

# GCE A 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 directly above the grid.

#### Marking principles

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

	Text	Correct Answer	Acceptable Answers	Reject	Mark
1	We Spanish like	A (nosotros) los españoles nos gusta			(1)
2	to enjoy ourselves;	divertirnos;	pasarlo bien		(1)
3	we are perfectly capable of	somos perfectamente capaces de	completamente	capazes	(1)
4	turning even a simple family reunion	convertir hasta una sencilla reunión familiar	transformar simple		(1)
5	into a weekend of partying	en un fin de semana de fiesta		a un fin de semana	(1)
6	and although we may have a few festivals	y aunque tengamos unos pocos festivales		tenemos	(1)
7	with themes such as	con temas tales como	como (without tales)		(1)
8	animals, wine and tomatoes,	los animales, el vino y los tomates,			(1)

	<b>Text</b>	<b>Correct Answer</b>	<b>Acceptable Answers</b>	<b>Reject</b>	<b>Mark</b>
9	it is religious celebrations that stand out over any other form of festivity.	son los festivales religiosos que destacan	resaltan sobresalen	es los festivales	<b>(1)</b>
10		sobre cualquier otra forma de festividad.	otro tipo		<b>(1)</b>
11	There are a great number of processions	Hay un gran número de procesiones	desfiles	grande número	<b>(1)</b>
12	where statues from our churches are carried through the streets.	donde estatuas de la iglesia son llevadas por las calles.	donde se llevan estatuas iconos a través de las calles		<b>(1)</b>
13	However, many of these festivals	Sin embargo, muchos de estos festivales	muchas de estas fiestas		<b>(1)</b>
14	were not originally religious.	no eran religiosos originalmente.	(religiosas if fiestas used above) originariamente		<b>(1)</b>
15	In fact, the Catholic Church has adopted	De hecho, la Iglesia Católica ha adoptado	En realidad A decir (la) verdad		<b>(1)</b>
16	many ancient festivities	muchas festividades antiguas	ancianas		<b>(1)</b>
17	through the centuries,	a lo largo de los siglos,	durante		<b>(1)</b>
18	giving them a Christian meaning	dándoles un significado cristiano	un sentido	dándolas	<b>(1)</b>
19	while at the same time	mientras a la vez	al mismo tiempo		<b>(1)</b>
20	condemning the historical context of the ceremony.	condenando el contexto original de la ceremonia.	el contexto de la ceremonia original.		<b>(1)</b>
<b>Total (20)</b>					

## **Sections B and C, Questions 2 to 26 (written response to works)**

There are three levels-based mark grids to be applied to each individual essay that makes up the written response to works. The mark grids are:

- Critical and analytical response (AO4)
- Range of grammatical structures and vocabulary (AO3)
- Accuracy of language (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 and analytical response (A04)

- This mark grid assesses students' ability to respond critically and analytically to the aspect of the literary work or film outlined in the question. To provide a critical and analytical response, students should select relevant material, present and justify points of view, develop arguments, draw conclusions based on understanding and evaluate issues, themes and cultural and social contexts.
- This grid should be applied twice, once for each essay individually.
- When deciding how to reward an answer, you should consult this mark grid as well as the indicative content associated with each question (see 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 material.
1-4	<ul style="list-style-type: none"> <li>• Points of view relating to issues/themes/cultural or social contexts are presented with simplistic justification limited interpretation with frequent misunderstanding or confusion; any evidence from the work is descriptive.</li> <li>• Limited ability to form arguments or draw conclusions.</li> <li>• Response relates to the work but limited focus on the question.</li> </ul>
5-8	<ul style="list-style-type: none"> <li>• Points of view relating to issues/themes/cultural or social contexts are presented, with attempts made at interpretation, but they occasionally show misunderstanding or confusion; evidence selected from the work for justification is occasionally appropriate but often descriptive.</li> <li>• Arguments are made but with inconsistencies; conclusions are drawn but do not fully link to arguments.</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>• Critical analysis of issues/themes/cultural or social contexts is evident in relation to particular aspects of the question, with some appropriate interpretations and points of view, sometimes justified by appropriately selected evidence from the work.</li> <li>• Logical arguments are followed through on particular aspects of the question, occasionally detailed and with linked conclusions; some points are made without exploration.</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>• Critical analysis of issues/themes/cultural or social contexts is frequently demonstrated, with some convincing interpretations and points of view, predominantly justified with appropriately selected evidence from the work.</li> <li>• Generally detailed, logical arguments are made, with some persuasive conclusions that mostly link together.</li> <li>• Predominantly relevant response to the question.</li> </ul>
17-20	<ul style="list-style-type: none"> <li>• Critical analysis of issues/themes/cultural or social contexts is demonstrated through convincing interpretations and points of view, consistently justified with appropriately selected evidence from the work.</li> <li>• Detailed, logical arguments and conclusions are made that consistently link together.</li> <li>• Relevant response to the question throughout.</li> </ul>

### Range of grammatical structures and vocabulary (A03)

- This mark grid assesses students' ability to use a range of grammatical structures and vocabulary in order to produce articulate written communication with a range of expression.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1-4	<ul style="list-style-type: none"><li>• Limited variation of straightforward grammatical structures with much repetition, producing writing that is often restricted and stilted.</li><li>• Limited range of vocabulary resulting in repetitive expression.</li><li>• Limited use of terminology appropriate to literary and cinematic analysis.</li></ul>
5-8	<ul style="list-style-type: none"><li>• Occasional variation in use of mostly straightforward grammatical structures, infrequent use of complex language, producing writing that is sometimes stilted.</li><li>• Vocabulary is mostly high frequency with occasional variation, expression is frequently repetitive.</li><li>• Occasional use of terminology appropriate for literary and cinematic analysis.</li></ul>
9-12	<ul style="list-style-type: none"><li>• Some variation in the use of grammatical structures, including some recurrent examples of complex language; sections of articulate writing with occasionally stilted phrasing.</li><li>• Some variation in use of vocabulary, resulting in variation of expression but this is not sustained.</li><li>• Some use of terminology appropriate for literary and cinematic analysis.</li></ul>
13-16	<ul style="list-style-type: none"><li>• Frequent variation in use of grammatical structures, including different types of complex language, producing writing that is articulate throughout the majority of the essay.</li><li>• Frequently varied use of vocabulary, resulting in regular variation of expression.</li><li>• Frequent use of terminology appropriate for literary and cinematic analysis.</li></ul>
17-20	<ul style="list-style-type: none"><li>• Consistent variation in use of grammatical structures, including in use of complex language, producing consistently articulate writing.</li><li>• Consistently varied use of vocabulary, allowing ideas to be conveyed in a variety of different ways.</li><li>• Consistent use of terminology appropriate for literary and cinematic analysis.</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 should 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 analysis:** vocabulary for critical analysis 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
- all grammar and structures included in the grammar list that are specific to A Level.

**Straightforward** language is considered to be:

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

## Accuracy of language (A03)

- This mark grid assesses students' ability to apply grammar and syntax accurately.
- This grid should be applied twice, once for each essay individually.

