

# GCE AS Level Spanish

## Paper 2 mark scheme

### Section A – Question 1 (translation) into assessed language

This task is a points-based mark scheme in which 1 mark is given for each correct individual section of language. A correct translation is provided in a grid which also outlines the alternative translations that will be accepted or the translations to be rejected. Marking principles for error tolerance with examples are given above the grid.

#### Marking principles

Accents: non-grammatical accent errors are tolerated, for example *jovenes* rather than *jóvenes* unless they cause ambiguity (e.g. *entro* rather than *entró*).

Spelling: non-grammatical mis-spellings are tolerated, for example *imigracion* rather than *inmigración*, as long as they are not ambiguous or in the wrong language (e.g. *eimigración* rather than *immigration*).

Verb endings must be correct and will not be classed as spelling errors.

Adjective endings must be correct and will not be classed as spelling errors.

Accept any appropriate alternatives that do not already appear in the acceptable answers column.

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
1	The media in Spain	Los medios en España	Medios españoles	La media	<b>(1)</b>
2	was	eran	fueron		<b>(1)</b>
3	strictly controlled	estrictamente controlados	Accept 'controlada' if 'media' used in box 1		<b>(1)</b>
4	for a large part	Durante (una) gran parte	Durante la mayoría/ la mayor parte	grande	<b>(1)</b>
5	of the 20th century	del siglo veinte	siglo 20/ siglo XX		<b>(1)</b>
6	but for	pero desde hace			<b>(1)</b>
7	about forty years	unos cuarenta años	aproximadament e cuarenta		<b>(1)</b>
8	there has been a lively	hay una prensa viva	ha habido una prensa viva	ha sido una prensa viva	<b>(1)</b>

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
9	and independent press.	e independiente	y independiente		<b>(1)</b>
10	Not only are there national	No sólo hay periódicos nacionales	No solo/ No solamente		<b>(1)</b>
11	but regional newspapers too.	sino regionales también		pero regionales	<b>(1)</b>
12	In total	En total,			<b>(1)</b>
13	there are more than ninety dailies in Spain	hay más de noventa diarios en España	más que 90 periódicos diarios		<b>(1)</b>
14	Since	Puesto que/ ya que/ dado que		desde	<b>(1)</b>
15	there is now so much information	ahora hay tanta información	hay tanta información ahora	tan mucha	<b>(1)</b>
16	published online	publicada en línea	que se publica en (el/la) Internet en la Red	publicado/ publicados	<b>(1)</b>
17	it is essential that	es esencial/ imprescindible que	es de gran/ suma importancia		<b>(1)</b>
18	newspapers cost less	los periódicos cuesten menos		cuestan	<b>(1)</b>
19	if they want	si quieren			<b>(1)</b>
20	to maintain their popularity.	mantener su popularidad	seguir siendo populares		<b>(1)</b>
<b>Total (20)</b>					

## Sections B and C, Questions 2 to 15 (written response to works)

There are two levels-based mark grids to be applied to the essay that constitutes the written response to works. The mark grids are:

- critical response (AO4)
- accuracy and range of grammatical structures and vocabulary (AO3).

### General guidance on using levels-based mark schemes

#### Step 1 Decide on a band

- You should first of all consider the answer as a whole and then decide which descriptors most closely match the answer and place it in that band. The descriptors for each band indicate the different features that will be seen in the student's answer for that band.
- When assigning a level you should look at the overall quality of the answer and not focus disproportionately on small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different bands of the mark scheme you should use a 'best fit' approach for defining the level and then use the variability of the response to help decide the mark within the level, for example if the response is predominantly band 5–8 with a small amount of band 9–12 material, it would be placed in band 5–8 but be awarded a mark near the top of the band because of the band 9–12 content.

#### Step 2 Decide on a mark

- Once you have decided on a band you will then need to decide on a mark within the band.
- You will decide on the mark to award based on the quality of the answer; you will award a mark towards the top or bottom of that band depending on how students have evidenced each of the descriptor bullet points.
- You will modify the mark based on how securely the trait descriptors are met at that band.
- You will need to go back through the answer as you apply the mark scheme to clarify points and assure yourself that the band and the mark are appropriate.

## Critical response (A04)

The critical response mark grid assesses students' ability to respond critically to the aspect of the literary work or film outlined in the question. To provide a critical response, students should present and justify points of view, develop arguments and draw conclusions based on understanding.

When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (below). Indicative content contains points that students are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as students provide alternative responses that fulfil the requirements of the question.

Marks	Description
0	No rewardable work.
1–4	<ul style="list-style-type: none"><li>• Points of view are made but any evidence from the work is descriptive; statements are mostly unjustified or show misunderstanding or confusion.</li><li>• Limited ability to form arguments or arguments break down with frequent inconsistencies; any conclusions rarely link to the argument.</li><li>• Response relates to the work but has limited focus on the question.</li></ul>
5–8	<ul style="list-style-type: none"><li>• Points of view are made but evidence from the work used for justification is often descriptive; statements are often made in isolation without justification or show misunderstanding or confusion.</li><li>• Arguments are made but with some inconsistencies; conclusions are sometimes unclear or do not link to the argument.</li><li>• Response relates to the work but often loses focus on the question.</li></ul>
9–12	<ul style="list-style-type: none"><li>• Points of view sometimes show a critical response to the question through some justification with appropriate evidence from the work; occasionally statements are made that are not justified or show misunderstanding or confusion</li><li>• Arguments are made with the occasional inconsistency; some conclusions are drawn but are occasionally unclear or do not relate to the arguments.</li><li>• Response is relevant to particular aspects of the question, occasional loss of focus.</li></ul>
13–16	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through frequent justification with appropriate evidence from the work.</li><li>• Arguments are made that mostly link with valid conclusions.</li><li>• Predominantly relevant response to the question.</li></ul>
17–20	<ul style="list-style-type: none"><li>• Points of view show a critical response to the question through consistent justification with appropriate evidence from the work.</li><li>• Arguments are made that link with valid conclusions.</li><li>• Relevant response to the question throughout.</li></ul>

## Accuracy and range of grammatical structures and vocabulary (A03)

This mark grid assesses students' ability to use a range of grammatical structures and vocabulary accurately in order to produce articulate written communication with a range of expression.

Marks	Description
0	No rewardable language.
1–4	<ul style="list-style-type: none"> <li>Limited variation of straightforward grammatical structures and vocabulary with much repetition, communication is restricted because of lack of range.</li> <li>Limited use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Limited sequences of accurate language, resulting in lapses in coherence; errors occur that often prevent meaning being conveyed.</li> </ul>
5–8	<ul style="list-style-type: none"> <li>Occasional variation of vocabulary and grammatical structures; mostly straightforward language with the occasional complex structure, often repetitive and stilted.</li> <li>Occasional use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Some accurate sequences of language, resulting in some coherent writing; errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li> </ul>
9–12	<ul style="list-style-type: none"> <li>Some variation in vocabulary and grammatical structures, evidence of some recurrent complex structures, producing sections of articulate writing with occasionally stilted phrasing.</li> <li>Some use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Frequent sequences of accurate language resulting in generally coherent writing; errors occur that occasionally hinder clarity of communication.</li> </ul>
13–16	<ul style="list-style-type: none"> <li>Frequent variation of vocabulary and grammatical structures, including some examples of complex language, resulting in sequences of articulate writing.</li> <li>Frequent use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Accurate use of language throughout most of the essay, resulting in generally coherent writing; errors occur that rarely hinder clarity of communication.</li> </ul>
17–20	<ul style="list-style-type: none"> <li>Consistent variation of vocabulary and grammatical structures, including different types of complex language, expressing ideas in a variety of ways to produce articulate writing.</li> <li>Consistent use of terminology appropriate for critical response to the literary or cinematic work.</li> <li>Accurate use of language throughout, resulting in coherent writing; any errors do not hinder clarity of communication.</li> </ul>

## Additional guidance

**Variation of vocabulary and grammatical structures:** the traits in the mark grid differentiate between the variation of grammatical structures and vocabulary used by students. Examiners will judge in which mark band to place students and which mark to award, based on the effect that the variety of grammatical structures and vocabulary has on the quality of the communication; the wider the variety, the more articulate the communication will become, (see definition of *articulate* below).

