either the pronoun 'se', or the preposition 'en'. In some cases, students did not recognise that it is a stem-changing verb in the preterite tense and translated it as '*se convertió*', however, this was tolerated as it was considered a spelling mistake given that the ending was correct.

Section 4: 'the central aspect of female identity'

The main problem in this section was that students failed to use the definite article as required, and instead used the indefinite article.

Section 5: 'which was strongly encouraged'.

This was a challenging section as it required a good understanding of the passive voice and the relative pronoun. Both '*lo que*' and '*la que*' were accepted, as candidates could have referred to motherhood or the central aspect. Candidates need to notice that the past participle '*promovido*', needs to agree with the object of the sentence, otherwise this will be considered a grammatical error, and a mark will not be given.

Section 6: 'by the Catholic Church.'

This section was achieved by most of the candidates. Given the different approaches to the capitalisation of the words 'Catholic' and 'church', both capitals and lower case were accepted.

Section 7: 'Many publications promoted'.

This section was accessible to most of the candidates, although the conjugation of the verb to promote in the preterite tense proved challenging to some.

Section 8: 'the idea that, in these homes'

This section required students to use a demonstrative adjective correctly, which was successful in many cases.

Section 9: 'peace and order were maintained,'

There were different renditions for the words 'peace' and 'order', however sometimes the lack of definite article prevented candidates from getting a mark, but this was not very common. The most challenging aspect of this section was the use of the passive voice, although the sentence could have been translated by using the impersonal 'se'.

Section 10: 'thanks to the talents of the mothers'

This section was successful for most of the candidates, however some chose to translate the word mothers as '*mujeres*', however given that not all women are mothers this was not accepted as a direct synonym.

Section 11: 'who were extremely hard-working.'

It was surprising to see the number of candidates who struggled to translate the word 'hard-working', even though it is a word that they encounter from the very beginning of the Spanish curriculum, usually when describing family or teachers. There were different spellings or the word 'extremely' that were accepted as spelling errors, as long as they did not look exactly the same as the word in English.

Section 12: 'If women planned their daily tasks properly,'

This section required students to use the imperfect tense, however many of them used the imperfect subjunctive as they thought it was needed as part of an if clause. This was tolerated.

Section 13: 'it was possible to organise a dozen children,'

The main issue that candidates encountered in this section was leaving the words 'possible' and 'dozen' in English, by assuming that these words had the same spelling in Spanish.

Section 14: 'without any difficulty and without losing their smile.'

This section required candidates to use the infinitive form of the verb 'to lose' after the preposition 'without', which was successfully done by many candidates. The translation of the word 'any' was not very successful, and, in many cases, avoided which meant that a mark was not given for this section.

Section 15: 'A mother did not have set working hours'

In this section, candidates needed to use the imperfect tense, which most of them did successfully. The translation of 'set working hours' was more challenging, especially as they needed to make sure that adjectival agreement was correct.

Section 16: 'nor employment rights,'

Candidates were able to transfer their knowledge from the topic of the world of work and translate this section correctly.

Section 17: 'which perhaps has not changed much'.

This section highlighted the issue that candidates sometimes forget to translate some words as perhaps they think it does not affect the overall meaning of the phrase. Here, there were some candidates who omitted the word 'perhaps', which meant that they did not get a mark for this section. The translation of the perfect tense phrase was achieved accurately by many candidates.

Section 18: 'since those days.'

In this section some candidates struggled to use the demonstrative adjectives correctly. In some cases, they used 'these' instead of 'those' which changed the meaning of the phrase.

Section 19: 'Her day almost always would have begun'.

In this section candidates needed to use the perfect conditional tense, which was achieved by many of the more able candidates. Once again, some people left out the word 'almost' which affected the overall meaning of the phrase.

Section 20: 'very early and ended quite late.'

This section was accessible to many candidates; however it was interesting to see how many of them failed to accurately translate the adverbs 'very' and 'quite' which they have used from the start of the Spanish curriculum.

SECTION A
TRANSLATION

femenil
femenina
doana

1 Traduce el texto siguiente al español.

(20)

Christian families were an essential part of Franco's political ideology; motherhood became the central aspect of female identity, which was strongly encouraged by the Catholic Church.

Many publications promoted the idea that, in these homes, peace and order were maintained, thanks to the talents of the mothers who were extremely hard-working. If women planned their daily tasks properly, it was possible to organise a dozen children, without any difficulty and without losing their smile.

A mother did not have set working hours nor employment rights, which perhaps has not changed much since those days. Her day almost always would have begun very early and ended quite late.

se convirtió
se volvió

Las familias
cristianas

femenina

maternidad

impulsada

Las familias cristianas eran una parte imprescindible de la ideología política de Franco; la maternidad se convirtió en el aspecto central de la identidad femenina, lo que ~~que~~ era impulsada fuertemente por la Iglesia Católica.

Muchas publicaciones promovían la idea de que, en estos hogares, se mantenían la paz y el orden gracias a los talentos de las madres quienes eran extremadamente trabajadoras. Si las mujeres planeaban sus tareas cotidianas correctamente era posible ~~una~~ organizar una docena de hijos sin ninguna dificultad y sin perder ~~la~~ su sonrisa.

Examiner's comments

This is an excellent example of a translation, for which the candidate received 17 marks. There is evidence of great knowledge of the vocabulary across the themes, as well as excellent handling of complex grammatical structures. The candidate was not awarded a mark for sections 5 and 11 due to lack of gender agreement: 'lo que era impulsada', 'trabajadores'. The candidate used the preterite tense instead of the imperfect tense for section 12, which altered the meaning of the phrase, thus meaning they were not awarded a mark for that section.

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TRANSLATION

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Many publications promoted the idea that, in these homes, peace and order were maintained, thanks to the talents of the mothers who were extremely hard-working. If women planned their daily tasks properly, it was possible to organise a dozen children, without any difficulty and without losing their smile.

A mother did not have set working hours nor employment rights, which perhaps has not changed much since those days. Her day almost always would have begun very early and ended quite late.

Las familias Christianas eran un parte ~~eser~~
~~es~~ ~~es~~ esencial del ideológico político de Franco;
ser una madre hacía un Partido central del
identidad femenina, que eran ~~excepcional~~
influye más fuerte por la Iglesia Católica.

Muchas publicaciones ~~promovido~~ ~~promovido~~ ~~la~~ idea que,
en esas casas, paz y orden ~~eran~~ ~~es~~ eran
mantenido, ~~a~~ gracias ~~et~~ a las talentos de
madres que eran extremadamente trabajando.
Si ~~at~~ las mujeres planear sus puebas
todos los días, fue posible para organizar
como doce niños, sin todo dificultad y
sin perdido sus risas.

Una madre no tenían ~~fe~~ horas ^{setp} de trabajo

Examiner's comments

This candidate has attempted to translate every aspect of the translation, however, due to consistent accuracy issues, they were awarded a mark of 3. They accurately translated section 6, despite the lack of accent on 'católica', this was accepted as a spelling mistake as it was not an essential accent. In section 8 the use of the definite or indefinite demonstrative pronouns was accepted as it did not

affect the meaning of the phrase, therefore a mark was given. Finally, in section 16, the misspelling 'empleyo' was tolerated, and mark was given.

SECTION A
TRANSLATION

1 Traduce el texto siguiente al español.

(20)

Christian families were an essential part of Franco's political ideology; motherhood became the central aspect of female identity, which was strongly encouraged by the Catholic Church.

favorecer

Many publications promoted the idea that, in these homes, peace and order were maintained, thanks to the talents of the mothers who were extremely hard-working. If women planned their daily tasks properly, it was possible to organise a dozen children, without any difficulty and without losing their smile.

A mother did not have set working hours nor employment rights, which perhaps has not changed much since those days. Her day almost always would have begun very early and ended quite late.

Las familias cristianas fueron una parte esencial de la ideología política de Franco; la maternidad se convirtió en el aspecto central de la identidad femenina, que fue favorecida fuertemente por la Iglesia católica.

Muchas publicaciones promovieron el idea^{de} que, en estas casas, el orden y la paz fueron mantenidos, gracias a las competencias de las madres quienes fueron extremadamente trabajadoras. Si las madres planeaban sus ~~con~~ ~~en~~ de cada día apropiadamente fue posible a organizar un docena hijos, sin ~~nao~~ ~~cualquiera~~ dificultad y sin perder sus ~~niel~~?