Marks	Description
0	No rewardable language.
1–2	<ul style="list-style-type: none"><li>• Limited sequences of accurate language resulting in lapses in coherence.</li><li>• Errors occur that often prevent meaning being conveyed.</li></ul>
3–4	<ul style="list-style-type: none"><li>• Some accurate sequences of language resulting in some coherent writing.</li><li>• Errors occur that sometimes hinder clarity of communication and occasionally prevent meaning being conveyed.</li></ul>
5–6	<ul style="list-style-type: none"><li>• Frequent sequences of accurate language resulting in generally coherent writing.</li><li>• Errors occur that occasionally hinder clarity of communication</li></ul>
7–8	<ul style="list-style-type: none"><li>• Accurate language throughout most of the essay, resulting in mostly coherent writing.</li><li>• Errors occur that rarely hinder clarity of communication.</li></ul>
9–10	<ul style="list-style-type: none"><li>• Accurate language throughout, resulting in consistently coherent writing.</li><li>• Any errors do not hinder clarity of communication.</li></ul>

### Additional guidance

**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 relevant examples from the work.

Question number	Indicative content
2(a)	<p><b>Bodas de sangre – Federico García Lorca</b> Students may refer to the following in their answers.</p> <p>The nature of traditional marriage has a profound influence on the characters, with tragic consequences.</p> <ul style="list-style-type: none"> <li>• Religion is important to the characters, and weddings are more of a community event than a private ceremony. There is, therefore, an audience to witness the tragic events of the play, making the ending even more acute.</li> <li>• The Groom is expected to provide for the family and must prove this to the Bride’s family before the wedding takes place. The fact that the Groom is able to provide but Leonardo cannot leads to the inevitable tragic events at the end of the play.</li> <li>• Traditional marriage is arranged according to social standing based on economic considerations. The Bride is expected to be dutiful even though she does not love the Groom. To resist the social pressure, she runs away with Leonardo with tragic consequence.</li> </ul>
2(b)	<p><b>Bodas de sangre – Federico García Lorca</b> Students may refer to the following in their answers.</p> <p>Lorca uses a range of techniques to help the audience understand the inevitability of the tragedy.</p> <ul style="list-style-type: none"> <li>• Frequent references to bad omens in relation to the wedding, e.g. the Mother’s obsession with knives prepares us for the tragic events to come.</li> <li>• Supernatural elements reinforce the sense of fate and inevitability, e.g. la Mendiga (death) appears with the Moon, relishing the prospect of imminent death.</li> <li>• Fate and the sense of inevitability casts a shadow over the whole play, e.g. Leñador 1 ‘Hay que seguir el camino de la sangre’.</li> <li>• Poetry and songs, along with the choice of solemn language, emphasise the tragic developments; e.g. the lullaby of the ‘caballo grande que no quiso el agua’.</li> </ul>

Question number	Indicative content
3(a)	<p><b>Como agua para chocolate – Laura Esquivel</b> Students may refer to the following in their answers.</p> <p>There are a number of elements in the novel that highlight whether Pedro’s decision to marry Rosaura was the most appropriate one.</p> <p>Aspects that indicate that the decision was appropriate:</p> <ul style="list-style-type: none"> <li>• The family tradition indicates that the youngest daughter will not be available for marriage. Therefore, for Pedro, marrying Rosaura is the only way to be near Tita.</li> <li>• Despite the difficulties involved, Pedro and Tita finally live alongside each other, albeit under a cloak of secrecy.</li> </ul> <p>Aspects that indicate that the decision was flawed:</p> <ul style="list-style-type: none"> <li>• When Doctor Brown learns of this impediment that prevents Tita from marrying, he expresses his surprise. This suggests that it was not that common at the time and implies that other solutions could have been explored.</li> <li>• At one point, Tita disagrees with Pedro and argues that she would have preferred to have been kidnapped by him than to see him marry her sister. This shows that his decision makes Tita more unhappy, which was not what Pedro intended.</li> <li>• Many years after Pedro made this decision, they enjoy the freedom of loving each other without feeling guilty. Unfortunately, this does not last long as they die on that night.</li> </ul>

Question number	Indicative content
3(b)	<p data-bbox="451 205 1101 237"><b>Como agua para chocolate – Laura Esquivel</b></p> <p data-bbox="451 247 1157 279">Students may refer to the following in their answers:</p> <p data-bbox="451 310 1271 384">The author uses magical realism throughout the novel, which contributes to its success.</p> <ul data-bbox="451 415 1369 1255" style="list-style-type: none"> <li data-bbox="451 415 1369 604">• The creation and consumption of food is a theme that runs through the whole narrative and gives rise to magical elements in the novel. The kitchen is the birthplace of the magic and food creates most of the magical-realist episodes in the narrative; the leitmotif of food is therefore, fundamental to the success of the novel.</li> <li data-bbox="451 615 1369 762">• Tita and Pedro communicate sexually through food, e.g. when Pedro gives Tita a bouquet of pink roses, causing Rosaura to run away crying. Instead of throwing them away, Tita embraces them until she bleeds and then uses the petals to create rose-petal sauce for the quail.</li> <li data-bbox="451 772 1369 919">• Food can also have a negative effect, e.g. when Tita cries into the cake batter when helping to prepare Rosaura’s wedding feast and cake. This produces magical effects on those who eat it and this helps the reader to understand the emotions that Tita and other characters are going through.</li> <li data-bbox="451 930 1369 1024">• There is a close connection among people who have died and those still living, e.g. after Nacha dies, she ‘communicates’ through food/recipes. This highlights Tita’s needs and desires.</li> <li data-bbox="451 1035 1369 1150">• After Mamá Elena dies, she torments Tita and Pedro frequently until Tita is emancipated and is able to confront the ghost and make it disappear. This enables the reader to empathise with Tita’s anxieties.</li> <li data-bbox="451 1161 1369 1255">• Tita is able to suddenly produce milk to feed Roberto, thanks to a look from Pedro. This allows the reader to understand the close connection between Tita, Roberto and Pedro.</li> </ul>

Question number	Indicative content
4(a)	<p data-bbox="451 201 1347 264"><b>Crónica de una muerte anunciada – Gabriel García Márquez</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1235 359">The story is full of tragic elements that develop among the characters and add to the success of the work.</p> <ul data-bbox="451 390 1338 999" style="list-style-type: none"> <li data-bbox="451 390 1338 453">• Fate is decisive in the death of Santiago Nasar and in the life of all human beings. It cannot be escaped.</li> <li data-bbox="451 457 1338 552">• The social status of the main characters is a typical element in a tragedy, e.g. Bayardo’s wealthy status compares with the relative poverty of the Vicarios.</li> <li data-bbox="451 556 1295 583">• Classical tragedies usually end with death, so does Crónica.</li> <li data-bbox="451 588 1338 709">• Blood is a significant feature, both during the death of Santiago and in his autopsy. Honour, one of the central themes of the novel, must be avenged through blood and honour is one of the key elements of tragedy.</li> <li data-bbox="451 714 1338 777">• Santiago’s mother had the opportunity to save him and fails. This makes it tragic when she realises what has happened.</li> <li data-bbox="451 781 1338 999">• Everybody in the town fails to impede Santiago’s death, in some cases because they wanted it and in others because of human error, i.e. Santiago’s mother makes a mistake when interpreting a dream; she also closes the door thinking this would save Santiago; the maid’s daughter leaves the door open, which she never normally does. Each of these factors contributes to the inevitability of Santiago’s death.</li> </ul>

Question number	Indicative content
4(b)	<p data-bbox="451 201 1347 264"><b>Crónica de una muerte anunciada – Gabriel García Márquez</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1242 359">The character of Ángela Vicario evolves with respect to her relationship with Bayardo San Román.</p> <ul data-bbox="451 390 1339 999" style="list-style-type: none"> <li data-bbox="451 390 1339 611">• Ángela’s family is a typical example of what was expected of women at the time, to be brought up to be wives, i.e. to serve their husbands and suffer. She has been brought up in a traditional manner, shielded from men, by her strict mother and her marriage to Bayardo is arranged by her father. She hardly knows him and therefore the marriage is based not on love but on financial considerations.</li> <li data-bbox="451 621 1339 716">• At the time, it was common to arrange weddings based on the financial prospects of the groom, therefore Ángela was considered lucky to be chosen by Bayardo.</li> <li data-bbox="451 726 1339 842">• Love was not a priority when getting married. When Ángela questions this she is told that love can be learned. However, she knows this is untrue because of her relationship with Santiago, who took her virginity.</li> <li data-bbox="451 852 1339 905">• Ángela suffers the consequences of a tradition, which exposes the fact that she is not a virgin.</li> <li data-bbox="451 915 1339 968">• Ángela feels love for the first time when she is returned home by Bayardo and cultivates this love until the end.</li> <li data-bbox="451 978 1339 999">• Finally, she finds peace when Bayardo comes back to her.</li> </ul>