Examples of a variety of grammatical structures and vocabulary are: a selection of different verbs, tenses, adjectives, vocabulary (including to express literary and cinematic analysis –

(see further detail below), complex language (see definition below) for a variety of purposes, including to present and justify points of view, develop arguments, draw conclusions based on understanding.

**Articulate:** articulate communication is fluent, effective and coherent as students control/manipulate the language to say what they want to say rather than what they can say, for a number of different purposes. If students are restricted to what they can say, they may not be able to express themselves for all purposes, for example to develop arguments.

**Terminology for literary and cinematic critical response:** vocabulary for critical response according to the work being studied, for example 'plot', 'character'; figures of speech such as 'metaphor', 'similes'; to describe theme and style such as, 'camera technique', 'hand-held camera', 'use of black and white', 'first person narrative'.

**Complex language** is considered to include the following:

- conceptually challenging tenses such as the pluperfect, future perfect
- passive voice
- subjunctive mood
- use of relative pronouns
- using extended sentences to express abstract ideas/convey justified arguments that require a range of lexis and structures, for example conjunctions and pronouns
- using synonyms and a variety of expressions to say things in different ways.

**Straightforward** language is considered to be:

- simple sentences with limited linking of sentences and clauses
- high frequency grammatical structures and vocabulary.

**Errors:** students are not expected to produce perfect, error-free writing in order to access the top band as errors are also made by native speakers. The mark grid describes the frequency of errors and the impact that errors have on coherence.

Errors that **do not hinder clarity**:

- errors that do not affect meaning, for example gender, adjectival agreements
- infrequent errors that do not distract the reader from the content and which result in coherent writing.

Errors that **hinder clarity**:

- errors that make writing difficult to understand immediately (even if the meaning is eventually understood)/errors that force readers to re-read in order to understand what is meant, for example inappropriate tense formation, mismatch of subject and the possessive adjective
- frequent errors hinder clarity as they will distract the reader from the content of the writing.

Errors that **prevent meaning being conveyed**:

- errors that mean the reader cannot understand the message
- errors that convey the wrong message
- errors that make it unclear who is carrying out the action, for example using the incorrect person of the verb
- mother-tongue interference.

**NB:** these are examples only and do not constitute a finite list.

## Indicative content

Indicative content is not exhaustive. Students should be rewarded for any valid response and may draw on a range of arguments or examples.

Question number	Indicative content
2(a)	<p data-bbox="485 369 1435 432"><b>Bodas de sangre – Federico García Lorca</b> Students may refer to the following in their answers.</p> <p data-bbox="485 464 1435 558">Poetic images and the use of symbolism in the play help us to understand the theme of fate. Some of the elements that can be considered are given below.</p> <p data-bbox="485 590 821 621">Knives and metal objects</p> <ul data-bbox="485 653 1435 989" style="list-style-type: none"><li data-bbox="485 653 1435 789">• The Mother refers to knives throughout the play, as both her husband and son are killed by knives. It is this constant reference to knives that prepares us for the inevitable death of her son who is killed by a knife.</li><li data-bbox="485 821 1435 989">• There are constant references to metal such as the silver dagger stuck in the horse’s eyes, the pins from the bridal wreath, the nails and the metal chain. These images all help to build tension and prepare us for the tragic events at the end of the play.</li></ul> <p data-bbox="485 1020 586 1052">Colours</p> <ul data-bbox="485 1083 1435 1304" style="list-style-type: none"><li data-bbox="485 1083 1435 1178">• Silver is a prominent colour in the play, e.g. the Moon represents the accomplice of death and suggests the imminent fate of the characters.</li><li data-bbox="485 1209 1435 1304">• Black is the colour of the wedding attire, which is a more traditional colour for funerals, and so gives us an indication of how the relationship is going to end.</li></ul> <p data-bbox="485 1335 558 1367">Blood</p> <ul data-bbox="485 1398 1435 1566" style="list-style-type: none"><li data-bbox="485 1398 1435 1566">• The Mother also makes reference to blood, which links family members and when one person’s blood is spilt it seals the fate of other members of the family, e.g. the Mother describes to the Father the sight of her dead elder son, comparing blood to a fountain.</li></ul>

Question number	Indicative content
2(b)	<p data-bbox="483 197 1089 226"><b>Bodas de sangre – Federico García Lorca</b></p> <p data-bbox="483 226 1190 256">Students may refer to the following in their answers.</p> <p data-bbox="483 296 1346 359">The Mother’s role is central to understanding the symbolism and themes of the play.</p> <ul data-bbox="483 394 1386 1251" style="list-style-type: none"> <li data-bbox="483 394 1386 596">• Knives are a recurring symbol and the Mother continuously expresses her obsession with them. She questions the Groom when he is carrying one. This highlights the tragic effect that knives have had on her life with the deaths of her husband and son. Her fear of knives prepares the reader for the inevitable fate of the Groom who is also killed by a knife.</li> <li data-bbox="483 625 1386 827">• The Mother represents the traditional way that women were expected to conduct themselves and makes it clear how she sees the role of women. She says that their lives develop within four walls which usually leads to isolation. This portrays the limitations that women had at the time and helps the reader to empathise with both the Mother and the Bride.</li> <li data-bbox="483 856 1386 1058">• The Bride struggles with the traditional ideas surrounding the way women were expected to behave. She says at one point that she wishes she were a man. This causes the Mother to be concerned that the Bride’s character and personality is too similar to that of her mother, whom she believes did not fulfil the role of a traditional wife.</li> <li data-bbox="483 1087 1386 1251">• The Mother has a cautious relationship with the Bride because of the links to the feud between her family and that of the previous lover of the Bride and the consequent death of the members of her family. This suggests to us how the Bride may bring misfortune to the family, which she eventually does.</li> </ul>