Una madre no tuvo horarios de trabajo obligados ni derechos de empleo, que tal vez no ha cambiado mucho desde estos días. Su día casi siempre empezaría muy temprano y

Examiner's comments

This candidate scored a mark of 8 out of 20. The issues that affected their performance were experienced by many other candidates. For instance, in section 3 'motherhood' was translated as '*la madre*' which was incorrect, the conjugation of the verb was unsuccessful despite having the correct stem-change, and the preposition '*en*' was omitted. In section 8 the wrong gender was used for the noun 'idea', leading to the candidate using the definite article '*el*' instead of '*la*'. In section 9, there was no agreement between the past participle and the nouns, as the candidate wrote '*mantenido*' instead of '*mantenidos*'. Section 11 had two issues with the spellings of the words 'extremely' and 'hard-working'. As mentioned earlier, many spellings of the word 'extremely' were tolerated, as long as they resembled the word in Spanish when said out loud, which was not the case in this translation. In section 12 the candidate left a gap as they did not know the translation for the word 'tasks', which is a shame as the rest of the phrase is correct.

The mistake that this candidate made in section 14 was very common, as students confused the word '*cualquier*' with '*ningún*'; the word 'smile' also proved challenging to some candidates. The use of the word '*obligados*' to translate 'set' in section 15 was not appropriate in this context. In section 18, the use of '*estos*' instead of '*esos*' changes the meaning of the phrase, as it no longer refers to previous times.

The use of the conditional instead of the perfect conditional tense made section 19 incorrect. Finally, section 20 was incorrect due to the mistranslation of the adverb 'quite'.

The items for which this candidate got marks were: 1, 2, 4, 6, 7, 10, 16 and 17.

SECTION A
TRANSLATION

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Many publications promoted the idea that, in these homes, peace and order were maintained, thanks to the talents of the mothers who were extremely hard-working. If women planned their daily tasks properly, it was possible to organise a dozen children, without any difficulty and without losing their smile.

A mother did not have set working hours nor employment rights, which perhaps has not changed much since those days. Her day almost always would have begun very early and ended quite late.

Las familias cristianas eran una parte esencial de la ideología política de Franco; ^{la maternidad} ~~el~~ ^{se} convirtió en ~~un~~ aspecto central de la identidad femenina, que era fuertemente ^{apoyada} ~~promovida~~ por la Iglesia Católica.

Muchas publicaciones promovían la idea de que, en estos hogares, ~~la paz y el orden~~ se mantenía la paz y el orden, gracias a los talentos de las madres que trabajaban extremadamente duro. Si las mujeres planeaban sus tareas diarias correctamente, era posible organizar a docenas de niños, sin ninguna dificultad y sin perder la sonrisa.

Una madre no tenía unas horas de trabajo establecidas ni derechos de empleo, que quizás no ~~ha~~ cambiado mucho desde esos días. Su día casi siempre hubiese empezado muy pronto y acabado muy tarde.

Examiner's comments

This is another excellent example of a translation, for which the candidate received 18 marks. There is evidence of great knowledge of the vocabulary across the themes, as well as excellent handling of complex grammatical structures. It is evident that the candidate has taken the time to go over their answers and check for agreements, accuracy of vocabulary and spellings. The only two sections in which the candidate did not score a mark were section 13, as it is different 'to organise a dozen children' than 'to organise dozens of children'; and section 19, as the candidate used the imperfect subjunctive instead of the perfect conditional, which was not correct.

Examiner Tips

- 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 a fairly popular text. Candidates had to either evaluate whether the Novia or the Mujer is the greatest victim in the play or analyse the importance of honour in the Spanish society at the time in the play. Option (a) and (b) were chosen equally amongst candidates.

Exemplar

Indicate your first question choice on this page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on page 19.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number: Question 2(a) Question 2(b)
Question 3(a) Question 3(b)
Question 4(a) Question 4(b)
Question 5(a) Question 5(b)
Question 6(a) Question 6(b)
Question 7(a) Question 7(b)
Question 8(a) Question 8(b)
Question 9(a) Question 9(b)
Question 10(a) Question 10(b)
Question 11(a) Question 11(b)
Question 12(a) Question 12(b)
Question 13(a) Question 13(b)
Question 14(a) Question 14(b)

Write your answer on the next page.

BS. - plan.

- generación del 27 / escrita 1932/1935

Q. - Evalúa si la novia o la mujer es la mayor víctima en la obra.

- cruda que más quiere \$
- prolepsis. * "¿tu quieres a tu novio?"
- eipsis * "¿Donde está Leonardo?" mujer.
- esta cita revela * "malditas sean todas"
- así por lo cual por eso llego a la conclusión

La obra teatral de Bodas de Sangre fue escrita por Federico García Lorca en 1932, del generación del 27, escrita en verso y prosa. En este ensayo voy a explorar si la novia o la mujer es la mayor víctima en la obra teatral.

Así por lo cual en la obra teatral la novia es la mayor víctima en la obra porque vemos que la novia no ~~quiere~~ quiere casarse con el novio, esto lo vemos cuando la cruda dice "¿tu quieres a tu novio?" en el segundo acto, esta cita revela que la novia no está segura ni comprometida al novio porque la cruda duda que la novia no quiere al novio, así por lo tanto la novia la vemos como la víctima,



porque la criada le esta diciendo que como que quieres?, si el nauo tiene todo, Federico y Garcia Lorca ~~nos enseña~~ ^{realiza} este simbolo de que el nauo lo tiene todo por el color de su casa lo vemos en el primer acto porque es amarillo esto revela que el nauo tiene dinero porque el color amarillo representa el trigo y el nauo tiene mucho y la criada le sigue repitiendo "¿tu quieres a tu nauo?" porque no esta segura del matrimonio que va tener esta inseguridad y ~~nos~~ vemos que la naua es la victima porque no se quiere casar.

Por otro lado vemos que la naua tiene dudas porque sigue pensando en Leonardo que es uno de los felix, Leonardo tiene una mujer y un hijo pero, Leonardo siempre a querdo a la naua. En el segundo acto antes de que la naua se va a la boda Leonardo la va a ir a ver. Y la mujer le dice a la suegra "¿Dónde esta Leonardo?" esta cita revela que Leonardo aún quiere a la naua pero miente a su mujer, en el primer acto vemos que la casa de Leonardo es rosa y este representa el amor y sufrimiento



P 7 4 2 6 8 A 0 1 5 2 4

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15

Turn over ▶

100 - que tiene hacia la novia, y también vemos que la casa de la novia es ^{de color} una rosa muy clara con flores esto es un símbolo de inocencia y conecta con la casa de Leonardo que quieren estar juntos y la novia se hace la inocente y la víctima de ~~la~~ situación en la obra. Después de la boda la novia no se siente bien pero lo dice de excusa porque ya se quiere huir con Leonardo. Y aquí vemos que ya se hace la ^{victima} ~~presente~~ cuando le dice al novio "me voy a descansar un rato" ~~esto es un símbolo de~~ que aquí ya vemos el prolepsis de que se va a huir con Leonardo.

Por eso llego a ~~esa~~ la conclusión que la novia es la ~~mas~~ mayor víctima en la obra porque Federico García ~~mas~~ Lorca máximo componente del siglo 27. Analiza ~~esta~~ a la novia como la víctima ~~de~~ la obra de teatro de Bodas de Sangre. continuamente en cada acto vemos un ~~símbolo~~ de víctima en toda la obra,

**Examiner's comment:**

Critical and analytical response (AO4): This essay was awarded a mark at the bottom of the 13-16 band. This is because the essay shows some

appropriate interpretations which are presented in a logical way. The introduction and the conclusion are short yet effectively linked with the arguments. The candidate develops each point in a separate paragraph and offers some evaluation about la Novia and la Mujer as victims in the text. The body of the essay is mostly focused on la Novia, but there is a relevant mention of la Mujer. There is some loss of focus, especially when explaining that el Novio is wealthy by detailing the symbols used by the author to convey that. There is an interesting argument about the fact that la Novia presents herself as an innocent victim before escaping with Leonardo.

Range of grammatical structures and vocabulary (AO3): This essay was awarded a mark in the middle band (9-12). There are examples of some variation in the use of vocabulary: '*la criada dice*', '*comprometida*', '*el trigo*', '*inseguridad*', '*tiene dudas*', '*la boda*', '*la suegra*', '*miente a su mujer*' and '*sufrimiento*'; there is also some appropriate terminology for literary analysis: '*en este ensayo voy a explorar*', '*escrita en verso y prosa*', '*esta cita revela*', '*en la obra teatral*', '*en el segundo acto*', '*es un símbolo de inocencia*', '*prolepsis*', '*por eso llego a la conclusión*'. There is evidence of progression from GCSE with regards to the grammar structures with some recurrent examples of complex language: '*no quiere casarse*', '*le esta* diciendo*', '*se hace la inocente y la víctima*', '*no se siente bien*', '*se va a huir con*'.