Question number	Indicative content
5(a)	<p data-bbox="448 197 834 226"><b>Eva Luna – Isabel Allende</b></p> <p data-bbox="448 228 1154 258">Students may refer to the following in their answers.</p> <p data-bbox="448 260 1271 327">Allende makes use of a narrative style that contributes to the success of the story.</p> <ul data-bbox="448 359 1341 1262" style="list-style-type: none"> <li data-bbox="448 359 1325 457">• The picaresque style of writing makes the hero appealing, i.e. an episodic style of fiction dealing with the adventures of a rough and dishonest but appealing hero.</li> <li data-bbox="448 459 1325 558">• Eva is creating a television soap opera about these events, so what we read is a story within a story. Each story casts light on the other.</li> <li data-bbox="448 560 1341 716">• The fact that this is a collection of episodes from Eva’s life told by her, rather than an overarching storyline told by a third person makes the novel wander and meander (a journey with highlights), rather than having a traditional composition (i.e. start, middle, end).</li> <li data-bbox="448 718 1325 873">• Eva’s words and narrative change, reshape, distort, and recreate an evasive reality. The main character’s ability to shape events through narration represents a powerful symbol of Latin American women’s desire for ‘equal’ power and social justice.</li> <li data-bbox="448 875 1341 1066">• Allende creates an ingenious motif with Eva’s Universal Matter, which the revolutionaries disguise as grenades to fool the guards and break out of prison. Allende herself equates Universal Matter with language, thus making it an extension within the plot itself of Eva’s powers of narrative and revealing the power of language.</li> <li data-bbox="448 1068 1341 1262">• Allende has also said that things that are transparent, such as love, cannot be expressed by language but only with a look, or a touch. This may suggest that the real ammunition of the revolution is language. Eva is described as a modern Scheherazade who, like the original Scheherazade, has the power to defeat death through storytelling.</li> </ul>

Question number	Indicative content
5(b)	<p><b>Eva Luna – Isabel Allende</b></p> <p>Students may refer to the following in their answers.</p> <p>Magical realism is a vivid means of representing the society, climate and geography of South America. It adds almost supernatural elements to it and blurs the lines between reality and fantasy.</p> <p>Superstitions, beliefs, religion</p> <ul style="list-style-type: none"> <li>• The professor has perfected a mummification process – it is so good that often families dress the deceased and display them at home.</li> <li>• Consuelo (Eva's mother) has sex with the gardener, which cures him of his snakebite.</li> <li>• Eva knows the recipe for Universal Matter.</li> <li>• Eva's madrina eventually goes mad after giving birth to a deformed baby with two heads, one black, one white.</li> <li>• Aunt Burgel's aphrodisiac stew, which can make everyone better/happier.</li> <li>• The description of the missionary at the start, e.g. words such as 'opalescent' and 'reverberating light', and the description of the Palace of the Poor, which has become invisible and entered another dimension.</li> </ul> <p>The challenging lifestyle</p> <ul style="list-style-type: none"> <li>• Magical realism employs sharply-etched realism in representing ordinary events and descriptive details, e.g. the description of Consuelo growing up scorched by the sun, poorly nourished on yucca and fish, infested with parasites, bitten by mosquitoes, and free as a bird.</li> </ul> <p>The vastness of the landscape</p> <ul style="list-style-type: none"> <li>• When Eva is told stories by Consuelo, she says that when Consuelo talked about the past, or told her stories, the room filled with light; the walls dissolved to reveal incredible landscapes, palaces crowded with unimaginable objects and faraway countries. Also, references to being reduced to the size of an ant to experience the universe from smallness, or wings to see the universe from the heavens.</li> </ul>

Question number	Indicative content
6(a)	<p><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b></p> <p>Students may refer to the following in their answers.</p> <p>The book has elements that could be described as dramatic but it also has elements of humour.</p> <p>Elements that can be construed as dramatic are as follows.</p> <ul style="list-style-type: none"> <li>• There is a clear, dramatic representation of the political and social issues of the country at the time.</li> <li>• The background to the novel is full of dramatic tension: the novel is set during the years of violence in Colombia when martial law and censorship were everyday occurrences.</li> <li>• Additionally, the scenes depicting the cockfight are full of tension, which has a dramatic impact on the reader.</li> </ul> <p>Elements that are more characteristic of a comedy:</p> <ul style="list-style-type: none"> <li>• The Colonel has a very particular sense of humour that is not necessarily shared by his wife, e.g. the Colonel compares his wife to the man on the Quaker Oats packet.</li> <li>• The Colonel uses humour to protect his cockerel; he says that it is not good to look at it for too long: 'Los gallos se gastan de tanto mirarlos'.</li> <li>• There is comedy and humour in the way in which the Colonel deals with the harsh reality in which he lives. He refuses to accept reality the way it is, e.g. when the Colonel's wife comments on his looks he says he is getting ready to be sold; apparently a clarinet company has already made an offer for his body.</li> <li>• Throughout the story, the Doctor makes comments that have a comic value and which add to the description of the current situation of the characters, e.g. when the Colonel's wife offers him a coffee he declines, saying he forbids her to try to poison him, also when asked by the Colonel about how he is, the Doctor says that he feels he needs to see a doctor. These comments are subtle but fill the story with irony and a dark sense of humour.</li> </ul>

Question number	Indicative content
6(b)	<p data-bbox="435 197 1367 260"><b>El coronel no tiene quien le escriba – Gabriel García Márquez</b> Students may refer to the following in their answers.</p> <ul data-bbox="435 289 1367 1541" style="list-style-type: none"> <li data-bbox="435 289 1367 386">• The stylistic techniques and language used by García Márquez in the book help the reader to better appreciate the characters and their feelings.</li> <li data-bbox="435 392 1367 512">• The story is written in third-person narrative, which not only offers the reader a description of the events that happen in the story but also offers an insight into all of the characters' feelings and thoughts. This allows the reader to empathise with them.</li> <li data-bbox="435 518 1367 638">• The language is succinct and unusual, describing not just an action but the attitude and emotions beyond it, e.g. he uses phrases such as 'he was determined to lose' and 'she was chewing prayers' to create a striking image for the reader.</li> <li data-bbox="435 644 1367 827">• Language is used to present contrasts, e.g. expressions such as 'sudor helado', 'dolor sordo', 'somos huérfanos de nuestro hijo', 'había recobrado su densidad, su peso humano. En la cama era un vacío' etc. This contrast helps the reader to understand the duality in the feelings and emotions that the characters experience.</li> <li data-bbox="435 833 1367 995">• The descriptions of the characters are very physical and unsentimental. They give a clue to personality. The wife is 'una mujer construida apenas en cartílagos blancos sobre una espina dorsal arqueada e inflexible'. Don Sabas has 'una tristeza de sapo en los ojos'.</li> <li data-bbox="435 1001 1367 1079">• The clock and the curfew are metaphors for the colonel's endless waiting. His life is passing by but for him time has stopped until he receives his pension.</li> <li data-bbox="435 1085 1367 1205">• Putrefaction is used as a metaphor for the colonel's stagnant life. He feels as though he is rotting from the inside as he waits for his pension. He is aware of 'la flora de sus vísceras', and 'la sensación de que nacían hongos y lirios venenosos en sus tripas'.</li> <li data-bbox="435 1211 1367 1394">• The heat and humidity are repeatedly described, emphasising the suffocating situation in which the colonel and his wife are trapped. The very fabric of their environment is being undermined by the heat and the rain: 'El betún de las calles empezaba a fundirse con el calor', 'El pueblo se hundió en el diluvio'.</li> <li data-bbox="435 1400 1367 1541">• Apart from the title 'colonel', the main characters have no names. This suggests not only their insignificance to the government but also that they are representative of many other people existing in a similar position.</li> </ul>