Question number	Indicative content
3(a)	<p data-bbox="483 197 1133 226"><b>Como agua para chocolate – Laura Esquivel</b></p> <p data-bbox="483 228 1190 258">Students may refer to the following in their answers.</p> <p data-bbox="483 296 1377 394">Tita recovers from her mother’s domination and her emotional breakdown through Dr Brown’s help, the food prepared by her and for her, and the joy of Esperanza’s wedding.</p> <ul data-bbox="483 432 1390 1381" style="list-style-type: none"> <li data-bbox="483 432 1390 531">• Doctor Brown cares for Tita after the breakdown. He restores her both psychologically and physically as he consoles her, and also resets her nose.</li> <li data-bbox="483 558 1390 720">• He tells Tita that we all have a box of matches inside us that can be ignited by the touch of love. This is a key element in her final transformation and ultimate freedom at the end of the story, e.g. Tita uses the matches to light up her path towards Pedro in the afterlife.</li> <li data-bbox="483 747 1390 846">• He encourages Tita to develop her relationship with Pedro, which reassures her about her right to be happy, so this supports her recovery and transformation.</li> <li data-bbox="483 873 1390 936">• Food plays a major part in Tita’s life: Chench’s soup brings her back to sanity.</li> <li data-bbox="483 963 1390 1125">• Tita uses food throughout the book to convey her feelings and emotions, e.g. she prepares the food for Esperanza’s wedding. Her personal happiness is transferred to all the guests through the food, and this in turn, encourages her to express her love for Pedro without any constraint.</li> <li data-bbox="483 1152 1390 1293">• The wedding between Alex and Esperanza represents the end of the family tradition and an important step forward for Tita, and therefore contributes to her ultimate recovery and transformation.</li> <li data-bbox="483 1320 1390 1381">• Tita sheds her first tears of joy when Pedro proposes to her at Esperanza’s wedding, 22 years after he had done so previously.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="483 197 1133 226"><b>Como agua para chocolate – Laura Esquivel</b></p> <p data-bbox="483 226 1190 256">Students may refer to the following in their answers.</p> <p data-bbox="483 296 1377 359">The Mexican Revolution has a significant impact on the lives of the characters:</p> <ul data-bbox="483 394 1386 1083" style="list-style-type: none"> <li data-bbox="483 394 1386 491">• The presence of the Villistas in town indicate the proximity of the revolution to everyday life, e.g. a servant recounts that she saw a man hanged in the town square.</li> <li data-bbox="483 520 1386 617">• Pancho Villa, the head of the revolution, is mentioned several times, which draws the reader’s attention to the political developments of the time.</li> <li data-bbox="483 646 1386 709">• Tita is left on her own to deliver the baby because her mother and Pedro are delayed.</li> <li data-bbox="483 739 1386 835">• At Roberto’s christening, the priest suggests to Mamá Elena that it would be prudent to have a man in the house to guard against possible attacks by the rebels.</li> <li data-bbox="483 865 1386 928">• The arrival of the revolutionaries at the ranch highlights the vulnerability of women during this time.</li> <li data-bbox="483 957 1386 1083">• Gertrudis is taken by a revolutionary and after some time returns as a general of the revolution. This shows the extent to which the role of women was affected by the situation in Mexico at the time.</li> </ul>

Question number	Indicative content
4(a)	<p data-bbox="483 264 1393 296"><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b></p> <p data-bbox="483 296 1190 327">Students may refer to the following in their answers.</p> <p data-bbox="483 363 1365 426">The Colonel can be perceived in a positive way, in a negative way or in both ways.</p> <ul data-bbox="483 464 1393 993" style="list-style-type: none"> <li data-bbox="483 464 1393 594">• His patience can be seen positively and negatively. He is trusting, optimistic and has faith in the future, e.g. he waits patiently for his herbal tea to boil and he continues to wait for the letter that will change his life.</li> <li data-bbox="483 625 1393 720">• He is very passive and does nothing to end his hunger and poverty, e.g. we are told that for many years 'el coronel no había hecho nada más que esperar'.</li> <li data-bbox="483 751 1393 814">• The Colonel is considerate and gentle with his wife when she is ill, e.g. during her asthma attack, he helps her to feel better.</li> <li data-bbox="483 846 1393 909">• His wife has a lowly view of him, e.g. she accuses him of paying more attention to the cockerel than to her.</li> <li data-bbox="483 940 1393 993">• The doctor calls him politically naïve and the apprentices call him 'bobo'.</li> </ul>

Question number	Indicative content
4(b)	<p><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b> Students may refer to the following in their answers.</p> <p>García Marquez uses symbolism to illustrate the principal themes of the novel.</p> <p>The cockerel symbolises dignity and hope:</p> <ul style="list-style-type: none"> <li>• By selling it, the Colonel and his wife hope to solve their financial problems.</li> <li>• It can be seen as a symbol of political resistance. The cockerel is also a metaphor for the political rebellion of the village; there are strong political links between the cockerel and the characters Rolfe and Rama.</li> <li>• Towards the end it represents the ambivalence in the Colonel’s feelings, e.g. the Colonel says that when the corn runs out they will have to feed the cockerel with their own livers, which contrasts with the fact that the Colonel and his wife end up eating the cockerel’s food.</li> <li>• The cockerel changes in meaning for the Colonel’s wife; from being the source of her son’s death it later becomes a possible source of income that would save them from their misery.</li> </ul> <p>The letter symbolises the failure and unchanging nature of the bureaucratic system:</p> <ul style="list-style-type: none"> <li>• The letter is a constant source of worry and hope for the Colonel. It reminds the reader of the constant frustration the Colonel faces.</li> </ul> <p>The weather symbolises the inevitability of events:</p> <ul style="list-style-type: none"> <li>• The weather has a direct effect on the characters and emphasises their feelings and moods, especially those of the Colonel and his wife, e.g. the humidity and heat in October cause unnatural growths in the Colonel’s stomach, however his mood changes to optimism when December arrives with the better weather.</li> <li>• The weather can be seen as a metaphor for oppression in the country; no one can escape the weather and similarly no one can escape the violence and political repression in the country.</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="483 197 1219 226"><b>La casa de Bernarda Alba – Federico García Lorca</b></p> <p data-bbox="483 228 1187 258">Students may refer to the following in their answers.</p> <p data-bbox="483 296 1295 359">Bernarda is constantly concerned about what the neighbours might say.</p> <ul data-bbox="483 394 1393 1203" style="list-style-type: none"> <li data-bbox="483 394 1393 499">• As a widow, Bernarda is left responsible for the wellbeing and future of her daughters. She wants to be seen by the neighbours as being in control of her family.</li> <li data-bbox="483 520 1393 657">• She imposes seven years of mourning on her daughters, creating an oppressive atmosphere in her home. Consequently, she unwittingly creates rebellion in her daughters which leads to the tragic events at the end of the play.</li> <li data-bbox="483 678 1393 814">• Bernarda keeps her mother in her room. She tries to avoid criticism and gossip about herself and her family from the neighbours by minimising the contact between them and the outside world.</li> <li data-bbox="483 835 1393 1014">• When Adela wears her green dress against her mother’s wishes, she is rebelling against the control and boundaries her mother is trying to establish. Bernarda wants her to wear black to show the local community the control she has over her family and the values she considers important.</li> <li data-bbox="483 1035 1393 1203">• Bernarda shows how worried she is about keeping up appearances when Adela dies. Bernarda makes it clear that she died a virgin and gives orders to let everybody know that. The consequence of this for the future of the family is clear; they will live with even more restrictions.</li> </ul> <p data-bbox="483 1234 906 1264">The lack of love from Bernarda:</p> <ul data-bbox="483 1287 1393 1581" style="list-style-type: none"> <li data-bbox="483 1287 1393 1528">• Bernarda makes it clear that she is not interested in her daughters’ feelings, e.g. when Angustias talks to Bernarda about her concerns for Pepe, Bernarda dismisses them and says that the most important thing is that Pepe should never see Angustias crying. She wants to keep up the appearance of peace and happiness despite what is actually happening in her house.</li> <li data-bbox="483 1549 1393 1581">• Her treatment of her mother also shows her lack of love.</li> </ul>