Accuracy (AO3):

This essay was awarded a mark of 6; there are frequent sequences of accurate language, but some errors occasionally hinder clarity of communication. This candidate has some difficulties with accents, for example: '*está*', '*tú*'; also, in some cases, the handwriting gets in the way, for example when writing the word '*novio*'.

Question 3

Como agua para chocolate

This text by Laura Esquivel was a popular question. Candidates had to either evaluate who suffered most due to Pedro's decisions: Rosaura or Tita or analyse how Esquivel uses fire to highlight the theme of freedom in the text.

Many more candidates chose option (a); however, a significant amount chose option (b).

Exemplar

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Question 8(a) Question 8(b)
Question 9(a) Question 9(b)
Question 10(a) Question 10(b)
Question 11(a) Question 11(b)
Question 12(a) Question 12(b)
Question 13(a) Question 13(b)
Question 14(a) Question 14(b)

Write your answer on the next page.

Rosaura
"no sé"
entra en un matrimonio amor sin
amor
"sabía la timidez de lo más profundo"
"lo que dirán"
aparece a la sociedad
le ridiculizan

Tita
"le hizo perder su virginidad y conocer el verdadero amor"
"amargas lágrimas"
"una gran melancolía y nostalgia"

En la novela 'Como Agua Para Chocolate', Laura Esquivel explora varios temas como el amor prohibido y la tradición. En este ensayo, analizaré cómo la autora explora estos temas a través de las decisiones de Pedro y el efecto que tienen en los personajes de Tita y Rosaura.

Empecemos por el carácter de Rosaura. Rosaura y Pedro entran en un matrimonio sin amor. Pedro pide la mano a Tita pero debido a la "cruel" tradición familiar, no pueden casarse, y él decide casarse con la hermana mayor de Tita, Rosaura, para poder estar cerca de Tita. Se puede decir que con esta decisión, él está aprovechándose de Rosaura.

A Rosaura le importa mucho "lo que dirán" ya que lo más importante para ella es aparecer a la sociedad. Su imagen pública sufre mucho cuando Pedro y Tita empiezan a tener una relación privada y ella no quiere que la ridiculicen con sus decisiones. Además el hecho de que Pedro nunca tenga sienta injuria para ella, seguramente le ~~daña~~ ^{dueña}.

Incluso cuando tienen relaciones íntimas, Pedro no siente las mismas emociones que siente para Tita. La autora usa la exageración, una característica del realismo mágico para ~~enfaticar la mala imagen~~ ^{pintar una imagen que nos} da asco con "su gordura, su flato y su mal aliento" ya que Esquivel quiere que comprendamos que Rosaura es fea por dentro y por fuera.

Sin embargo, cabe destacar que Rosaura ~~se~~ es insegura por la falta de atención por parte de Pedro.



Es evidente que la protagonista sufre mucho debido a las decisiones de Pedro. Para Tita, Pedro es su "verdadero amor" pero no pueden casarse porque el papel de Tita en su vida es "atender a su madre hasta su muerte". Podemos ver el sufrimiento de Tita a través del simbolismo del color blanco. Cuando le está negado el matrimonio "le ahemorizaba la blancura del azúcar" y entró en "un especie de ceguera" para evitar los pensamientos que "tanto "le lastimaron" ya que representan lo prohibido. Además durante los preparativos para la boda de Rosaura y Pedro, los platos que prepara Tita son empregnados con su tristeza ya que el pastel provoca "una gran melancolía" en los invitados. Esquivel emplea el realismo mágico para transmitir el sufrimiento de Tita, ^{la través de símbolos} causado por el amor prohibido, dado que vive en una casa donde no se permite "el diálogo". Cuando Pedro y Rosaura se casaron, Tita lloró "amargas" lágrimas que representan su dolor en este momento.

Es importante mencionar que la decisión de Pedro, hace sufrir a las dos hermanas ya que crea la tensión que existe entre ellas a lo largo de la narrativa. Rosaura se casa con "el novio" de Tita y por eso hay un ambiente tenso entre las dos que se resuelve cuando discuten al final de la novela. A causa de esta discusión, Rosaura no deja a Tita a amamantar a Esperanza ya que sabía "lastimaría de la más profunda", quitándole la única cosa que le dio



esperanza en su vida.

En conclusión, las dos hermanas sufren por razones distintos a causa de las decisiones de Pedro. Sin embargo, cabe destacar que las decisiones de Pedro, se toman debido a las normas sociales entonces se puede decir que no es Pedro el que les hace sufrir pero la sociedad.



Examiner's comment:**Critical and analytical response (AO4):**

This essay has been awarded a mark in the top of the 13-16 band. The response is predominantly relevant to the question. Both the introduction and the conclusion are effective. The arguments show clear evidence of analysis by providing convincing interpretations, for example, that it was not just Pedro's decisions which made both sisters suffer, but societal expectations as well.

Range of grammatical structures and vocabulary (AO3):

This essay was awarded a mark in the 13-16 band as it shows frequent variation in the use of vocabulary. Some examples are as follows: *'el amor prohibido'*, *'empecemos por'*, *'un matrimonio sin amor'*, *'pide la mano'*, *'debido a la cruel tradición familiar'*, *'él decide casarse con'*, *'la hermana mayor'*, *'para poder estar'*, *'él está aprovechándose* de'*, *'A Rosaura le importa mucho'*, *'no quiere que la ridiculen'*, *'el hecho de que Pedro nunca sienta lujuria'*, *'es fea por dentro y por fuera'*, *'le esta* negado el matrimonio'*, *'los preparativos para la boda'*, *'amamantar a'*, *'quitándole la única cosa'*, and *'no es Pedro el que les hace sufrir'*.

The terminology for literary analysis is also frequently varied: *'al final de la novela'*, *'la autora explora'*, *'emplea el realismo mágico'*, *'pintar una imagen que nos da asco'*, *'Esquivel quiere que comprendamos'*, *'la protagonista sufre'*, *'a través del simbolismo del color blanco'*, *'a lo largo de la narrativa'* and *'hay un ambiente tenso'*.

This candidate could have worked on their range of grammatical complex structures to achieve a higher mark.

Accuracy (AO3):

This essay was awarded a mark in the 5-6 band as, despite the generally coherent writing, there are some issues that occasionally hinder clarity of communication.

Question 4

Crónica de una muerte anunciada

This text by Gabriel García Márquez was quite popular among candidates. They had to either evaluate to what extent the Colombian society at the time accepted gender inequality in the text or analyse how blood is a symbol linked with the main themes of the story.

Exemplar

Indicate your first question choice on this page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on page 19.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: Question 2(a) Question 2(b)
Question 3(a) Question 3(b)
Question 4(a) Question 4(b)
Question 5(a) Question 5(b)
Question 6(a) Question 6(b)
Question 7(a) Question 7(b)
Question 8(a) Question 8(b)
Question 9(a) Question 9(b)
Question 10(a) Question 10(b)
Question 11(a) Question 11(b)
Question 12(a) Question 12(b)
Question 13(a) Question 13(b)
Question 14(a) Question 14(b)

Write your answer on the next page.

Es claro que la sociedad colombiana acepta la desigualdad de género durante la obra, aunque muchos no les gusta, ~~excepto~~ lo aceptaron. Gabriel García Márquez crea esta desigualdad porque su obra está basada en la historia verdad en Sucre, Colombia en 1951 y en sucre durante esta época había sido mucha desigualdad, así no ~~me sorprende~~ ^{es sorprendente} que haya mucha desigualdad en esta obra. Todas ^{las} personas ~~en la~~ ^{en} la sociedad aceptaban esta ~~esta~~ desigualdad, incluso las mujeres.

Muchas de las mujeres entre la sociedad colombiana aceptaron la desigualdad, no solo lo aceptaron sino también lo promovieron. Tanto Pura vicario y como Prudencia cotes promovieron la desigualdad de género y el machismo. ~~Pura hace esto~~ Pura hace esto por crear desigualdad en su casa, y en su familia, en la obra dice que "los hermanos fueron criados para ser hombres, ellas habían educadas para casarse" lo que demuestra como Pura enseña y cria sus hijos con desigualdad y sexismo. También cuando Angela vicario revela a su madre que no tiene amor por de Bayardo, Pura dice "también el amor se aprende" lo que destaca la desigualdad de género en los matrimonios. Prudencia muestra desigualdad porque está de acuerdo con los acciones de los



desigualdad de género. Los hermanos vicarios matan a Santiago Nasar ^{Para que puedan proteger} para ~~protegen~~ 'el código del honor' de la familia porque ^{Pensaron} ~~Pensaron~~ que Santiago había robado la virginidad de su hermana. Los hermanos dicen que "somos inocentes, antes dios y antes hombres... Fue un asunto del honor" lo que demuestra que ^{Pensaron} ~~Pensaron~~ que robando la virginidad de Angela había sido una razón apropiada para matar a Santiago, mostrando el sexismo. El hecho de que nadie intente a prevenir la muerte muestra que están de acuerdo ~~con~~ con la causa de su muerte, lo que demuestra la desigualdad de género en la sociedad. No solo entre la sociedad sino también entre el jurado y ~~el~~ el sistema de justicia, hay desigualdad, porque el jurado y el juez ~~piensan~~ ~~piensaban~~ pensaron que Santiago no fue ~~un~~ inocente, aunque hubo 'una falta de pruebas contra' él' lo ^{lo que} ~~prostrando~~ muestra que el juez estaba de acuerdo con la causa de su muerte. Esto demuestra que la sociedad colombiana acepta completamente la desigualdad de género.