Question number	Indicative content
7(a)	<p data-bbox="451 201 829 226"><b>El túnel – Ernesto Sábato</b></p> <p data-bbox="451 233 1154 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1321 327">Ernesto Sábato makes use of time in <i>El túnel</i> in different ways to tell the story.</p> <ul data-bbox="451 363 1341 1129" style="list-style-type: none"> <li data-bbox="451 363 1341 520">• The story starts at the end – telling us about the murder, which is the key event; the whole story focuses on what happened leading up to the murder, and how or why, rather than the murder itself, and this creates tension throughout the story.</li> <li data-bbox="451 527 1341 684">• This technique allows us to focus on the psychological process rather than on the event or the culmination of events, e.g. wanting to find her (but we know he does as he already tells us) and waiting for the letter (he already tells us it has arrived).</li> <li data-bbox="451 690 1341 873">• Castel mixes chronology at times – sometimes (as above) he tells us things that will happen before they do but later he confuses or forgets things. This shows his psychological state is changing and perhaps even breaking down, e.g. Mimí (at the estancia) says something, that he later remembers happened at a different time.</li> <li data-bbox="451 879 1341 999">• Towards the end, mainly at the estancia, he mentions or remembers things that have happened already, e.g. the chauffeur said something in the car on the way to the estancia.</li> <li data-bbox="451 1005 1341 1129">• On the cliff top with María, he says that they were ‘for a long time outside of time’; usually their moments are fleeting but this is the opposite. This provides an insight into his emotional state of mind.</li> </ul>

Question number	Indicative content
7(b)	<p data-bbox="451 201 829 222"><b>El túnel – Ernesto Sábato</b></p> <p data-bbox="451 233 1292 359">Students may refer to the following in their answers: Sábato starts the novel by telling the end of the story. This stylistic technique, among others, is of great importance in the success of the story.</p> <ul data-bbox="451 401 1328 936" style="list-style-type: none"> <li data-bbox="451 401 1263 485">• By telling us the end, Sábato focuses not so much on the outcome of the story – the murder – but rather on the psychological development of character.</li> <li data-bbox="451 495 1300 579">• Similarly, through the use of time being reversed – he often tells us something happened then leads into it – Sábato can focus on the causes rather than the effects.</li> <li data-bbox="451 590 1325 653">• Through this technique, Sábato can talk to the reader directly and give deeper insight and explanations.</li> <li data-bbox="451 663 1263 684">• There are many examples of his doubts, building tension.</li> <li data-bbox="451 695 1292 747">• Castel’s dreams seem to imply that he is suffering a lack or loss of control.</li> <li data-bbox="451 758 1308 842">• Pretence features prominently, e.g. María pretending to love Allende (which Castel believes he has worked out through analysis), Mimí pretending to be indignant.</li> <li data-bbox="451 852 1328 936">• There are references to Freud and psychoanalysis – especially Castel’s psychoanalyst friend – and when Hunter is talking about his detective story.</li> </ul>

Question number	Indicative content
8(a)	<p data-bbox="451 201 889 226"><b>Ficciones – Jorge Luis Borges</b></p> <p data-bbox="451 233 1157 258">Students may refer to the following in their answers:</p> <p data-bbox="451 296 1308 384">Borges makes uses of religion as a plot device in his stories, either by questioning key issues or by referring to key elements of it.</p> <ul data-bbox="451 422 1344 1350" style="list-style-type: none"> <li data-bbox="451 422 1344 510">• Borges presents the possibility of a world without God, which was imagined by a secret society and eventually becomes reality in Tlön, Uqbar, Orbis Tertius.</li> <li data-bbox="451 520 1344 674">• By trying to explain the chaos of the universe and the issues about fate as the result of a lottery played by omnipotent invisible beings, Borges explores how the forces above men work or fail to work, e.g. in 'La biblioteca de Babel' and 'La lotería de Babilonia'.</li> <li data-bbox="451 684 1344 837">• There is an innate desire of men to find design and patterns in the reality they perceive, which in turn implies the existence of a superior being who is in control of this design, e.g. in 'La biblioteca de Babel' the librarians are searching for order among the chaos of the words in the books.</li> <li data-bbox="451 848 1344 1062">• Borges takes the controlling element of religion to show how people are happy to live under certain rules, beyond their control and therefore beyond their responsibility, e.g. this is represented by the changing rules for the lottery producing a more chaotic, yet content atmosphere, because people are happy for The Company to be in control in 'La lotería de Babilonia'.</li> <li data-bbox="451 1073 1344 1192">• Several stories deal with men's desire to control their lives even though they are already written in a book of God that cannot be changed, e.g. in 'El muerto', 'Análisis de La muerte y la brújula', 'Las ruinas circulares', 'El Golem' and 'Ajedrez'.</li> <li data-bbox="451 1203 1344 1350">• There are elements of different religions in Borges' representation of a micro-universe, i.e. Judaism, Islam and Hinduism, e.g. 'Tres versiones de Judas', 'El acercamiento a Almotásim', 'Borges ficciones', 'La muerte y la brújula' and 'Las ruinas circulares'.</li> </ul>

Question number	Indicative content
8(b)	<p data-bbox="451 201 889 226"><b>Ficciones – Jorge Luis Borges</b></p> <p data-bbox="451 233 1157 258">Students may refer to the following in their answers:</p> <p data-bbox="451 296 1320 354">Reality is a concept that is dealt with in different ways in Borges' stories.</p> <ul data-bbox="451 392 1341 1098" style="list-style-type: none"> <li data-bbox="451 392 1341 548">• Borges suggests that the way we see things is determined not by the things themselves but by our mental categories, i.e. we never really see 'reality' – we categorise it into things we can cope with. This is best exemplified in Tlon, Uqbar, Orbis Tertius.</li> <li data-bbox="451 554 1341 642">• Creating new works of art is, in fact, creating new reality, e.g. this is the underlying reason that motivates Pierre Menard to re-write El Quijote.</li> <li data-bbox="451 648 1341 772">• There is a constant quest to find out what is real and what is not, e.g. the wizard in 'Las ruinas circulares' realises that he is insubstantial and unreal too as he is immune to fire, like his son.</li> <li data-bbox="451 779 1341 1098">• In 'Funes el memorioso', as in other stories, Borges uses a factual technique (i.e. interview) to tell a story, rather than fiction. This also represents his belief that reality is merely how we perceive things, but actually there is no reality as such, just a collection of individual and collective perceptions. It shows that when we think, we are being selective about what we perceive, re-arranging, organising it, and that is what we believe reality to be. Funes, however, cannot think – only remember, so he sees all memory, all of reality as it is, but cannot arrange or organise it. Thus, it is chaotic to him.</li> </ul>

Question number	Indicative content
9(a)	<p data-bbox="451 201 1182 258"><b>La casa de Bernarda Alba - Federico García Lorca</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1279 394">La casa de Bernarda Alba is a play dominated by female characters and portrays how women face gender inequality in different ways.</p> <ul data-bbox="451 432 1338 1612" style="list-style-type: none"> <li data-bbox="451 432 1338 583">• Bernarda is a domineering character who is obsessed with purity, therefore her traditional view is that women should not interact with men at all outside of marriage. This shows how the differences between genders were enforced even by women.</li> <li data-bbox="451 590 1338 779">• When Magdalena curses women and maintains that she will not get married, Bernarda insists on what is expected of women and men: 'hilo y aguja para las hembras. Látigo y mula para el varón'. This demonstrates the social expectation of women staying at home embroidering while men worked the land.</li> <li data-bbox="451 785 1338 1037">• Some women, such as Martirio and Adela, were clearly against this ideal, but were forced to follow it. For example, Martirio spitefully hides Pepe's portrait belonging to Angustias out of frustration and her enforced sexual repression, while Adela shows her rebellion by wearing the green dress to spite her mother and proclaim her personal liberty, and later breaks Bernarda's stick, the symbol of her authority over her daughters.</li> <li data-bbox="451 1043 1338 1194">• Men are seen as an alien concept for women, who are scared of them, e.g. Martirio confesses that it is best never to see a man and thanks God that she is ugly and weak so men stay away from her. This concept shows how some women feel inferior to men and do not feel equipped to face them.</li> <li data-bbox="451 1201 1338 1423">• Happiness in married life is not an expectation, in fact the opposite is true. La Poncia explains to Bernarda's daughters that a fortnight after the wedding, men change the bed for the dining table, and then for the bar and if the wife is not happy with it, she has to stay home crying in a corner. This emphasises what little importance was given to the emotional wellbeing of women even by other women.</li> <li data-bbox="451 1430 1338 1612">• Being born a woman is seen as a punishment compared to the easy and complacent life men have, e.g. when la Poncia talks about her son visiting an apparent prostitute, Adela says men are entitled to those things and should be forgiven, to which Amelia replies that being born a woman is the worst punishment.</li> </ul>