Question number	Indicative content
5(b)	<p data-bbox="483 197 1219 226"><b>La casa de Bernarda Alba – Federico García Lorca</b></p> <p data-bbox="483 228 1187 258">Students may refer to the following in their answers.</p> <p data-bbox="483 296 1276 359">Lorca uses colours to illustrate his intention to provide a '<i>documental fotográfico</i>' or to typify each of the characters.</p> <ul data-bbox="483 396 1393 1625" style="list-style-type: none"> <li data-bbox="483 396 1393 491">• Lorca tells us at the beginning that the play is meant to be a photographic documentary. This draws attention to the significance of the colours that are used.</li> <li data-bbox="483 520 1393 615">• Lorca emphasises the limitations in which the family has to live by creating a monochrome setting in contrast with the richness of the colourful Andalusian culture beyond the house.</li> <li data-bbox="483 644 1393 844">• White represents purity but also sterility. The walls of the house are white and represent the purity that Bernarda wants to preserve within it. This emphasises her obsession with keeping up appearances. This can also be seen after Adela dies when Bernarda orders the daughters and La Poncia to dress Adela in white to show that she died a virgin.</li> <li data-bbox="483 873 1393 1041">• Prudencia says that the pearls in María Josefa's necklace and Angustias' engagement ring represent tears. Angustias, trying to be positive about her engagement, suggests that that belief is a thing of the past. However, there are tears at the end of the play instead of a happy wedding.</li> <li data-bbox="483 1071 1393 1333">• Black and white are used together to present contrasts. Pepe's black and white photograph emphasises the mixture of feelings that Martirio, Adela and Angustias have towards him. Other examples are the white horse in the dark night and the white walls contrasting with the black clothes worn by the women in mourning. These extremes show the duality of the feelings of the characters, torn between what they really feel and what they are forced to do and express.</li> <li data-bbox="483 1362 1393 1457">• Adela wears green, a symbol of freedom from sexual repression. She is therefore challenging the order established by Bernarda. This leads to her death.</li> <li data-bbox="483 1486 1393 1625">• Bernarda condemns the colourfulness of the fan Adela gives her (it has red and green flowers), and makes it clear that those are not appropriate colours for a widow. This emphasises Bernarda's obsession with adherence to social codes.</li> </ul>

Question number	Indicative content
6(a)	<p data-bbox="412 197 764 226"><b>Nada – Carmen Laforet</b></p> <p data-bbox="412 226 1122 256">Students may refer to the following in their answers.</p> <p data-bbox="412 289 1281 352">Each of the locations has a direct effect on Andrea and the other characters.</p> <ul data-bbox="412 386 1390 1877" style="list-style-type: none"> <li data-bbox="412 386 1390 590">• Andrea’s bedroom is connected to privacy and freedom. Andrea lives in the lounge at the beginning, exemplifying how crowded the house is and emphasising how uncomfortable Andrea feels, e.g. it is cold and her bed is dirty. Andrea cannot have any privacy; e.g. Gloria takes Andrea’s clothes without permission and Angustias looks through Andrea’s suitcase.</li> <li data-bbox="412 617 1390 751">• Angustias’ room becomes her escape from the family incidents, e.g. she retreats to the privacy of her room after Román’s death. Both rooms exemplify the frustrations Andrea has to endure during her stay in Barcelona, e.g. her lack of freedom and poverty.</li> <li data-bbox="412 779 1390 947">• The house in Aribau represents the financial difficulties of the family, but also provides some opportunities for relief. The house is described as dirty, crowded and old. The decoration is poor and does not show good taste, e.g. the paintings in the bathroom are created by Juan, who is not a very talented painter.</li> <li data-bbox="412 974 1390 1073">• The bathroom is a place where Andrea can cleanse herself physically and mentally, e.g. she describes her showers, which despite being cold give her a great sense of relief.</li> <li data-bbox="412 1100 1390 1304">• Román’s room is a place where Andrea can share his solitary and bohemian lifestyle. She, and other women in the story, are attracted by this lifestyle, e.g. the good music, especially when played by Román, adds to the captivating atmosphere. This environment portrays how difficult it is to resist Román and his lifestyle which, as we learn, is very problematic to people around him.</li> <li data-bbox="412 1331 1390 1394">• The Francia station is where Andrea first arrives in Barcelona. This represents the beginning of her journey.</li> <li data-bbox="412 1421 1390 1556">• The university offers Andrea access to culture, education and therefore a new world of experiences. There, she also starts developing friendships that will have a significant effect in her evolution, e.g. Ena becomes her best friend.</li> <li data-bbox="412 1583 1390 1717">• Ena and Pons’ houses give Andrea access to the upper classes, which becomes an escape from her restricted life at home, e.g. evening dinners at Andrea’s house are very enjoyable and civilised which contrasts with her home life.</li> <li data-bbox="412 1745 1390 1877">• The excursions to the coast with Ena and Ena’s boyfriend are important for Andrea as she experiences happiness, friendship and a wealthier lifestyle, a complete contrast with her experiences at home with her family.</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="462 197 1172 258"><b>Nada – Carmen Laforet</b> Students may refer to the following in their answers:</p> <p data-bbox="462 296 1333 428">Andrea’s character develops from her start in miserable circumstances in Barcelona, through the positive influence of her friendship with Ena, to the arrival of the letter from Ena’s father offering her the opportunity to work in Madrid.</p> <ul data-bbox="462 464 1386 1394" style="list-style-type: none"> <li data-bbox="462 464 1386 562">• Andrea has had a miserable and depressing time living in her grandmother’s house in Barcelona, e.g. she finds the house filthy and falling apart, which her grandmother fails to see.</li> <li data-bbox="462 590 1386 688">• Andrea lives with her controlling aunt Angustias, her uncle Ramón who commits suicide and her uncle Juan who abuses his wife.</li> <li data-bbox="462 716 1386 848">• At university, Andrea befriends a rich girl, Ena, who pretends to care for her uncle Ramón but, in fact, is taking revenge for his abuse of her mother years before. Ena moves to Madrid with her family and invites Andrea to join them.</li> <li data-bbox="462 875 1386 1008">• Ena’s letter summarises her worries but also her hopes. It shows how her life is changing in a positive way. She is planning to live in Madrid and get married, which can relate to Andrea starting a more positive chapter in her life by joining Ena’s family.</li> <li data-bbox="462 1035 1386 1234">• Ena’s father offers her a new job and to subsidise her education. Andrea compares the emotion she feels about going to Madrid with her feelings before coming to Barcelona. They are both intense, but before, she was full of expectations, now she just sees a door to freedom, e.g. she refers to the letter as ‘horizontes de salvación’.</li> <li data-bbox="462 1262 1386 1394">• She leaves quietly without saying goodbye. For her it resembles a prison break, escaping from the anxieties that the family caused her, e.g. Andrea comments ‘me emocionaba como una liberación’.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="461 226 1023 258"><b>Primera memoria – Ana María Matute</b></p> <p data-bbox="461 258 1169 289">Students may refer to the following in their answers.</p> <p data-bbox="461 327 1377 359">The role and position of women is exemplified throughout the novel.</p> <ul data-bbox="461 396 1380 1398" style="list-style-type: none"> <li data-bbox="461 396 1380 495">• Tía Emilia waits for her husband to return from the war. Her life simply revolves around looking through the window and waiting, cooped up in the house. This is what is expected of her.</li> <li data-bbox="461 520 1380 688">• Matia’s grandmother is obsessed with Matia’s looks and appearance. She is concerned about her being too tall and too thin. This is because if you are both beautiful and rich you will stand the best chance of finding a rich husband with a high social standing.</li> <li data-bbox="461 714 1380 882">• Antonia is the same age as Matia’s grandmother but they have different social status. Antonia has been a servant to the grandmother all of her life. Antonia’s life is controlled by her. She even decided when and to whom Antonia would be married and what happened to her son after Antonia was widowed.</li> <li data-bbox="461 907 1380 1075">• Tía Emilia and Malene have a similar history in so much as they both have an illegitimate child from the same man, Jorge de Son Mayor. However, because of her higher social standing and protection from her mother, Tía Emilia escapes the same public harassment and humiliation that is suffered by Malene.</li> <li data-bbox="461 1100 1380 1199">• When Matia first arrives on the island her grandmother says ‘we will tame you’. This suggests that society expects young girls to conform to certain ways of behaving.</li> <li data-bbox="461 1224 1380 1398">• It becomes increasingly clear that the older Matia gets, the less freedom she has. She is not allowed to go to the orange grove overnight because she would be with a group of boys. Matia has reached an age when she would be considered sexually attractive to the boys.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="467 195 1029 222"><b>Primera memoria – Ana María Matute</b></p> <p data-bbox="467 226 1175 254">Students may refer to the following in their answers.</p> <p data-bbox="467 300 1382 363">The characters in the novel are sometimes shown to be affected by the war yet there is also evidence that they remain unaffected by it.</p> <ul data-bbox="467 405 1398 1476" style="list-style-type: none"> <li data-bbox="467 405 1398 573">• Borja and Matia are both on the island indefinitely due to events occurring on the mainland. Borja is on holiday there when war breaks out and Matia is sent there after her governess falls ill and cannot look after her, while her father is away fighting for the republicans. The war has a huge impact on both their lives.</li> <li data-bbox="467 600 1377 730">• There are a number of references to the idea that the war has little impact on the island. The war ‘aparecía fantasmal, lejana y próxima a un tiempo’. No ships pass by. Enemy planes are seen only a couple of times and then they are very high in the sky.</li> <li data-bbox="467 758 1393 926">• The islanders are fully aware of what is happening on the mainland. Reports of the atrocities taking place filter through and are shared. Tío Alvaro is a colonel in the nationalist army and Borja proudly tells everyone how he is able to shoot anyone he wishes.</li> <li data-bbox="467 953 1360 1121">• The islanders are protected and distanced from first-hand experiences of the cruelty of war. They read about what is happening via the newspapers, which, inevitably, do not give a balanced account of the true events, e.g. the grandmother is apparently unaffected.</li> <li data-bbox="467 1148 1370 1278">• The Taronjí brothers are feared by the residents in the village. Their role is to round up and deal with a list of ‘suspects’. This mirrors events on the mainland and shows that the atrocities of war are just as evident on the island.</li> <li data-bbox="467 1306 1380 1474">• The children in the novel divide into two opposing groups, which are referred to by both Matia and Borja as ‘us’ and ‘them’. The members of the two groups are formed from two different social classes, and they fight against each other, just like the two opposing sides of the civil war.</li> </ul>