Para concluir, pienso que la sociedad colombiana en la obra acepta la desigualdad de género definitivamente ~~para~~ porque las raíces de la desigualdad son muy fuertes y están reflejado en todas



Las personas
partes de la sociedad. Lo aceptaron porque no
tienen nada opción.

HAC01264771



P 7 4 2 6 8 A 0 1 7 2 4

Examiner's comment:**Critical and analytical response (AO4):**

This essay was awarded a mark at the top of the 13 to 16 band. There is evidence of critical analysis in the introduction, by saying that everybody in the Colombian society in the text accepts gender inequality - even women.

The first paragraph explores how some women not only accepted gender inequality but also promoted it. This is supported by some relevant evidence which is clearly explained. The second paragraph explores gender inequality by describing Bayardo San Román and his attitude towards marriage, however this is not explored in much detail. The third paragraph explores the attitude of the Vicario brothers and how the townspeople reacted towards them in a way that supported gender inequality. This is well-supported by relevant evidence and clearly linked to the question.

The conclusion is effective by showing critical analysis of the issues discussed in the essay.

Range of grammatical structures and vocabulary (AO3):

This essay was awarded a mark in the 13-16 band as it shows frequent variation in the use of vocabulary and grammatical complex structures. Some examples are as follows: *'la sociedad colombiana', 'la desigualdad de género', 'lo aceptaron', 'no es sorprendente que haya', 'no solo lo aceptaron, sino también lo promovieron', 'cría sus hijos', 'sexismo', 'los matrimonios', 'está de acuerdo con', 'el hecho que sea', 'deberían ser vírgenes', 'poderoso y atractivo', 'comparte sus opiniones sexistas', 'para que puedan proteger', 'el código de honor', 'había robado la virginidad', 'había sido', 'el sistema de justicia', 'las raíces'.*

The terminology for literary analysis is occasionally varied: *'durante la obra', 'su obra está basada en', 'lo que destaca', 'es importante que consideremos',*

This candidate could have worked on their range of terminology for literary analysis to achieve a higher mark.

Accuracy (AO3):

This essay was awarded a mark in the 7-8 band as, the writing is consistently coherent and despite some errors, they rarely hinder clarity of communication.

Question 5

Eva Luna

This text by Isabel Allende was chosen by only a few candidates. The options were to either analyse the importance of storytelling as a survival and entertainment strategy in the text or analyse how Huberto shows us what life is like in the city through his own experiences. Very few candidates chose this question.

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 if the colonel's wife's comments show a pessimistic or simply a realistic attitude or analyse the meaning of the symbols related to water in the text. A significant number of candidates chose option (a) but very few chose option (b).

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 it could be said that machismo is a relevant theme in the story or analyse why Sabato chooses a remote location for the estate to where María travels. Very few candidates chose this question.

Question 8

Ficciones

This text by Jorge Luis Borges was chosen by only a couple of candidates. Students had to either analyse how the character of Fergus Kilpatrick exemplifies the Irish conflict in the short story *Tema del traidor y del héroe* or analyse how Borges uses fantasy to address social issues in the stories. Only one or two candidates chose this question.

Question 9

La casa de Bernarda Alba

This text by Federico García Lorca was the second most popular question and the most popular text to answer this year. Additionally, over double the students chose option (a) over option (b). Students had to either evaluate who exemplifies the theme of repression and its effects better: Adela or María Josefa or analyse how Lorca uses colours to represent characters' feelings.

Exemplar (9a)

Indicate your first question choice on this page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on page 19.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 2(a) ☒	Question 2(b) ☒
Question 3(a) ☒	Question 3(b) ☒
Question 4(a) ☒	Question 4(b) ☒
Question 5(a) ☒	Question 5(b) ☒
Question 6(a) ☒	Question 6(b) ☒
Question 7(a) ☒	Question 7(b) ☒
Question 8(a) ☒	Question 8(b) ☒
Question 9(a) ☒	Question 9(b) ☒
Question 10(a) ☒	Question 10(b) ☒
Question 11(a) ☒	Question 11(b) ☒
Question 12(a) ☒	Question 12(b) ☒
Question 13(a) ☒	Question 13(b) ☒
Question 14(a) ☒	Question 14(b) ☒

Write your answer on the next page.

Adela	MJ
- "tengo un fuego que sale de mis piernas a la boca"	- "quiero casarme a la orilla del mar"
- "quiero salir"	- "dejame salir"
- deseos sexuales insatisfechos / reprimidos	
- libertad	

He explorado varios aspectos de la obra Lorquiana 'La Casa de Bernarda Alba'. Lorca, un escritor conocido por sus historias que terminan en tragedia, escribió la obra maestra en 1936 para expresar sus opiniones polémicas sobre el estado social de la comunidad Andaluza durante la guerra civil y la dictadura Franquista.

En este ensayo mostrare quien ejemplifica mejor el tema de la represión a través de los personajes de Adela y María Josefa.

En primer lugar, podríamos discutir que Adela es la víctima más prominente de la ^{represión en la} obra dado que no es permitida a casarse ^{con} el nombre que le gusta. Lorca podría haber utilizado el clima seco y caluroso ^{de Adela} para reflejar los deseos sexuales reprimidos que siente Adela y sus hermanas a lo largo de la película. Una cita que bien ejemplifica esto es cuando Adela dice que tiene "un fuego que sale de mis pechos a mi boca" que ilustra sus sentimientos sexuales reprimidos. Se debe notar que Bernarda es la causa más grande de toda la represión vista en la obra; esto podría ser porque Bernarda también es una víctima ^{de} la sociedad opresiva que no deja a las mujeres vivir sus vidas ya que los estereotipos ~~tradicional~~ tradicionales de la mujer eran ser amas de casa sin



~~Además~~ voces. Además, Adela no es solo represada en sus deseos sexuales, también no tiene la libertad de salir de la casa. Bernarda no deja las niñas salir ^{de} ~~de~~ la casa a causa de la muerte de su marido que los ^{dejaron} ~~dejaron~~ en un luto de 8 años, esto vincula a la importancia de la iglesia y las tradiciones en la época.

~~Esta representación~~ Críticos argumentan que la represión de los deseos sexuales de Adela pueden representar los sentidos reprimidos de Lorca que no tenía la libertad de expresar su propia sexualidad. Esto muestra que Adela ejemplifica más el tema de la represión.

Por otro lado, es notable que MJ también ejemplifica el tema de la represión a través de su deseo de libertad y amor. A lo largo de la película, MJ es representada como la 'loca' de la familia que siempre grita que quiere "casarse / escapar a la orilla del mar". Esto es la causa de Bernarda que quiere encerrarla donde ninguna persona puede oírlo. Críticos debaten que MJ puede ser una ~~f~~ representación de los deseos de las hijas de escapar y casarse ^{y Bernarda intenta a reprimirlas}. Podemos considerar que la "orilla del mar" representa la libertad y una nueva vida y una urgencia de escapar de la casa.

~~Representación~~ El público puede ver claros vínculos entre Bernarda y General Franco dado que los dos crean atmósferas opresivas y represivas y la casa



P 7 4 2 6 8 A 0 1 5 2 4

puede ser vista como una cárcel o ~~España~~ como un microcosmo de España durante la dictadura. Entonces, se puede decir que MJ también ejemplifica el tema de la represión a lo largo de la obra.

En resumen, es claro que los dos personajes son elementos cruciales ~~en~~ en ejemplificando el tema de la represión en el desarrollo de la obra. Sobre todo, en mi opinión ~~es~~ creo que el personaje de MJ ejemplifica el tema más dado que creo que ella representa los deseos secretos de las mujeres en la cárcel de Bernarda. Sin embargo, la obra es abierta para diferentes opiniones y percepciones que dependen en el lector.