Question number	Indicative content
9(b)	<p data-bbox="451 205 1187 233"><b>La casa de Bernarda Alba – Federico García Lorca</b></p> <p data-bbox="451 243 1159 275">Students may refer to the following in their answers:</p> <p data-bbox="451 312 1317 447">In Lorquian imagery, water represents the life force. Pools, wells and fountains are imprisoned water where the life force is repressed, whereas rivers and the sea represent free-flowing water where the life force can be fulfilled.</p> <p data-bbox="451 485 1287 548">It can be argued that water has a positive connotation, for the following reasons:</p> <ul data-bbox="451 583 1325 898" style="list-style-type: none"> <li data-bbox="451 583 1325 674">• María Josefa, Bernarda’s mother, continuously refers to water symbolising freedom, e.g. she wants to get married by the seaside.</li> <li data-bbox="451 680 1325 804">• Given the unbearably hot weather, water in the form of rain represents hope that the terrible things that are happening in the house may come to an end, e.g. Martirio wishes for November to come so the rain can start.</li> <li data-bbox="451 810 1325 898">• La Poncia sees water as a way of escaping the difficult life at Bernarda’s house; she wishes she could cross the sea and leave that house of war.</li> </ul> <p data-bbox="451 909 1297 972">It can be argued that water has a negative connotation, for the following reasons:</p> <ul data-bbox="451 1008 1317 1581" style="list-style-type: none"> <li data-bbox="451 1008 1317 1131">• Water is used by Bernarda to describe how the town is full of negative things that may destroy one’s life. For example, Bernarda says that the town is full of wells and that people need to be careful not to poison themselves with that water.</li> <li data-bbox="451 1138 1317 1325">• La Poncia uses water references to describe how Bernarda is unable to control everything in her daughters’ lives. For example, la Poncia says that it is best to turn one’s back to the sea when it cannot be controlled and she also says that there is a storm in each of Bernarda’s daughters’ bedrooms emphasising the troubles they are going through.</li> <li data-bbox="451 1331 1317 1419">• Water can also be a cause of death as Adela points out when arguing with Martirio over Pepe el Romano; she says that whoever has to drown will drown.</li> <li data-bbox="451 1425 1317 1581">• Water imagery reflects the sexual frustration Adela is suffering, and how she is afraid of losing the one she loves, e.g. she says that she wakes up thirsty and has to get up to go and drink water and this refers to her encounters at night with Pepe.</li> </ul>

Question number	Indicative content
10(a)	<p data-bbox="448 197 1049 226"><b>La casa de los espíritus – Isabel Allende</b></p> <p data-bbox="448 228 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="448 296 1317 359">It can be argued that the story has a happy ending. Some of the reasons to support this are:</p> <ul data-bbox="448 396 1333 1129" style="list-style-type: none"> <li data-bbox="448 396 1321 552">• Alba is returned from her detention by Esteban García – this can be viewed as a happy ending, however she is also pregnant. This baby could be by Miguel, whom she loved, or by one of the men who raped her during her detention. Thus, the ending is left very much undecided.</li> <li data-bbox="448 554 1333 772">• Politically, the ending can be viewed as happy. Alba is a staunch supporter of the socialist revolution. Alba’s views also prevail in the retrospective commentary of Esteban Trueba, who slowly comes to accept his granddaughter’s position. The fact that Alba survived, symbolises the hope for the country (and, by extension, Allende’s native Chile) and for a democratic future.</li> <li data-bbox="448 774 1328 930">• After helping Alba write her memoir, Esteban Trueba dies in her arms, accompanied by the spirit of Clara, the woman he loves; he is smiling, having avoided Férula's prophecy that he will die like a dog – consequently a happier ending than perhaps he expected.</li> <li data-bbox="448 932 1305 1035">• The reunion between Alba and Esteban helps to dissolve the rage that has plagued him his entire life – thus a happy ending.</li> <li data-bbox="448 1037 1312 1129">• Alba explains that she will not seek vengeance on those who have injured her, suggesting a hope that one day the human cycle of hate and revenge can be broken.</li> </ul> <p data-bbox="448 1134 1281 1197">It can be argued that the story has a sad ending. Some of the reasons to support this are:</p> <ul data-bbox="448 1234 1341 1421" style="list-style-type: none"> <li data-bbox="448 1234 1341 1421">• Every action in the House of the Spirits comes back to haunt or help the characters; the ending is therefore like 'karma' and is appropriate to the various characters in the book, e.g. Esteban is nasty to many people and ends up estranged from his family and with a body that is shrinking (as cursed and predicted by his sister Ferula earlier).</li> </ul>

Question number	Indicative content
<b>10(a)</b> <b>continued</b>	<ul style="list-style-type: none"> <li>• This ambiguity and potentially negative ending, set against an otherwise happy ending, reflects the theme that pervades the whole book – that of cause and effect, action and reaction. It is Esteban Trueba’s action of raping the peasant girl Pancha that leads to his illegitimate grandson Esteban García. Esteban García’s hatred for his grandfather is reflected back on Alba (who is the legitimate grandchild) and so he exacts revenge on her, despite her innocence in the whole thing.</li> <li>• Another way of viewing the ending is from the female vs male perspective. The book is very much about the oppression of women by men, but also their power and strength. Alba is ‘saved’ by Tránsito (the female prostitute/lady who runs the brothel and who owes Esteban a favour) – this proves female strength/power. However, the fact that Alba is potentially pregnant by an unknown soldier who raped her during her detention sours this victory in favour of the male domination of women.</li> </ul>

Question number	Indicative content
10(b)	<p data-bbox="448 197 1049 226"><b>La casa de los espíritus – Isabel Allende</b></p> <p data-bbox="448 228 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="448 296 1247 359">Allende uses first and third person narratives, which have a significant effect on the work.</p> <ul data-bbox="448 396 1333 1003" style="list-style-type: none"> <li data-bbox="448 396 1333 617">• We find out during the novel that the first-person account is given by Esteban Trueba, who is narrating the story from a point 50 years after the first actions take place and that the third person account is by his granddaughter, Alba. Her narration is more omniscient, being in the third person, and she is named only at the end of the novel. This literary device offers the opportunity of different perspectives on the story.</li> <li data-bbox="448 619 1333 779">• The shift between narrators consequently creates a shift in times, in turn creating temporal twists, and an anachronistic story. This complicated movement back and forth in time is typical of magic realism and allows the reader fresh perspectives on the development of the story.</li> <li data-bbox="448 781 1333 905">• The double narration allows the reader more insight into the story and the family as a whole. Esteban’s is the personal, first-hand narration, while Alba’s is based on what she has discovered in journals, etc.</li> <li data-bbox="448 907 1333 1003">• The two work well together so that we have an unbiased story overall, whereas if we had only one or the other, then we could not be sure that we had a wholly truthful story.</li> </ul>

Question number	Indicative content
11(a)	<p><b>Modelos de mujer – Almudena Grandes</b></p> <p>Students may refer to the following in their answers: Grandes exemplifies the situation of women in Spain through her short stories.</p> <ul style="list-style-type: none"> <li>• Grandes chooses to depict her characters in a controversial way: fat, ugly, rejected by their own mother.</li> <li>• All of the women reach a point where they feel comfortable with their own body and personal situation, as they decide to take control over their own lives.</li> <li>• The characters come from different generations, which can exemplify the evolution of the situation of women in Spain in the 20th century.</li> <li>• There are contrasts between an ideal of physical appearance and the typical Spanish woman who ends up wishing for the same, e.g. Lola and Eva in 'Modelos de mujer'.</li> <li>• The role of women as mothers is explored from different perspectives, e.g. Carmen y Piedad en 'La buena hija' and Marianne's mother in 'Amor de madre'.</li> </ul>
11(b)	<p><b>Modelos de mujer – Almudena Grandes</b></p> <p>Students may refer to the following in their answers: The narrative style chosen by Grandes allows the reader to know the thoughts and desires of the characters.</p> <ul style="list-style-type: none"> <li>• The author decides to write in the first person. This allows the reader to know the stories from the point of view of the main characters as well as their thoughts and motivations.</li> <li>• There are examples of mental conversations that show the inner conflicts of some characters, e.g. Queti in 'Los ojos rotos'.</li> <li>• The author makes use of music and poems to reiterate the feelings and desires of the characters, e.g. the song in the balcony in 'El vocabulario de los balcones' and the poem sent to Paula by Eugenio in 'La buena hija'. In 'El vocabulario de los balcones' we read: 'Algunas tardes, el eco melancólico, antiguo, de aquella canción que le gustaba tanto, me advertía de la presencia antes aunque la sombra de su figura escurrida y triste, tan larga y, sin embargo, tan extrañamente desamparada'. This reveals the emotional response of the character to the sound of the song.</li> </ul>