Question number	Indicative content
8(a)	<p data-bbox="464 197 1284 226"><b>Réquiem por un campesino español – Ramón J. Sender</b></p> <p data-bbox="464 228 1170 258">Students may refer to the following in their answers.</p> <p data-bbox="464 296 1341 359">Mosén Millán or Paco’s father or both can be seen as influential in Paco’s life and ultimately in his death.</p> <ul data-bbox="464 396 1390 1329" style="list-style-type: none"> <li data-bbox="464 396 1352 491">• It can be argued that Mosén Millán, Paco’s spiritual father, has the greater influence on Paco. He baptised him and considered himself responsible for his spiritual well-being.</li> <li data-bbox="464 520 1378 684">• When Paco is older, Mosén gains Paco’s trust, e.g. keeping the secret about Paco having a revolver. This trust leads to Paco’s death as he trusts Mosén Millán about having a fair trial if he gives himself up. However, Paco is deceived and is subsequently executed.</li> <li data-bbox="464 714 1390 884">• Mosén Millán takes Paco to the caves and on the way home, Paco starts to question the situation of poverty in which those people were living and loses confidence in the role of the Church. Instead, he puts his trust in local politics where, as a councillor, he can address social problems in a practical way.</li> <li data-bbox="464 913 1325 1008">• However, Paco’s father is his role model. When asked by the Bishop about his future dreams, Paco says he wants to be a peasant like his father, not a priest like Mosén Millán.</li> <li data-bbox="464 1037 1390 1201">• Paco learns from his father about the injustices regarding land ownership and payments to the Duke. Paco takes his father’s place as a local councillor and attempts to put this right using the legal system. However, this proves to be impossible and Paco is executed.</li> <li data-bbox="464 1230 1321 1329">• Paco’s father is tricked by Mosén Millán into revealing Paco’s hiding place. This allows the Falangists to find Paco and eventually kill him.</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="462 197 1284 226"><b>Réquiem por un campesino español – Ramón J. Sender</b></p> <p data-bbox="462 226 1170 256">Students may refer to the following in their answers.</p> <p data-bbox="462 296 1393 390">Social injustice is an important theme in the novel, this can be seen through poverty, payments to the duke and executions without a fair trial.</p> <ul data-bbox="462 430 1393 1304" style="list-style-type: none"> <li data-bbox="462 430 1393 525">• There is extreme poverty in the outskirts of the town and neither the Church nor the government seem to be taking action to prevent it, e.g. no one visits the people in the caves.</li> <li data-bbox="462 556 1393 716">• Poor people are regarded as a lower and different class, e.g. at the wedding, the men are joking about 'getting their shirts drunk before giving them to the poor'. This implies that they do not consider themselves poor and, therefore, can treat people with disrespect.</li> <li data-bbox="462 747 1393 907">• Paco challenges Mosén Millán about the unfair, high rent that the peasants have to pay the Duke for their pastures. The priest disregards Paco's comments and suggests he should leave the matter alone. This attitude of the priest shows the passive role of the Church towards social injustice.</li> <li data-bbox="462 938 1393 1077">• There is a legal battle to give more power to the peasants but eventually this fails when the local leaders are killed, the town reverts to a repressed and fearful peace and the poor have to continue to pay the wealthier people for their right to work.</li> <li data-bbox="462 1108 1393 1304">• Even at the end, Paco trusts the institutions like the Church and the government to be just and to give him a fair trial, however he very quickly learns that they cannot be trusted and at the end he is executed alongside two other innocent men. This demonstrates how the social injustices continue beyond the end of the story.</li> </ul>