Examiner's comment:

Critical and analytical response (AO4):

This essay was awarded a mark in the 13 to 16 band. There is some background information in the introduction, however the candidate does not state how they are going to approach the answer in the essay. The first paragraph focuses on Adela being the most prominent victim of repression in their play; this argument is supported by clear evidence and at the end of the paragraph, there is a good example of critical analysis, where the student gives a convincing interpretation and links it back to the question.

The second paragraph focuses on María Josefa and how she exemplifies the theme of repression through her desire for freedom and love. This is well presented with appropriate examples that are clearly explained. However, there is evidence of a slight confusion by comparing Bernarda to Franco as the play is set before the dictatorship; this is not an uncommon mistake and candidates should be very careful when researching the social context of the play.

Finally, the conclusion offers a clear evaluation of the arguments presented in the essay which is clearly linked to the question.

Range of grammatical structures and vocabulary (AO3):

This essay was awarded a mark at the top of the 13-16 band. There is frequent variation of complex language and vocabulary which makes the essay articulate throughout: *'he explorado'*, *'sus opiniones polémicas'*, *'la comunidad andaluza'*, *'la guerra civil'*, *'la dictadura franquista'*, *'casarse con'*, *'podría haber utilizado'*, *'el clima seco'*, *'los deseos sexuales'*, *'esto podría ser'*, *'es una víctima de la sociedad opresiva'*, *'ser amas de casa'*, *'la libertad de salir'*, *'la época'*, *'ninguna persona puede oírla'*, *'un microcosmos de España'*.

There are some examples of literary terminology: *'la obra lorquiana'*, *'terminan en tragedia'*, *'escribió la obra maestra'*, *'una cita que bien ejemplifica esto'*, *'ilustra'*, *'(los) críticos debaten que'*, *'el público puede ver que'*.

This essay could have been improved by a more consistent use of terminology appropriate for literary analysis.

Accuracy (AO3):

This essay was awarded a mark in the 7-8 band. The language is mostly accurate, although a few errors do hinder clarity of communication.

Exemplar (9b)

Indicate your first question choice on this page. You must use this space to answer ONE question from Section B (Literary Texts). You will be asked to indicate your second question choice on page 19.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number:
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|---|---|
| Question 2(a) <input type="checkbox"/> | Question 2(b) <input type="checkbox"/> |
| Question 3(a) <input type="checkbox"/> | Question 3(b) <input type="checkbox"/> |
| Question 4(a) <input type="checkbox"/> | Question 4(b) <input type="checkbox"/> |
| Question 5(a) <input type="checkbox"/> | Question 5(b) <input type="checkbox"/> |
| Question 6(a) <input type="checkbox"/> | Question 6(b) <input type="checkbox"/> |
| Question 7(a) <input type="checkbox"/> | Question 7(b) <input type="checkbox"/> |
| Question 8(a) <input type="checkbox"/> | Question 8(b) <input type="checkbox"/> |
| Question 9(a) <input type="checkbox"/> | Question 9(b) <input checked="" type="checkbox"/> |
| Question 10(a) <input type="checkbox"/> | Question 10(b) <input type="checkbox"/> |
| Question 11(a) <input type="checkbox"/> | Question 11(b) <input type="checkbox"/> |
| Question 12(a) <input type="checkbox"/> | Question 12(b) <input type="checkbox"/> |
| Question 13(a) <input type="checkbox"/> | Question 13(b) <input type="checkbox"/> |
| Question 14(a) <input type="checkbox"/> | Question 14(b) <input type="checkbox"/> |

Write your answer on the next page.

En este ensayo hablare de como Lorca usó los colores para representar los sentimientos de los personajes. En primer lugar, se ve que Lorca ^{usa} ~~usa~~ las acotaciones para describir cómo se sienten los personajes de la obra. De ~~esta~~ segunda parte, analizare el significado de estos colores en relacion con lo que esta pasando ~~en~~ en la obra.

De primera parte, a traves del uso de las ~~esta~~ acotaciones del escenario Lorca nos da una idea de como se sienten los personajes, y por supuesto el estado de la casa. Al principio, empieza ~~describiend~~ con 'las paredes blanquissima'. Signalandonos que la casa esta limpia y contenta. Aunque estan ~~tristes por la muerte de su padre~~ las hijas estan tristes por la muerte de su padre y la del ~~Martiala~~ marido de Bernarda, Antonio. Pero, se podra decir que Bernarda, al menos, no esta realmente triste. que esta fingiendo su tristeza, para mantener una buena reputacion. Le dice a Adela que no use un albanico que no sea negro, ~~“las ~~beudas~~ beudas de~~ “las beudas estan de negro”, “toma el mio”. A traves de la obra, Lorca cambia el color de las paredes en la casa pero lo hace porque pasan cosas en la casa, cosas que afectan a los personajes.



De segunda parte, podríamos decir que el color que nos describe Lorca en las anotaciones está enlazado al estado emocional de los personajes. Lorca usa la palabra "blanquísima" al principio para mostrar que todas las mujeres están contentas y no están pasando nada malo. Todos los secretos siguen siendo secretos y nadie se ha muerto. Angustias está prometida a Pepe el Romano, pero aún no se ha dado cuenta que solo se quiere casar con ella porque va a heredar mucho dinero por el lado de su padre. Pero, Lorca ~~en~~ ~~esta~~ ~~el~~ nos describe como cambia todo esto, a través de los colores en las ~~en~~ anotaciones. La próxima palabra ~~que~~ para describir el estado emocional es "blanca", "paredes blancas", demostrándonos que al pasar el tiempo, las cosas se pudren. Las hermanas se engañan entre ellas gracias a Pepe el Romano. Adela se rebela contra ~~su~~ su madre tiránica, Bernarda y se ve que las ~~personajes~~ relaciones entre los personajes se están deshaciendo. Es por esto porque Lorca decide usar la palabra "blancas" en vez de "blanquísimas" o incluso algo ~~más~~ menos brillante.

De tercer lugar, creo que el uso de los colores para describirnos cómo se sienten los personajes



es una buena manera de ayudar ~~ta~~ a los lectores de identificarse con ellos. Por ejemplo, ~~haca~~ usa la anotación "paredes oscuras" al final de la obra. Cuando Adela se suicidia porque no quiere vivir sin Pepe. ~~terceros~~ ~~haca~~ nos cuenta la obra a través de los colores y esto nos ayuda a comprender más a los personajes. Cuando están contentos o tristes, sin tener que decirlo. Como Bernarda está loca con mantener su reputación, no se puede permitir a que la vean afectada, ~~ante~~ aunque sería lo normal. Entonces, ~~haca~~ usa el poder de las anotaciones para demostrar nos que en realidad se siente triste y que está rota emocionalmente con la muerte de su hija más joven.

De otra parte, creo que ~~haca~~ usa el color de la casa para darnos una imagen visual ~~del~~ poder de la influencia ~~de~~ que tiene Bernarda sobre sus hijos, la pencia y la criada, la única que se puede permitir escaparse del terror tiránico de Bernarda es su madre, María Josefa. Podríamos decir que la casa es ~~un~~ como un castillo para Bernarda y que ~~esta~~ se piensa ser la reina de este castillo. Entonces, cuando algo va mal, pierde control, poco a poco, ~~se~~ no puede más y al final lo pierde todo. Su hijas



la odian y una de ellas está muerta. Pero al final, se da cuenta que fue culpa suya. Hasta la Penicia se lo dijo, ~~que~~ "estas ciega" "está pasando algo". creo que Bernarda estaba tan beracha con su poder tiránico y ~~que~~ el miedo de su reputación y del que diran que no pudo ver lo que estaba pasando debajo de su propia nariz, en su castillo, su casa. Esto está relacionado al color que nos describe herca porque al final de la obra, la reina Bernarda ha perdido todo, por eso herca describe el color de las paredes como "oscuro", ~~ha~~ lo ha perdido todo.



Examiner's comment:

Critical and analytical response (AO4):

This essay was awarded a mark in the 9 to 12 band. This is a good example of an essay that offers appropriate interpretations and points of view, but which occasionally loses focus on the question. This can be seen in the introduction when the candidate states that they are going to show the meaning of colours in relation to what is happening in the play; the reader can easily see that this is not necessarily linked to how colours represent the feelings of the characters in the play. The first paragraph tries to explore how the colour of the walls represents how the house is clean and how the although the daughters are feeling sad, however it later explains that at the start of the play all women were happy because nothing bad was happening which could be confusing given day events at the start of the play.

There is an interesting analysis about the feelings of daughters' and Bernarda's feelings when Adela dies, which is well supported by evidence from the play. The following paragraph focuses on the use of colours to show Bernarda's repression towards the rest of the family, which is not fully relevant to the question.

This candidate chooses not to include a concluding paragraph to bring back the arguments and link them back to the question, which is highly recommended.