Question number	Indicative content
12(a)	<p data-bbox="451 201 797 226"><b>Nada – Carmen Laforet</b></p> <p data-bbox="451 233 1154 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1312 359">Andrea’s life in Barcelona takes place a couple of years after the end of the Civil War.</p> <p data-bbox="451 396 1252 422">It could be argued that this had a decisive effect on her life:</p> <ul data-bbox="451 459 1336 842" style="list-style-type: none"> <li data-bbox="451 459 1336 585">• The financial situation of Andrea’s family reflects the restrictions many people were suffering at the time, e.g. lack of food and unemployment. This contributes to the unhappiness experienced in Andrea’s house.</li> <li data-bbox="451 590 1336 716">• Owing to the lack of money, and in order to have access to textbooks and dictionaries, Andrea becomes dependent on the support offered by her classmates; this is the context in which her close friendships are formed, which is positive for her.</li> <li data-bbox="451 720 1336 842">• There are unresolved issues between Juan and Román that date back to the war days. This has a significant effect on the whole family as there are constant arguments and abuse. This is the main reason why Andrea feels trapped in her family.</li> </ul> <p data-bbox="451 846 1336 909">It may also be argued that, even though these events have an effect on Andrea’s life, they are not as decisive as others such as:</p> <ul data-bbox="451 947 1336 1362" style="list-style-type: none"> <li data-bbox="451 947 1336 1031">• Andrea’s personality, she is quiet and is not aggressive or extroverted. This makes her keep her feelings to herself and become an observer of the situation.</li> <li data-bbox="451 1035 1336 1199">• Ramón’s actions have a greater effect on Andrea’s life as he poses a threat to her friendship with Ena, which she values very highly. This leads to a lot of uncertainty in Andrea’s life, e.g. she has to make new friends when Ena becomes closer to Román.</li> <li data-bbox="451 1203 1336 1362">• Ena’s family shows Andrea a completely different lifestyle and ultimately offers her a way of escaping from her difficult life, e.g. Andrea spends most of her evenings at their home and is invited to live with them in Madrid. This relationship has a great effect on Andrea’s life.</li> </ul>

Question number	Indicative content
12(b)	<p><b>Nada – Carmen Laforet</b> Students may refer to the following in their answers:</p> <p>The narrative techniques used in the text allow the reader to feel empathy with Andrea.</p> <p>Use of descriptions and imagery</p> <ul style="list-style-type: none"> <li>• The descriptions of the city, its buildings and neighbourhoods allow the reader to be familiar with the context in which the events take place.</li> <li>• The author presents a contrast between dark and violent images, e.g. the house itself, the suicide, the fights between Gloria and Juan, are contrasted with images of water, which represent cleansing and optimism, e.g. the rain following the argument between Ena, Román and Andrea that represents the restoration of Ena and Andrea’s friendship. This contrast helps the reader to understand the mood Andrea is in because of her circumstances and surroundings.</li> </ul> <p>Use of dialogues</p> <ul style="list-style-type: none"> <li>• Some of the characters, such as Gloria and Ena’s mother, resort to long confessions to Andrea in order to expose their thoughts and feelings. This allows the reader to have a deep understanding of the other characters, through Andrea’s eyes.</li> <li>• The author uses dialogues that resemble a play script to break the tone of the narration and make the readers feel as if they were witnessing the scene.</li> </ul> <p>Choice of language</p> <ul style="list-style-type: none"> <li>• The author uses Catalan words, such as ‘drapaire, pobreta, nen, noi’. This makes the reader feel closer to the culture and atmosphere in Barcelona.</li> <li>• The author uses a variety of registers, depending on the characters, e.g. very colloquial for Ena and Gloria, and more cultured for other sectors of the society such as Ena and Pons’ family. This allows the reader to experience the situations Andrea went through with great realism.</li> </ul>

Question number	Indicative content
13(a)	<p data-bbox="451 201 1008 222"><b>Primera memoria – Ana María Matute</b></p> <p data-bbox="451 233 1154 254">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1312 390">The different experiences of Borja and Matia, as they move from childhood to adolescence, serve to illustrate gender inequality in the novel.</p> <ul data-bbox="451 432 1341 1356" style="list-style-type: none"> <li data-bbox="451 432 1341 621">• As he becomes an adult, Borja will be expected to take over as head of the family. There is mention of him inheriting all of his grandmother’s property, land and money. However, Matia is expected to marry a rich man who will take care of her. Despite the fact that Borja and Matia are cousins there is clear inequality in how they are treated within the family.</li> <li data-bbox="451 625 1341 936">• As they get a little older, more restrictions are placed on Matia while Borja has more freedom. In the house, after meals, a new regime of an enforced siesta is introduced. Matia is sometimes taken up to Tía Emilia’s room, which she hates. One particular afternoon in her aunt’s room she describes being suffocated by both the heat and her aunt’s perfume. At the same time, Borja is enjoying his freedom with his friends at the orange grove. This clearly demonstrates how growing up creates certain freedoms and restrictions, dependent on whether you are male or female.</li> <li data-bbox="451 940 1341 1129">• Matia is heavily influenced by Borja in the first part of the novel. Borja dominates her and Matia follows him, and imitates his behaviour and actions. Matia’s growing independence is crushed. She says at one point ‘Borja me tenía sujeta con una cadena y me llevaba trás él, como un fantástico titiritero’.</li> <li data-bbox="451 1134 1341 1356">• Later on in the novel, Matia begins to make decisions and develop friendships without Borja. This situation is not tolerated by Borja and he tries to regain his control by blackmailing Matia and also via his final act of falsely accusing Manuel of stealing the grandmother’s money. Matia’s silence – not contradicting Borja’s accusations – can also be seen as a reflection of society’s expectations of the different genders.</li> </ul>

Question number	Indicative content
13(b)	<p data-bbox="451 201 1008 226"><b>Primera memoria – Ana María Matute</b></p> <p data-bbox="451 233 1154 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1382 359">The way in which the grandmother behaves gives an indication of the demands and difficulties created by the society of the time.</p> <ul data-bbox="451 396 1422 1388" style="list-style-type: none"> <li data-bbox="451 396 1422 522">• The grandmother’s husband has died. In the absence of a patriarch in her family, the grandmother assumes the role of a matriarch. This is expected by society and deemed necessary in order to maintain control and protect the family’s name and status.</li> <li data-bbox="451 529 1422 682">• Throughout the novel there is mention of the control that the grandmother exerts within her home. She closely monitors the movements of the children and she controls the lives of her servant Antonia and her son Lauro. There is a strict code of behaviour expected by the society of the time.</li> <li data-bbox="451 688 1422 842">• When events occur that threaten the good name of her family she maintains a silence to keep them hidden, e.g. she knows about Borja being the illegitimate child of Jorge de San Mayor but remains quiet about it. Equally, she ignores the fact that Borja is stealing money from her.</li> <li data-bbox="451 848 1422 1037">• The grandmother’s desire for control reaches beyond her home. Using binoculars, she obsessively spies on her neighbours who live in the <i>declive</i> behind her house. She monitors what is happening around her. Her actions suggest a deep distrust of other people, which reflects the fact that there is a war taking place with two opposing sides in the struggle.</li> <li data-bbox="451 1043 1422 1232">• The grandmother is concerned with outward appearances. She leads her household to the Santa María for a church service to celebrate the victories of the nationalist troops. A family of their status in the village would be expected to be present. She is also obsessed with Matias’ looks and appearances in order to find a rich husband with a high social standing.</li> <li data-bbox="451 1239 1422 1388">• The grandmother is careful to cultivate social connections with prominent members of society. The parish priest is often at her home having a drink. She also holds a dinner party to which members of the clergy and the doctor and his son are invited. After the church service, she socialises with the mayor and his wife.</li> </ul>