Question number	Indicative content
9(a)	<p data-bbox="488 197 1057 226"><b>Diarios de motocicleta – Walter Salles</b></p> <p data-bbox="488 228 1195 258">Students may refer to the following in their answers.</p> <p data-bbox="488 287 1325 350">Social inequality is one of the main themes of the film and the leprosy hospital is full of relevant symbols to exemplify it.</p> <ul data-bbox="488 386 1398 1192" style="list-style-type: none"> <li data-bbox="488 386 1398 554">• The river is used as a border separating the ill from the healthy. This represents how the society is clearly divided, with the poor and vulnerable separated from those in better circumstances. It divides the mixed races from the mostly white population on the doctors’ side.</li> <li data-bbox="488 581 1398 716">• When Ernesto swims across the Amazon it is a big challenge for him as he has severe asthma. He prefers to stay with the ill people on his birthday, which represents his rejection of any relationship with the upper class and his cleansing and re-birth.</li> <li data-bbox="488 743 1398 911">• The gloves used at the leprosy hospital are unnecessary, given the non-contagious nature of the disease, however the members of the Church insist on their importance. This is used symbolically to differentiate and separate the ill from the healthy.</li> <li data-bbox="488 938 1398 1073">• During his birthday celebration he gives a speech in which he points out the need for a united Latin America where people are treated fairly. In doing so, he highlights the current inequalities across the continent.</li> <li data-bbox="488 1100 1398 1192">• The Church has the power to help, e.g. with emotional support and food. It also has the power to punish, e.g. people do not get food if they have not attended mass.</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="464 226 1032 258"><b>Diarios de motocicleta – Walter Salles</b></p> <p data-bbox="464 258 1170 289">Students may refer to the following in their answers.</p> <p data-bbox="464 317 1382 415">The visit to Machu Picchu was a turning point in the evolution of Ernesto’s character as he questions himself and starts thinking of an armed revolution.</p> <ul data-bbox="464 453 1382 1031" style="list-style-type: none"> <li data-bbox="464 453 1382 583">• Ernesto reflects on the differences between the Inca culture and the Spaniards and wonders how Latin America would be if the colonisation had not happened. This inspires him to fight for a society free from oppression.</li> <li data-bbox="464 611 1382 709">• Ernesto wonders how he can feel nostalgic about a culture that he did not know. This encourages him to work for the values of native people in order to preserve their culture.</li> <li data-bbox="464 737 1382 867">• Alberto suggests a revolution through democracy, which Ernesto sees as impossible. This is the first time he refers to a revolution using weapons and this will result in his enlisting in an armed revolution.</li> <li data-bbox="464 894 1382 1031">• The contrast between the beauty of Machu Picchu and the city of Lima leaves Ernesto frustrated and angry. This develops into an overall negative and pessimistic view of the situation in Latin America.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="462 197 1097 224"><b>El laberinto del fauno – Guillermo del Toro</b></p> <p data-bbox="462 226 1170 254">Students may refer to the following in their answers.</p> <p data-bbox="462 296 1386 359">Ofelia accepts the tests given to her by the faun for several different reasons.</p> <ul data-bbox="462 394 1395 1381" style="list-style-type: none"> <li data-bbox="462 394 1395 527">• Ofelia finds comfort and hope in fantasy to help her cope with the difficult personal circumstances she has experienced, e.g. her father has died, her mother has remarried and the family has moved to the countryside.</li> <li data-bbox="462 554 1395 722">• Ofelia lost her father and therefore lacks a male role model, but is clearly distrustful of the strict and domineering Captain. When the faun says that she is the princess of the underworld and offers her the chance to meet her father there, she is motivated by the idea of reuniting her family.</li> <li data-bbox="462 749 1395 879">• Ofelia’s mother is sick during her pregnancy, and as Ofelia is devoted to both her mother and the baby, she is determined to protect them. By accepting the faun’s missions she believes that she can keep them safe.</li> <li data-bbox="462 907 1395 1037">• Ofelia is unhappy with the idea of a life with the Captain as a father, so does her utmost to fulfil the faun’s requests in order to achieve freedom in the underworld and escape the harsh reality in which she finds herself.</li> <li data-bbox="462 1064 1395 1127">• Ofelia is curious and daring, e.g. when she goes under the tree to retrieve the key from the toad, she shows no fear.</li> <li data-bbox="462 1155 1395 1257">• She is rebellious, especially towards the Captain, e.g. she smiles when her mother says that through ruining her dress she has upset the Captain and this makes Ofelia happy.</li> <li data-bbox="462 1285 1395 1381">• Ofelia is fond of fairy tales and fantasy, e.g. she takes fantasy books to her new house and is always reading them; the idea of being part of her own fairy tale clearly motivates her.</li> </ul>

Question number	Indicative content
10(b)	<p><b>El laberinto del fauno – Guillermo del Toro</b> Students may refer to the following in their answers.</p> <p>The use of colour has an effect on the development of the story, particularly to contrast fantasy with reality.</p> <p>Colours related to the fantasy world:</p> <ul style="list-style-type: none"> <li>• The faun scenes are usually in earthy colours such as greens and browns, e.g. when the faun meets Ofelia for the first time at the labyrinth. This makes it clear that Ofelia is entering a fantasy world.</li> <li>• Ofelia is usually dressed in or surrounded by something green, e.g. her coat when she arrives in the house or the dress her mother makes for her. This colour links her to the earthy colours that make reference to and link her to the faun’s fantasy world.</li> <li>• The tests that Ofelia has to go through are usually depicted by rich and warm colours, such as reds, yellows, and oranges, e.g. the test at the Pale Man’s banquet has lots of colourful food served on the table. Also, the kingdom is portrayed with rich, golden colours, which have the effect of presenting the story as a fairy tale, as in a children’s book, clearly associating these scenes with the world of fantasy.</li> </ul> <p>Colours related to reality:</p> <ul style="list-style-type: none"> <li>• Washed-out and pale blues and greys are used for the reality scenes, e.g. in the scenes where the Captain features we see these colours in the background, and in his uniform. These dull colours suggest that the regime enforces limits to freedom and creativity, especially when compared with the colours used in the fantasy scenes.</li> <li>• The harshness of reality is always presented with pale blue colours diffused by the rain, e.g. the scenes when the Doctor is shot and when Ofelia emerges from under the tree. The drab colours in both these scenes add to the effect of pathetic fallacy.</li> </ul> <p>The colours that show the interaction between fantasy and reality:</p> <ul style="list-style-type: none"> <li>• Vibrant red is a colour that links the real and the fantasy world through blood, e.g. the book that Ofelia was given by the faun shows bright-red fallopian tubes and soon after we seen Ofelia’s mother bleeding profusely. This shows the viewer that there is a direct link between Ofelia’s fantasy and real worlds.</li> <li>• In the final scenes, the rich, warm colours of the fantasy world enter the real world, e.g. the warm glow of the fire when the Captain is drugged by Ofelia and the vibrant red when she dies contrast sharply with the blue-grey colours of the scenes. The viewer can see that both reality and fantasy are combining and leading to Ofelia’s death in the real world and her return to the fantasy kingdom.</li> </ul>

Question number	Indicative content
11(a)	<p data-bbox="479 197 1170 226"><b>La lengua de las mariposas – José Luis Cuerda</b></p> <p data-bbox="479 231 1187 260">Students may refer to the following in their answers.</p> <p data-bbox="479 296 1279 359">The last scenes in the film allow the viewers to see the true values that motivate the main characters.</p> <ul data-bbox="479 394 1365 1079" style="list-style-type: none"> <li data-bbox="479 394 1365 533">• Ramón, Moncho’s dad, struggles to put his political beliefs and friends to one side; he was very loyal to them throughout the film, but ends up protecting his family and pretending he is against his original beliefs.</li> <li data-bbox="479 558 1365 688">• Moncho values the education Don Gregorio has given him and when it comes to turning against him he does not use the same words as the others, but rather the words that Don Gregorio taught him.</li> <li data-bbox="479 714 1365 844">• Moncho’s older brother is shocked when he spots a band member, but joins in with his family. Friendship was important for him, but once again, the family unity proved more important.</li> <li data-bbox="479 869 1365 1079">• Rosa, Moncho’s mother, is willing to do anything to protect her family, even though that means going against her principles and lying, e.g. she hides her husband when his comrades look for him and lies about the suit that her husband gave to Don Gregorio. The love for her family is her biggest motivation.</li> </ul>

Question Number	Indicative content
11(b)	<p data-bbox="508 207 1203 237"><b>La lengua de las mariposas – José Luis Cuerda</b></p> <p data-bbox="508 241 1214 270">Students may refer to the following in their answers.</p> <p data-bbox="508 308 1349 373">The social and political situation of Spain are reflected through education, religion and the natural setting of the film.</p> <ul data-bbox="508 411 1344 919" style="list-style-type: none"> <li data-bbox="508 411 1344 506">• There are limited financial resources for education, e.g. there is only one room for all students and Don Gregorio mentions how difficult it is to obtain a microscope.</li> <li data-bbox="508 533 1344 630">• The wealthy exert their influence in society, e.g. a wealthy parent tries to 'pay' Don Gregorio to help his son achieve better.</li> <li data-bbox="508 657 1170 686">• Gender inequality: only boys attended school.</li> <li data-bbox="508 714 1305 919">• The relationship between church and society: the priest meets with the rich parent and soldier after mass; the priest tells Moncho off for not being able to recite Latin phrases since attending school, and this is seen as a criticism of Don Gregorio. This represents the conflict between the Church and republican ideals.</li> </ul> <p data-bbox="508 947 1357 1129">The rural setting: the film is set in a small town and great importance is given to nature. This suggests how Spain was mainly rural at the time, e.g. when Moncho runs away from school he runs through the market and along the river where the women gather to wash clothes, which was very common at the time.</p>