Range of grammatical structures and vocabulary (AO3):

This essay was awarded a mark in the 5-8 band. There are some examples of variation in use of vocabulary and terminology for literary analysis, however, it is mostly straightforward: '*mantener una buena reputación*', '*le dice que no use un abanico que no sea negro*', '*siguen siendo secretos*', '*no se ha dado cuenta*', '*va a heredar*', '*el estado emocional*', '*se enfadan*', '*identificarse con ellos*', '*reina de este castillo*', '*lo pierde todo*',

These are some examples of literary terms: '*las acotaciones*', '*el significado*', '*el escenario*', '*Lorca nos da una idea*', '*al principio*', '*a través de la obra*', '*afectan a los personajes*', '*los lectores*', '*una imagen visual*'.

This essay could have been improved by a more consistent use of terminology appropriate for literary analysis and complex language.

Accuracy (AO3):

This essay was awarded a mark in the 5-6 band. Although there are frequent sequences of accurate language, some errors hinder clarity of communication.

Question 10

La casa de los espíritus

This text by Isabel Allende was chosen by only a few candidates. They had to either evaluate what theme is more prevalent in the text: feminism or machismo or analyse the stylistic techniques that Allende uses to present the military coup in the text.

Question 11

Modelos de mujer

This text by Almudena Grandes was not chosen by any students. The options were to either analyse the attitude of Marianne's mother towards foreign people in the short story *Amor de madre* or analyse how the author presents the different views on life in the city and in the countryside in the short stories.

Question 12

Nada

This text by Carmen Laforet was only chosen by a few candidates. The options were to either evaluate which family member has the greatest influence on Andrea or analyse the stylistic techniques used to highlight the importance of art in the text.

Question 13

Primera memoria

This text by Ana María Matute was not chosen by any candidates. The options were to either evaluate if Matia and Borja were shielded from the horrors of the

war by living on the island or analyse the impact that Lauro's character has on Matia and Borja's lives.

Question 14

Réquiem por un campesino español

This text by Ramón J. Sender was not chosen by many candidates. They had to either evaluate to what extent the Jerónima highlights traditional values in the text or analyse the stylistic techniques used by Sender to present Mosén Millán's inner conflict. Option (b) was slightly more popular than option (a).

Question 15

Diarios de motocicleta

This film directed by Walter Salles was a fairly popular film amongst candidates. The options were either to evaluate if Salles presents poverty in the film as a direct consequence of colonialism or analyse why the director decided to set the film in such a variety of locations in Latin America. Option (a) was twice as popular as option (b) among the students who studied this film.

Question 16

El laberinto del fauno

This film directed by Guillermo del Toro was by far the most popular question to answer this year. Almost four times as many students chose option (a) over option (b). Students had to either analyse how the director uses food to highlight the theme of power in the film or evaluate the effect of the techniques used to present the Faun and the Pale Man in the film.

Exemplar (16a)

Indicate your second question choice on this page. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number:
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| Question 2(a) <input type="checkbox"/> | Question 2(b) <input type="checkbox"/> |
| Question 3(a) <input type="checkbox"/> | Question 3(b) <input type="checkbox"/> |
| Question 4(a) <input type="checkbox"/> | Question 4(b) <input type="checkbox"/> |
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| Question 25(a) <input type="checkbox"/> | Question 25(b) <input type="checkbox"/> |
| Question 26(a) <input type="checkbox"/> | Question 26(b) <input type="checkbox"/> |

Analiza como el director usa la comida para destacar el tema del poder en la película.

Plan

Banquete.
cartillas de Racionamiento.
Banquete hombre pálido.

Analizar

Para poder analizar el tema del poder enfocándonos en la comida en la película "El laberinto de fauno" por el director Guillermo del Toro hay que hablar específicamente en tres ocasiones en donde la comida es un punto clave: en dos banquetes y con las cartillas de racionamiento.

Guillermo del Toro se asegura de que durante el banquete del Capitán Vidal se enfocara la comida y que eso ~~se centrara~~ ~~estuviera~~ estuviera en el centro de la pantalla para reforzar la cantidad



de comiera junto a la gente importante. De tal manera la cual se se puede ver al capitán en el centro también.

Durante la escena de las cartillas de racionamiento se puede ver un contraste inmenso ya que la comiera es limitada, hay que ir por turnos y si eres un rojo no tendrás comiera. EN este punto se ve tanto la gente con poder como la gente con poder. Si nos fijamos bien las cartillas son repartidas a gente de ideología franquista los nacionalistas por medio a estas cartillas controlan a la gente, ahí está el poder. Pero de misma forma los que tienen cartillas tienen escasa comiera lo que demuestra poco poder.

Por último, el banquete en donde se encontraba el hombre pálido. Todo aquel que comiera del banquete sería devorado por el hombre pálido. esto



pueden significar dos cosas: o el banquete es todo para el hombre pálido o solo las personas invitadas al banquete están permitidas a comer, por eso el hombre pálido parece como si estuviera esperando. De ambas formas el hombre pálido demuestra poder ya sea un banquete para él o siendo anfitrión del banquete.

En conclusión Del Toro usa la comida para demostrar poder. La película está ambientada en una España pos-guerra en la que la comida es escasa y Del Toro ~~resalta~~ ^{destaca} el tema del poder con comida.



Examiner's comment:**Critical and analytical response (AO4):**

This essay was awarded a mark in the 5 to 8 band as there are attempts made at interpretation but there is frequent loss of focus on the question. The introduction is clear and shows the three aspects that this student is going to work on during the essay.

In the first paragraph this candidate mentions food but fails to relate it to the theme of power. In the subsequent two paragraphs, both the rationing cards and the banquet are linked to the theme of power with some attempts made at critical analysis. The conclusion is clear and links to the question without showing much evaluation or linking of the arguments and the question.

Range of grammatical structures and vocabulary (AO3):

This essay was awarded a mark in the 13-16 band. There are examples of frequent variation of grammatical structures and complex language and vocabulary: '*banquete*', '*cartillas de racionamiento*', '*ir por turnos*', '*si eres un rojo, no tendrás comida*', '*ideología franquista*', '*los nacionalistas*', '*ahí está el poder*', '*escasa comida*', '*todo aquel que comiera*', '*sería devorado*', '*parece como si estuviera esperando*', '*ya sea (...) o siendo anfitrión*',

These are some examples of literary terms: '*enfocándonos en la comida*', '*Guillermo del Toro se asegura de que (...) se enfocara*', '*el centro de la pantalla*', '*la escena*', '*se puede ver un contraste inmenso*', '*está ambientada*'.

This candidate could have focused on widening their use of literary terms and varied vocabulary.

Accuracy (AO3):

This essay was awarded a mark in the 7-8 band. The language is mostly accurate, although a few errors do hinder clarity of communication.

Exemplar (16b)

Indicate your second question choice on this page. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number:
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El Laberinto del Fauno, es una película por Guillermo del Toro, que trata sobre una niña llamada Ofelia, que tras intentar evitar la dura realidad ~~de~~ que le rodea, se adentra en un mundo de Fantasías. En este mundo de fantasías, el personaje principal es el Fauno, ~~que~~ El director utiliza varias técnicas a la hora de representarlo en la película, de la misma manera, esas técnicas son usadas al representar al ~~monstruo de la piel blanca~~ ^{hombre pálido} en la película.

La primera de las técnicas es la luz usada en la película. A la hora de representar el mundo de la fantasía, el Autor utiliza tonos de colores cálidos, como rojos y naranjas. En la escena, en la que aparece el ~~monstruo de~~ ^{hombre pálido} ~~piel blanca~~, se pueden observar tonos ~~rojizos~~ rojizos, estos tonos, ~~dan~~ dan una sensación ~~de~~ Fantástica e irreal. Al mismo tiempo sin embargo, cuando el Fauno aparece, los tonos son una mezcla entre cálidos y oscuros, esto es debido a que cuando Ofelia se encuentra con el Fauno, suele ser en escenarios del mundo real, de ahí esa mezcla de tonos cálidos y oscuros. Esta técnica es útil, ya que crea un ^{gran} contraste entre la realidad y la fantasía.

~~Otra de las maneras en las que estos dos monstruos son representados es usando~~



Otra de las ^{tecnicas} ~~formas~~ usadas por el director a la hora de mostrar a estos dos personajes es mediante las formas más redondeadas y poco simétricas. En una de las escenas (~~podemos observar~~) en las que Ofelia se encuentra ~~po~~ con el Fauno, ~~se puede~~ ~~podemos~~ observar que en el fondo, hay esculturas y estructuras asimétricas y con bastantes curvas. Al mismo tiempo, el Fauno mismo, posee formas redondeadas y curvadas como sus cuernos, que representan la fantasía. Al mismo tiempo, el ^{hombre palido} ~~personaje de piel blanca~~ se ve en un ~~claro~~ mundo de fantasía que también posee formas redondeadas y curvas, propias de un mundo ideal y fantástico. Esta técnica usada por el director es efectiva a la hora de crear esa distinción entre la realidad y la fantasía, pero es cierto que no es lo ~~se~~ suficientemente clara para algunos espectadores.