Question number	Indicative content
14(a)	<p data-bbox="451 201 1369 264"><b>Réquiem por un campesino español - Ramón J. Sender</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1369 464">The story presents a clear depiction of the time just before and at the beginning of the Civil War, e.g. rural poverty because of the issues with ownership of the land, rising of the peasants and people in the town, links between the church and the owners of the land, lack of support from the church for poor people.</p> <ul data-bbox="451 495 1369 1335" style="list-style-type: none"> <li>• Mosén Millán represents the Spanish church and is a key element in the rising of Don Valeriano to power, replacing the existing government. This leads to a series of terror attacks on the population and a dictatorship by Don Valeriano, who represents Franco.</li> <li>• The hypocrisy of the Church is revealed by Mosén Millán's conversation with Paco after the visit to the caves.</li> <li>• Don Valeriano represents a nationalist commander (Franco?) and under his government, the town is scared, people who were important members of the society start fearing for their lives, e.g. the shoemaker, the doctor and La Jerónima.</li> <li>• The shoemaker represents the free thinkers who have no place in Spain in the dictatorship and is, therefore, murdered.</li> <li>• The doctor represents science and given that it can question both religion and the attacks to the population by the government, he is put in jail.</li> <li>• La Jerónima represents all the traditions and superstitions that were a key part of the Spanish culture before the Civil War and which were abandoned and prohibited during it, e.g. local languages are banned.</li> <li>• Don Valeriano and Don Gumersindo represent the traditional ownership of the land, which perpetuates poverty among the peasants.</li> <li>• Finally, Paco represents the Spanish people and his political tendencies show elements of the Republican ideals.</li> </ul>

Question number	Indicative content
14(b)	<p data-bbox="451 201 1385 264"><b>Réquiem por un campesino español - Ramón J. Sender</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1385 359">There are several episodes in the story that illustrate the theme of betrayal.</p> <ul data-bbox="451 390 1385 1398" style="list-style-type: none"> <li data-bbox="451 390 1385 684">• After the visit to the caves, Paco airs his social concerns about the poor as he walks home with Mosén Millán. The priest's refusal to acknowledge any sense of social responsibility towards the poor, e.g. when he says 'Cuando Dios permite la pobreza y el dolor – dijo – es por algo' leads to Paco's disillusionment with the Church and his subsequent involvement with local politics and his election as councillor. Mosén Millán represents the Church and therefore represents the Church's betrayal of its social responsibility.</li> <li data-bbox="451 695 1385 989">• After Paco's interview with Don Valeriano and his assertion that there must be political change in the village, the Civil Guard are sent away and Don Gumersindo disappears to the capital. Shortly afterwards, the fascist thugs descend on the village and the campaign of arbitrary killings and the reign of terror begins. This represents a clear betrayal of the principles of democracy by the rich, represented by Don Valeriano, Don Gumersindo and Señor Cástulo, e.g. 'Y Don Valeriano se lamentaba de lo que sucedía y al mismo tiempo empujaba a los señoritos a matar más gente'.</li> <li data-bbox="451 999 1385 1251">• When Paco goes into hiding and Mosén Millán is interrogated by the 'centurión' he agrees to reveal Paco's hiding place on the understanding that they could judge Paco and imprison him if found guilty but nothing more. 'El centurión de la expresión bondadosa prometió.' This is deliberate hypocrisy and betrayal as it becomes clear from what happens subsequently that the fascists planned to execute Paco immediately without a fair trial.</li> <li data-bbox="451 1262 1385 1398">• Just before his execution, Paco accuses Mosén Millán of betrayal and the priest's only response is to tell Paco that he too has been betrayed: 'Me han engañado a mí también. ¿Qué puedo hacer yo?'</li> </ul>

Question number	Indicative content
15(a)	<p data-bbox="451 201 1019 226"><b>Diarios de motocicleta – Walter Salles</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1260 394">The film helps us to understand the social situation of indigenous groups in Latin America by exemplifying some of the most significant social issues they are facing.</p> <ul data-bbox="451 432 1284 1073" style="list-style-type: none"> <li data-bbox="451 432 1260 552">• Natives vs Spaniards: the boy guide in Cuzco talks negatively about Spaniards when comparing them to the Incas. This shows the feelings of native people towards colonisation.</li> <li data-bbox="451 558 1260 657">• Poverty: the local inhabitants in Cuzco say there used to be money and work but now there is none so they are struggling.</li> <li data-bbox="451 663 1273 751">• Abuse from landowners: a farmer on the road talks about being evicted from his land after he has got the crops growing well for the owner.</li> <li data-bbox="451 758 1240 846">• Ernesto mentions when they are in the Andes that they come across more and more people who are homeless. This reflects the inequality in the ownership of the land.</li> <li data-bbox="451 852 1284 972">• Persecution: the couple in the Atacama who are running away from police after being evicted from their land. Natives who embrace ideologies that reject oppression are persecuted.</li> <li data-bbox="451 978 1235 1073">• Unemployment: all the people, especially the men, are looking for work at the mine. This is a dangerous, underpaid job that is the only option for them.</li> </ul>

Question number	Indicative content
15(b)	<p data-bbox="448 197 1016 226"><b>Diarios de motocicleta – Walter Salles</b></p> <p data-bbox="448 228 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="448 296 1214 359">The director uses various stylistic techniques to show the evolution of Ernesto’s characters.</p> <ul data-bbox="448 396 1341 1163" style="list-style-type: none"> <li data-bbox="448 396 1341 583">• Landscape shots, e.g. Lago Frías and Machu Picchu, show the overwhelming feelings that Ernesto had and how they were pivotal moments in his evolution. At Lago Frías, he suggests creating a clinic there for all local people to come to, and at Machu Picchu he discusses what would have happened without the invaders and what could happen with guns and rebellion.</li> <li data-bbox="448 590 1341 743">• During the visit to Machu Picchu there are silences that show how deeply Ernesto is reflecting about what happened during the colonisation. There are also several long shots of Ernesto thinking and writing, and his narration about what could have been concludes with a negative comparison with Lima.</li> <li data-bbox="448 749 1341 869">• The shot of the couple in the Atacama by firelight is haunting and shows how personal and meaningful this was for Ernesto. The filming is in the pitch black, with just the flames flickering on their faces.</li> <li data-bbox="448 875 1341 938">• Diary excerpts as a form of narration allow the viewer to see how his thoughts are changing.</li> <li data-bbox="448 945 1341 1064">• Comedic moments, e.g. crashing the bike, become less and less throughout the film. The increasing seriousness reflects how disturbed Ernesto becomes about the reality in Latin America.</li> <li data-bbox="448 1071 1341 1163">• Flashbacks to places and people they have seen pinpoint key moments in his evolution, e.g. when Ernesto is reading the book that Dr Pesce gave him about revolution.</li> </ul>

Question number	Indicative content
16(a)	<p data-bbox="451 201 1157 258"><b>El laberinto del fauno – Guillermo del Toro</b> Students may refer to the following in their answers.</p> <p data-bbox="451 302 1281 401">The way women are portrayed in the film gives us an insight into the different roles women were expected to play in the society of the time and examine how attitudes were changing.</p> <ul data-bbox="451 436 1284 1287" style="list-style-type: none"> <li data-bbox="451 436 1284 636">• Women are affected by the war, concerned more with their welfare and that of their family than with love, e.g. Ofelia’s mother has remarried so that she and her daughter can be supported; in particular, she is obedient to the captain, and this shows that security and status were more important than love in certain situations.</li> <li data-bbox="451 642 1284 842">• Women portrayed as servants: in the kitchen, the women are all servants, unlike the wives of the guests who come to dinner. Mercedes is the personal assistant and head of the women staff. We can deduce that women were treated as inferior to men – to be servants and subservient either partially or completely.</li> <li data-bbox="451 848 1284 1287">• Women seen as part of the opposition: Mercedes is the only woman close to the rebels – her brother is a rebel and so is she. She is trapped between the repressive life of service to the captain and her liberal and revolutionary beliefs. The changing attitudes of younger women growing up during the war: Ofelia questions the previous generation, asking her mother why she needed to remarry. She embraces fantasy as a way out of the cruel reality in which she lives, telling her brother stories to calm him down. She is willing to sacrifice herself to defend the innocent by disobeying the faun. Ofelia represents how women were beginning to reclaim their place in the world, following many sacrifices.</li> </ul>