Question Number	Indicative content
12(a)	<p data-bbox="448 197 927 226"><b>La misma luna – Patricia Riggen</b></p> <p data-bbox="448 228 1154 258">Students may refer to the following in their answers.</p> <p data-bbox="448 285 1382 348">The theme of protection is central to the film and is largely connected to Carlitos.</p> <ul data-bbox="448 375 1382 1482" style="list-style-type: none"> <li data-bbox="448 375 1382 474">• As Carlitos’ mother is working abroad, it is his grandmother who protects him. She is seen providing a birthday party for him and angrily ejecting two uninvited guests who have unsettled Carlitos.</li> <li data-bbox="448 501 1382 669">• Carlitos also protects his grandmother. She is sick and he is seen bringing her breakfast in bed. When he discovers that she has died, he is at first sad and bewildered. Who will protect him now? He realises that he must look after himself and decides to travel to the US to find his mother.</li> <li data-bbox="448 697 1382 865">• Carlitos is very vulnerable when he arrives in the US and makes a bad choice in whom to trust. The drug addict who befriends him, tries to sell him when it becomes clear that Carlitos has no money. It is at this point that Reyna intervenes, protecting Carlitos from being taken away by the people traffickers.</li> <li data-bbox="448 892 1382 1060">• Reyna provides another mother figure for Carlitos, feeding him and offering him shelter and protection. She protects not just Carlitos, however, as he discovers that she has a whole houseful of illegal immigrants in her care. She protects adults as well as Carlitos.</li> <li data-bbox="448 1087 1382 1318">• Enrique takes little notice of Carlitos at first. They are both part of an illegal work party for a tomato grower. After a police raid, they are the only two not to have been found and arrested. This automatically throws them together, although Enrique makes it very clear that he does not want to be responsible for Carlitos. Gradually, his view softens towards the boy, especially when the meeting with Carlitos’ estranged father goes badly.</li> <li data-bbox="448 1346 1382 1482">• Enrique finally makes a huge personal sacrifice in order to protect Carlitos, allowing the police to arrest him to give Carlitos a chance to escape. From his smile, it seems that Enrique is pleased to have been able to protect Carlitos from the authorities.</li> </ul>

Question number	Indicative content
12(b)	<p data-bbox="448 197 928 226"><b>La misma luna – Patricia Riggen</b></p> <p data-bbox="448 226 1156 256">Students may refer to the following in their answers.</p> <p data-bbox="448 283 1192 348">The women have roles that are both traditional and yet unpredictable.</p> <ul data-bbox="448 375 1382 1780" style="list-style-type: none"> <li data-bbox="448 375 1382 541">• Rosario is a mother who cannot be a mother. She is torn between wanting to be with her son and wanting to provide for him, something she can only do while in the US. She rings Carlitos at the same time every week and struggles to contain her sadness at not being with him, particularly on his birthday.</li> <li data-bbox="448 569 1382 772">• Rosario is a strong woman, having made the perilous journey over the border and holding down two jobs, yet she is in a position of weakness and at the mercy of her employers who know that she is an illegal immigrant, e.g. has no choice but to do whatever they ask and to accept unfair treatment and dismissal.</li> <li data-bbox="448 800 1382 966">• Doña Carmen is a good-hearted criminal. She runs a business helping Mexicans cross the border into the US illegally, yet she has taken Carlitos to her heart and is a mother figure to him. He runs small errands for her. To dissuade him from following his mother, she warns him of the dangers of crossing illegally.</li> <li data-bbox="448 993 1382 1197">• When Carlitos disappears, Doña Carmen is the one who raises the alarm and tries to find him. Far from being a cold-hearted exploiter of the vulnerable, she takes a lot of trouble to investigate and even dares to contact one of his mother’s employers in the US. It is through Doña Carmen that Rosario finds out about her mother’s death and Carlitos’ disappearance.</li> <li data-bbox="448 1224 1382 1320">• Señora McKenzie and Señora Snyder are the two faces of America. They both employ Rosario as a cleaner but the similarity ends there.</li> <li data-bbox="448 1348 1382 1619">• Señora McKenzie appears to be unfriendly and self-obsessed. She reprimands Rosario for not having done some gardening, although it was a task that Rosario was unaware of and is willing to do the following day. She appears uncomfortable knowing that Rosario works for another family and takes the opportunity to dismiss her, refusing to pay her for the days already worked. She takes advantage of Rosario’s precarious position as an illegal immigrant.</li> <li data-bbox="448 1646 1382 1780">• Señora Snyder is much more sympathetic. She acts on the call she receives from Doña Carmen and travels to find Rosario to let her know that her mother has died and her son is missing. She treats Rosario as an equal.</li> </ul>

Question number	Indicative content
13(a)	<p data-bbox="462 197 992 226"><b>Mar adentro – Alejandro Amenábar</b></p> <p data-bbox="462 228 1170 258">Students may refer to the following in their answers.</p> <p data-bbox="462 296 1344 359">The choice of locations in which the film develops has a particular significance as they help to symbolise Ramón’s situation.</p> <ul data-bbox="462 394 1344 1440" style="list-style-type: none"> <li data-bbox="462 394 1344 457">• The house represents Ramón’s body. Both are immovable, isolated and visited by others.</li> <li data-bbox="462 485 1344 548">• His room in the house could be a metaphor for his mind, i.e. it is where he exists and is closed off.</li> <li data-bbox="462 575 1344 779">• The house also proves how inaccessible and difficult Ramón’s situation is when the priest visits and he is unable to climb the stairs to see Ramón. This inability to reach Ramón on a physical level acts as a metaphor for his inability to reach Ramón on a psychological level, as he is unable to change his mind about suicide.</li> <li data-bbox="462 806 1344 940">• When Julia collapses, she is only a short distance away from Ramón down the corridor but Ramón still cannot help her. This emphasises Ramón’s feelings of frustration and helplessness with regard to his own situation.</li> <li data-bbox="462 968 1344 1102">• The sea plays a dual role in Ramón’s life. He remembers the sea as the cause of his injury but it is also a place of happiness and relaxation in his mind, which he uses to escape from the reality of his situation.</li> <li data-bbox="462 1129 1344 1192">• Ramón’s fate is decided in the courtroom. He is powerless to make decisions for himself.</li> <li data-bbox="462 1220 1344 1325">• The journey to the courtroom reinforces how reliant he is on other people as he needs help to get out of the house, the wheelchair has to be adapted and he has to travel by taxi.</li> <li data-bbox="462 1352 1344 1440">• His trip to the court reveals that Ramón has become famous; the taxi driver recognises him and he attracts media attention.</li> </ul>