Por último, está el aspecto de estos dos personajes. Tanto el aspecto del Fauno como el del ~~personaje de la~~ ^{hombre palido} ~~piel blanca~~, son bastante desagradables hacia el espectador. Esta es una técnica usada por el director, para crear la duda de si estos personajes, especialmente el Fauno, son realmente malvados o no. Esta técnica, es usada por la mayoría de películas que involucran personajes inventados



y poco reales como el Fauno y el ~~personaje de~~
~~la piel blanca~~ ^{hombre pálido}, y es una buena técnica para que
el espectador se de cuenta de quién es ~~real~~
realmente el antagonista. En esta película sin embargo,
no está claro al cien por cien que el Fauno
sea un villano o un personaje malvado, debido a
que lo vemos a lo largo de la película ~~ayudando~~
ayudando ~~a Ofelia~~ o colaborando con Ofelia.

En conclusión, El director de esta película, Guillermo
del Toro, ~~se~~ hace uso de varias técnicas para mostrar
a el Fauno y el ~~personaje de~~ ^{hombre pálido} ~~piel blanca~~ en la
película, como los tonos de color, las formas
redondeadas, curvas y asimétricas, y la ~~misma~~
apariencia grotesca de estos personajes.



Examiner's comment:**Critical and analytical response (AO4):**

This essay was awarded a mark in the 17 to 20 band. The way in which the candidate critically analyses colour, shapes, and the effect that both the Faun and the Pale Man have on the audience is convincing, consistently justified with appropriate evidence and fully relevant to the question. This is a very informative and pleasant essay to read.

Range of grammatical structures and vocabulary (AO3):

This essay was awarded a mark in the 17-20 band. There are examples of consistent variation in the use of grammatical structures, including complex language: *'tras intentar evitar la dura realidad'*, *'se adentra en'*, *'un mundo de fantasías'*, *'a la hora de representarlo'*, *'tonos rojizos'*, *'una mezcla entre'*, *'suele ser en escenarios'*, *'formas redondeadas y poco simétricas'*, *'esculturas y estructuras asimétricas'*, *'curvas'*, *'no es lo suficientemente clara'*, *'crear la duda'*, *'malvados'*, *'al cien por cien'*, *'apariencia grotesca'*.

There is also consistent variation of terminology for literary analysis: *'el personaje principal'*, *'el director utiliza varias técnicas'*, *'la luz usada en la película'*, *'tonos de colores cálidos'*, *'la escena'*, *'para algunos espectadores'*, *'antagonista'*, *'a lo largo de la película'*.

Accuracy (AO3):

This essay was awarded a mark in the 9-10 band. The writing is consistently coherent as the errors made by the candidate do not hinder clarity of communication.

Question 17**La historia oficial**

This film directed by Luis Puenzo was chosen by only a couple of candidates. The options were to evaluate whether the search for the truth has a devastating effect on the characters' lives in the film or analyse to what extent the film can be considered a tragedy.

Question 18

La lengua de las mariposas

This film directed by José Luis Cuerda was quite a popular film among candidates. They had to either evaluate if education is seen as a tool for freedom or repression in the film or analyse how the rural aspects portrayed in the film affect the characters' lives in the Galicia of the time. Option (a) on education was by far the most popular choice.

Question 19

La misma luna

This film directed by Patricia Riggen was chosen by only a couple of candidates, and all of those chose option (b). The options were to either evaluate whether hard work is shown as the only way to have a better quality of life in the film or analyse how the film shows the vulnerability of people who illegally cross the border between Mexico and the United States.

Question 20

Las 13 rosas

This film directed by Emilio Martínez-Lázaro was chosen by several candidates. The options were to either evaluate if Virtudes' main role in the film is to represent the JSU's (United Socialist Youth) fight or analyse to what extent the film shows very little about the political ideology of the time. Option (b) was by far the more popular choice.

Question 21

Machuca

Option (a) for this film directed by Andrés Wood was chosen by quite a few candidates, but option (b) was not chosen at all. The options were to either

analyse how the neighbourhood where Pedro lives underlines some of the key elements of the story or evaluate to what extent Juana María de Machuca, Pedro's mother, is the strongest influence on Pedro's personality.

Question 22

Mar adentro

This film directed by Alejandro Amenábar was a popular choice amongst students, specifically option (b). Option (a) was only chosen by a few students. They had to either evaluate to what extent Galicia's geographical context, as shown in the film, is essential for the development of the story or analyse how Amenábar presents the contrast between Ramón and Padre Francisco.

Question 23

También la lluvia

This film directed by Icíar Bollaín was chosen by several candidates; options (a) and (b) were roughly equally popular. The options were to either analyse the importance of female characters in the film or evaluate the success of Costa and Sebastián's decision to shoot the film in Bolivia.

Question 24

Todo sobre mi madre

This film directed by Pedro Almodóvar was only chosen by a few candidates. They had to either evaluate if the conflicts relating to gender identity are essential to the film's plot or analyse how the film helps us to understand better life in Barcelona at the time. Both options were chosen by roughly the same number of students.

Question 25

Voces inocentes

This film directed by Luis Mandoki was chosen by only a couple of students, and only in the form of option (b). They had to either evaluate the effect that Cristina María's character has on Chava's life or analyse the relevance of the Church and its representatives in the film.

Question 26

Volver

This film directed by Pedro Almodóvar was the second most popular film this year and the third most popular question overall. Students had to either analyse why the director uses the theme of superstition throughout the film or evaluate to what extent Madrid offers a better quality of life to Raimunda and her family in the film. Both options were popular amongst candidates, with option (a) chosen by slightly more students.

Exemplar 26a

Indicate your second question choice on this page. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

- Chosen question number:
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En la película "Volver", Pedro Almodóvar, utiliza la superstición como tema central, entrelazando el mundo de los muertos y el de los vivos. La superstición es esencial en el avance de la trama y la contextualización de la película.

Estas creencias controvertidas y extrañas sobre la muerte son comunes en La Mancha, el lugar donde se ambientó el pueblo "Alcafor de las Infantas" y de donde es el director. Es por esto que el tema de la superstición se utiliza para representar culturalmente la zona, también justifica que los habitantes del pueblo afronten con más normalidad la muerte en comparación a las afueras de Madrid.

La superstición justifica eventos inexplicables como las apariciones de Irene lo que la ayuda a pasar desapercibida y poder cuidar de la Tía Paula. Además también ayuda a los personajes a mantener la esperanza, por ejemplo, Agustina le pide a Raimunda que le pregunte a Irene donde está su madre, esto alarma a Raimunda, esta escena proyecta las diferencias en las creencias, respecto a la muerte, de los habitantes del pueblo (Agustina) y los de la ciudad (Raimunda).



La justificación de la aparición de Irene también ayuda a Sole a aceptar su regreso sin hacer preguntas, podemos observar la actitud tranquila con la que Sole afronta la situación cuando pregunta "¿Hama, eres tú?" en su primer encuentro con el supuesto fantasma de su madre

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En conclusión, la superstición muestra las diferencias culturales entre la ciudad y el pueblo, a la misma vez que profundiza la trama y justifica varios eventos inverosímiles.

~~303~~ palabras



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21

Turn over ►

Examiner's comment:

Critical and analytical response (A04): This essay has been awarded a mark in the 17-20 band. This is an excellent example of an essay that presents the arguments in a concise way. The introduction clearly presents the two aspects that the candidate is going to explore during the essay.

Each argument is supported by appropriately selected evidence from the film, which is clearly explained and consistently linked to the question. The conclusion is effective and gives evidence of evaluation and critical analysis. Overall, this is a very pleasant essay to read, which is informative and concise, and exemplifies how a candidate does not need to write an extensive essay in order to achieve the top bands of the marking criteria.

Range of grammatical structures and vocabulary (A03): This essay was awarded a mark in the 13-16 band. There are good examples of complex language which allows the candidate to produce an articulate essay. Some of them are: *'entrelazando el mundo de los muertos y el de los vivos'*, *'creencias controvertidas'*, *'representar culturalmente'*, *'los habitantes del pueblo'*, *'afronten'*, *'las afueras de Madrid'*, *'eventos inexplicables'*, *'las apariciones'*, *'pasar desapercibida'*, *'mantener la esperanza'*, *'le pide a'*, *'que le pregunte a'*, *'esto alarma'*, *'respecto a'*, *'la actitud tranquila con la que'*, *'el supuesto fantasma de su madre'*, *'a la misma vez que'*, *'eventos inverosímilies'*.