Question number	Indicative content
13(b)	<p data-bbox="462 197 992 226"><b>Mar adentro – Alejandro Amenábar</b></p> <p data-bbox="462 226 1170 256">Students may refer to the following in their answers.</p> <p data-bbox="462 296 1330 394">Ramón’s nephew, Javi, has a significant role in the film, showing us Ramón’s strategies to survive and giving us an insight into Ramón’s and the family’s feelings.</p> <ul data-bbox="462 428 1333 869" style="list-style-type: none"> <li data-bbox="462 428 1292 491">• Javi is Ramón’s link to reality beyond the limitations of his disability, e.g. watching football together.</li> <li data-bbox="462 520 1333 653">• Ramón designs projects that require Javi and Ramón’s father to interact, e.g. the device he uses to write. This creates a link between Ramón and his father, given that their relationship is broken because of his desire to die.</li> <li data-bbox="462 682 1297 745">• Ramón feels very close to Javi and encourages him to do well in school. Ramón is depicted as a father figure to him.</li> <li data-bbox="462 774 1284 869">• When Ramón leaves the house to die, it is Javi who embodies the realisation of how final his decision is. It is only then that Javi shows strong feelings towards Ramón.</li> </ul>

Question number	Indicative content
14(a)	<p data-bbox="459 197 935 226"><b>También la lluvia – Icíar Bollaín</b></p> <p data-bbox="459 228 1167 258">Students may refer to the following in their answers.</p> <p data-bbox="459 287 1333 348">Daniel is the centre of the film within a film and also of the water conflict.</p> <ul data-bbox="459 384 1382 1577" style="list-style-type: none"> <li data-bbox="459 384 1382 554">• Daniel is the star of the film within a film and because of this is a valuable asset for the film company. In spite of requests from the producer and director, he puts himself in a position to be arrested and also beaten up. He never forgets that real life is more important than play acting in a film.</li> <li data-bbox="459 579 1382 779">• He seems to embody the rebellious spirit of the character he plays. From the first time he appears on screen, at the casting session, he is rebellious and willing to lead his fellow Bolivians into action. Ironically, he is arrested while in costume and immediately after shooting a scene in which he is punished by the authorities.</li> <li data-bbox="459 810 1382 1010">• Daniel never forgets that the film is less important than the struggle for a clean water supply. He mobilises his neighbours to stand up to the privatisation of the water supply in Cochabamba. He is unafraid of hard work, helping to dig a 7 km ditch for fresh water. He is unafraid of authority, standing up to the foreign company that wants to privatise the water.</li> <li data-bbox="459 1041 1382 1209">• He is reckless in how he continually puts himself in danger for the sake of the protest. He is willing to suffer a beating, the anger of the producer and imprisonment. He seems unconcerned that his wellbeing is of monetary value to the film company. He is also indirectly responsible for his daughter's injury.</li> <li data-bbox="459 1241 1382 1577">• In the beginning, at the casting session, Costa considers Daniel a nuisance and a liability. This impression seems right when Costa has to get him released from jail. Although Costa did this to protect the interests of the film, Daniel is grateful. Costa starts to see Daniel as a person and to respect him for his integrity. Costa feels protective towards Daniel's wife and daughter and stays in Bolivia after the rest of the film crew has left in order to help them and to find Daniel. At their final meeting, there is genuine affection between them and sadness at parting.</li> </ul>

Question number	Indicative content
14(b)	<p data-bbox="451 197 927 224"><b>También la lluvia – Icíar Bollaín</b></p> <p data-bbox="451 228 1159 256">Students may refer to the following in their answers.</p> <p data-bbox="451 287 1232 348">Injustice is shown in both the contemporary and historical scenes and often one mirrors the other.</p> <ul data-bbox="451 375 1305 1507" style="list-style-type: none"> <li data-bbox="451 375 1305 680">• The film that is being shot by the film company is about the arrival of Columbus and the Spanish conquistadors. Certain key events of that era are presented, all of which show the injustices faced by the indigenous people of that time, e.g. Columbus claims the land for the crown of Spain, an enormous cross is erected, signalling the imposition of Christianity, the indigenous population is used as slaves, they are hunted, their villages burned and their leaders summarily executed.</li> <li data-bbox="451 709 1305 1045">• With the film crew is a woman filming a documentary of the making of the film. Many of the scenes of protest against the privatisation of the water are shown through her lens. We see the huge crowds of protesters marching and also the implacable authorities standing against them. The documentary maker is asked to stop filming at times but she witnesses the efforts of the locals to stop the unjust capping of their wells and the violent way that the protests are broken up and the leaders, including Daniel, are arrested.</li> <li data-bbox="451 1075 1305 1276">• Ironically, the actor who plays Columbus is vocally supportive of the local people in the water dispute. The two actors who play the priests and who, while in character, so strenuously plead for justice for the indigenous people at the risk of their own safety, are the first to say they are leaving the country in order to protect themselves.</li> <li data-bbox="451 1306 1305 1507">• At an official reception for the film crew by the local authorities, it is starkly obvious how differently the company of actors is treated than the local people. While the officials speak up for the foreign company that wishes to privatise the water supply, the actor who plays Columbus appears unafraid to stand up for the rights of the locals.</li> </ul>

Question number	Indicative content
15(a)	<p data-bbox="462 197 857 226"><b>Volver – Pedro Almodóvar</b></p> <p data-bbox="462 226 1170 256">Students may refer to the following in their answers.</p> <p data-bbox="462 296 1344 359">The concept of death is presented in several ways throughout the film and it has various effects on the main characters.</p> <ul data-bbox="462 394 1393 1150" style="list-style-type: none"> <li data-bbox="462 394 1393 596">• The film opens with a scene in which village women are cleaning the graves in a cemetery. This pragmatic approach to death, notably by women in this scene, highlights the strength of the characters, suggests that death is part of their everyday life and that attending to the graves of their loved ones is a duty that they happily fulfil.</li> <li data-bbox="462 625 1393 827">• Characters are not fearful of death but accept it as something 'normal', e.g. Raimunda's sister seems to believe that she has brought her dead mother back in the boot of her car and accepts this without question. Agustina shows no fear when facing a serious illness, and is worried instead about the unknown location of her mother.</li> <li data-bbox="462 856 1393 982">• The death of both Irene's and Raimunda's husbands is presented as an act of revenge, following their abusive behaviour, e.g. Raimunda and her daughter were both abused by men who were killed as a consequence of their acts.</li> <li data-bbox="462 1012 1393 1150">• Death is shown to be exploited on television instead of being dealt with in private, e.g. the reality TV show tries to create a sensationalist story about possible reasons for the death of Raimunda's parents and the disappearance of Agustina's parents.</li> </ul>

Question number	Indicative content
15(b)	<p data-bbox="462 197 857 226"><b>Volver – Pedro Almodóvar</b></p> <p data-bbox="462 226 1170 256">Students may refer to the following in their answers.</p> <p data-bbox="462 296 1369 394">Volver means ‘to come back’ and relates to the theme of death and the feeling of coming back home. It is also connected to the importance of music.</p> <ul data-bbox="462 428 1385 1010" style="list-style-type: none"> <li data-bbox="462 428 1338 495">• Irene returns from the dead to help people through their final days of life, making sure they have a decent life.</li> <li data-bbox="462 520 1382 653">• Returning to someone’s last resting place provides closure, e.g. Raimunda and her daughter return to the place where Raimunda has buried her husband, and this gives them both a sense of relief and closure.</li> <li data-bbox="462 678 1382 777">• Raimunda and Sole return to La Mancha where they reunite with Irene, their mother; there they talk openly and solve long-standing issues, which makes them a happier family.</li> <li data-bbox="462 802 1385 1010">• Volver is the title of the song that Raimunda sings in the film. Irene taught Raimunda this song as a child to present during an audition to become a film star. When Raimunda sings it during the party in the restaurant, Irene understands that Raimunda remembers her. This is very important because it shows a strong emotional connection between the two characters.</li> </ul>