There is also an array of vocabulary and terminology for cinematic analysis. These are some of the examples found in this response: *'el avance de la trama'*, *'la contextualización de la película'*, *'el lugar donde se ambientó'*, *'ayuda a los personajes'*, *'esta escena proyecta'*, *'profundiza la trama'*.

Accuracy (A03): This essay was awarded a mark in the 9-10 band. This candidate wrote a considerable amount in order to present their arguments, and inevitably, there were errors, however they did not hinder clarity.

Exemplar 26b

Indicate your second question choice on this page. You must use this space to answer ONE question from EITHER Section B (Literary Texts) OR Section C (Films).

Your second question must NOT be on the same literary text as your first question.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

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~~Platitudes~~
Al principio no

- plagiaria el texto,
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Las mismas
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- Algunas no pide...
- las vacas
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Las posibilidades st

- el interés
- en tener
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- en el texto...
- rojo

Alrededor
experiencia
categorías.

Viendo
cómo se
cambia de vida
para aprender
y se benefició.

larguísimo
rojo
oscuro
ética
proceso
reconstrucción
plato

No se puede negar que 'Volver' es uno de los largometrajes más cultivados ~~de~~ de Pedro Almodóvar, dirigida mostrando el contraste entre la vida rural y urbana, ~~este~~ concretamente ~~ta~~ en cuanto al desarrollo de los personajes principales. Es imprescindible que recordemos que logra ~~esto~~ ^{esto} a través de establecer que al principio Madrid no ofrece una mejor calidad de vida a diferencia del pueblo, pero los vecinos son tan ~~am~~ amables que en el pueblo y a lo largo de ~~la~~ la película, de hecho hecho ~~ofre~~ cura a Raimunda de ~~su~~ su ~~la~~ vida difícil.

Como punto de partida, empezemos con el contraste inicial entre la ciudad y el pueblo, lo que sugiere que Madrid ~~no sea mejor~~ de hecho sea peor. En el pueblo originario de Raimunda, Alcañices de las Infantas, la escenografía nos demuestra un lugar tranquilo, con casas ~~grandes~~ ^{espaciosas} y separadas, tal como ella de Agustina. Sin embargo, vale la pena recalcar que en Madrid Raimunda trabaja dos trabajos como limpiadora, ni siquiera vive en un piso suficientemente grande ~~para~~ ~~sea~~ y solo tiene una peluquería ilegal para mantenerse económicamente, de ahí que Madrid parezca como una ciudad llena de hacinamiento y ~~con~~ ^{bastante} ~~un~~ ~~poco~~ de sufrimiento. Por difícil que sea, Raimunda se queda aquí, así que el espectador ~~es~~ ^{se} ~~tr~~ ~~at~~ ~~ig~~ ~~a~~ su carácter duro y entregado. La estética de ~~la~~ ~~ciudad~~ Madrid



sirve para representar la lucha de los migrantes, ya que pese sus retos, Reimunda no se ~~está~~ rinde en tratar de proveer una mejor vida para su hija.

Ahora sigamos con el comportamiento de las vecinas en Madrid, puesto que son tan compasivas ~~como~~ como aquellas del pueblo, así que ~~en efecto, Madrid ofrece en~~ en respecto a este aspecto, Madrid en efecto ~~ofrece~~ ~~una calidad de vida buena~~ no ofrece una calidad de vida mejor, sino una similar. ~~Es~~ Es un hecho bien sabido que Agustina representa el mejor del vecindario del pueblo, ya que cuida de la despiadada Tía Paula ante de su fallecimiento y acoge el velatorio en su propia casa, sin pedir nada a cambio a las hermanas - Reimunda y Sole. Por consiguiente, Almodóvar la pinta como un personaje secundario altruista. En la misma manera, la ^{vecina prostituta} ~~prostituta~~ Regina de Madrid va con Reimunda (80 kilómetros) al río para ayudarla a ~~enterrar~~ ^{enterrar} el arcón frigorífico, sin hacer preguntas, de ahí que este claro que valora su amistad con Reimunda lo suficiente como para involucrarse en algo posiblemente ~~algo~~ peligroso y claramente ilegal. No solo esto, sino también las vemos en un plano medio con suciedad en la cara, durmiendo en la furgoneta, lo que ^{indica} ~~sugiere~~ que haya puesto mucho esfuerzo en ayudar a su ~~su~~ vecina y amiga. Por esta razón, Madrid ofrece, sin duda, la misma calidad de vecinas que el



pueblo.

En último lugar, hablamos sobre cómo Raquel crea sus propias oportunidades en Madrid, para ofrecer una mejor ~~calidad~~ calidad de vida a su familia. Vale la pena notar que tras la muerte de Aro, su marido lascivo, ~~El~~ la protagonista se enfrenta ante la ~~gran~~ ^{responsabilidad} ~~oportunidad~~ de cuidar del restaurante de Emilio. Conviene subrayar que aquí destaca su carácter innovador, ya que ~~no~~ lo usa para preparar la cena para un equipo de rodaje, y un fiesta para ellos. Es probable que esto ~~significa~~ represente su renacimiento desde su vida anterior, como un ave ~~de~~ fénix, utilizando lo que ofrece Madrid para construir una vida mejor. Además de lo dicho, en la escena de la fiesta, el plato es lleno de decoraciones rojas y no se puede olvidar ~~de~~ ^{un olor fuerte y lleno de pasión} del vestido rojo de los actores. Por lo tanto, ~~Almodóvar~~ ^{comunicar} la destreza del cineasta creativo es tajante ~~en~~ ^{pero} al ~~comunicar~~ ^{través} de los colores, el impacto del trabajo de Raquel y que todos participan en ayudar ^{su pasión de} en aprovechar de las oportunidades de Madrid. Raquel embarca en una aventura de emprendimiento y libertad de manera que pueda cambiar su calidad de vida.

Para concluir, Almodóvar usa la construcción de Madrid como un símbolo de la lucha en mejorar la calidad



de vida, de lo cual el personaje de Raimundo es un ejemplo perfecto. ~~At~~ No cabe duda de que al principio todo es muy difícil, pero poco a poco Madrid se vuelve más acogedor y la ayuda.

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Examiner's comment:

This is an excellent example of how a candidate responded to the question on Madrid and Raimunda and her family's quality of life.

Critical and analytical response (A04): This essay was awarded a mark in the top end of the 17-20 band. The introduction offers some background information which is fully relevant to the question. It also quickly outlines how there are two perspectives from which you can answer the question, which is really effective as an introduction.

The first paragraph focuses on how Madrid is not necessarily the best place for Raimunda and her family and how the town seems to be a calmer place to be; however, she works really hard to succeed in Madrid with her daughter, in a similar way to Sole.

The next paragraph explores how the support from the female neighbours is significant for the quality of life of Raimunda and her family. This is something that she can find not only in Madrid but also in her town, which means that Madrid offers as many opportunities for well-being as Alcanfor de las Infantas.

The final paragraph focuses on how Raimunda carves her own opportunities in Madrid from the very beginning, with a significant improvement after Paco's death. The conclusion is effective as it brings back together the arguments discussed showing how Raimunda and her family improve their quality of life in Madrid.

Range of grammatical structures and vocabulary (A03): This essay was awarded a mark in the top end of the 17-20 band. There are good examples of complex language which allows the candidate to produce an articulate essay. Some of them are: *'es imprescindible que reconozcamos'*, *'como punto de partida empezamos'*, *'lo que sugiere que Madrid de hecho sea peor'*, *'por difícil que sea, Raimunda se queda aquí'*, *'Raimunda no se rinde en tratar de proveer'*, *'son tan compasivas como aquellas del pueblo'*, *'de ahí que esté claro que valora'*, *'ni siquiera vive en un piso suficientemente grande'*, *'involucrarse en algo posiblemente peligroso y claramente ilegal'*, *'Raimunda embarca en una aventura de emprendimiento y libertad de manera que pueda cambiar'*.

There is also an array of vocabulary and terminology for cinematic analysis. These are some of the examples found in this response: *'el desarrollo de los personajes principales, 'la escenografía nos demuestra', 'el espectador es el testigo', 'la estética de Madrid sirve para representar', 'no solo esto, sino también las vemos en un plano medio', 'es probable que esto represente su renacimiento', 'la destreza del cineasta creativo es tajante'.*

Accuracy (AO3): This essay was awarded a mark in the 9-10 band. This candidate wrote a considerable amount in order to present their arguments, and inevitably, there were errors, however they did not hinder clarity.

Paper Summary:

Based on their performance on this paper, students 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 students 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 students demonstrated.

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