Question number	Indicative content
16(b)	<p data-bbox="448 197 1081 226"><b>El laberinto del fauno – Guillermo del Toro</b></p> <p data-bbox="448 226 1154 256">Students may refer to the following in their answers.</p> <p data-bbox="448 296 1260 359">The scene with the Pale Man has different elements that link reality and fantasy.</p> <ul data-bbox="448 401 1321 1146" style="list-style-type: none"> <li data-bbox="448 401 1321 495">• The banquet: the fantasy of the Pale Man’s banquet table is a parallel to the reality of that of the Captain who sits at the head of the table presiding over his guests.</li> <li data-bbox="448 501 1321 663">• Hunger: during the dinner, the Captain and his guests discuss the introduction of the ration cards that will lead to controlling how much people have to eat. The Faun warns Ofelia not to eat anything from the table, despite how much she wants to.</li> <li data-bbox="448 669 1321 800">• Greed: the Captain and his guests have plenty to eat, despite the lack of food and the need to ration. The Pale Man has a table full of fresh and varied food, but no one is allowed to touch it.</li> <li data-bbox="448 806 1321 869">• The Pale Man: he looks very similar to the Captain towards the end, drugged, scarred and stumbling about after Ofelia.</li> <li data-bbox="448 875 1321 1037">• Disobedience: Ofelia is advised by the fairies to open one of the doors and she decides to ignore them, which was the right decision. This relates to how Mercedes is secretly disobedient towards the Captain and his rules and how her disobedience pays off at the end when the rebels win.</li> <li data-bbox="448 1043 1321 1146">• Death: the piles of children’s shoes in the Pale Man’s hall is a close reference to the horrors of the fascist regimes during the war.</li> </ul>

Question number	Indicative content
17(a)	<p><b>La historia oficial – Luis Puenzo</b></p> <p>Students may refer to the following in their answers.</p> <p>During the course of the film, Alicia wakes up to the ugly realities of her life.</p> <ul style="list-style-type: none"> <li>• Initially, Alicia is disapproving of the political comments made by some of the boys at her school, e.g. she sticks firmly to the official view of history as given in her textbooks. At first, she reprimands Costa for his comments, but he makes her question what she has always accepted, e.g. he asks her whether she believes only what she reads in books. Eventually, she rewards him with an A grade for his work, revealing how she has moved closer to his way of thinking.</li> <li>• Alicia increases in independence. She is very much subordinate to her husband at the start. She has no control of what time he comes home or whether he spends time with his work colleagues or her. He was the one who organised the adoption of their daughter, while Alicia simply accepted her arrival unquestioningly. Alicia begins to assert her authority, e.g. leaving Roberto to collect their daughter while she stays out very late doing her detective work, and their roles are reversed.</li> <li>• She becomes brave, passing herself off as someone looking for a disappeared child, exploiting the friendship and support offered her by other women searching for their missing relatives. As her suspicions about her adopted daughter's parents are aroused, she begins to dare to question her husband. At first she gets little information from him, but in the later scenes, she forces him to reveal the truth about Gaby's origins.</li> <li>• Alicia is less and less accepting of the political situation. The return of her friend, Ana, sparks the quest for the truth about Gaby's origins. Alicia has been happy to live a sheltered, superficial existence, so she is shaken when Ana reveals how she has been tortured and persecuted because of her husband's political views. Ana tells Alicia about the 'disappeared' and how babies born to political prisoners were sold to respectable families. Alicia becomes increasingly aware of the political realities of Argentina, through her acquaintance with Sara, and becomes obsessed with the desire to find out whether her own daughter is one such baby.</li> <li>• Alicia becomes stronger through her quest. She moves from avoiding the truth, to making a great personal sacrifice in the name of truth. When she first becomes suspicious about where Gaby came from, she is very scared that she will lose her daughter. By the end she is strong enough to want to give her away if that is what the truth demands.</li> </ul>

Question number	Indicative content
17(b)	<p data-bbox="451 201 922 226"><b>La historia oficial – Luis Puenzo</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1349 327">The little girl, Gaby, is learning this song. It symbolises Argentina’s political troubles and also family relationships.</p> <ul data-bbox="451 333 1365 1667" style="list-style-type: none"> <li data-bbox="451 333 1365 499">• The song is a symbol for truth. The Argentina of the period is a place where the truth is forgotten. It is either deliberately hidden or conveniently ignored. Gaby manages finally to sing the whole song only at the moment when the truth of her birth is discovered.</li> <li data-bbox="451 506 1365 772">• The song is a symbol of nostalgia for the Argentina of the past. The future for Argentina is uncertain. The life that Alicia and her husband know is coming to an end as the present becomes unstable. The past is as impossible to grasp as the song is impossible to sing for most of the film. Alicia longs to return to the time before her eyes were opened by her friend Ana and her students. Eventually, she is so far away from the life she had before that she can hardly remember it.</li> <li data-bbox="451 779 1365 982">• The song is a symbol of Alicia’s investigations. Gaby sings falteringly at first and then gains confidence until she can finally sing the whole song. In the same way, her mother at first knows only fragments of Gaby’s history, but as the film progresses she learns more and more until she knows the whole story.</li> <li data-bbox="451 989 1365 1289">• The song symbolises Roberto’s desire to forget the past. For most of the film he refuses to give away any details of how he obtained Gaby as a baby. He ‘does not remember’ where she came from. He is agitated by Alicia’s ceaseless delving into the past. He does not want to remember what he has done. Given the extreme violence he uses against Alicia when she forces him to speak of the past and his dislike of Ana, it seems likely that he has many murky secrets that he would rather not remember. Perhaps he was involved in the torture of political prisoners.</li> <li data-bbox="451 1295 1365 1499">• The song is a symbol of history. Alicia is a history teacher, who thinks of history as simply the content of her history books. Her students, Ana and Benítez, make her begin to doubt what is written in the books. The protest marches and Ana’s revelations about being tortured show Alicia that the history of her country may be different to what she remembered.</li> <li data-bbox="451 1505 1365 1667">• The song symbolises the unity of Alicia’s family. Alicia, Roberto and Gaby all want the girl to be able to sing the whole song. Listening together to her finally sing it all through brings calm to the violent struggle between Alicia and Roberto. They are united again as a family as they share the song via the telephone.</li> </ul>

Question number	Indicative content
18(a)	<p data-bbox="451 201 1154 258"><b>La lengua de las mariposas – José Luis Cuerda</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1292 394">The gift given to Don Gregorio by Moncho’s parents is relevant throughout the film as it exemplifies the political stances and relationships among key characters.</p> <ul data-bbox="451 432 1341 1104" style="list-style-type: none"> <li data-bbox="451 432 1341 583">• Moncho’s parents are very grateful towards Don Gregorio for helping Moncho to change his views on schooling. This is important as it shows the contrast between the education that Ramón had, which was heavily influenced by the Church, and the education Moncho is getting within more liberal values.</li> <li data-bbox="451 590 1341 741">• The political climate brings them closer – the father and Don Gregorio share political beliefs that allow Don Gregorio to accept the suit. However, Don Avelio is a richer parent with a very different political affiliation and, significantly, Don Gregorio does not accept the gift of chickens from him.</li> <li data-bbox="451 747 1341 940">• Towards the end, it is possible to see how Moncho has to show loyalty to his family and, therefore rejection, towards his friend, Don Gregorio, e.g. Moncho is told by his mother to lie about the suit, and this demonstrates the conflict of values that the whole family has to go through, given the political situation.</li> <li data-bbox="451 947 1341 1104">• Don Gregorio stands by his political values all the time, even wearing the suit he was given by Moncho’s parents on the day he is taken with his fellow republicans. This demonstrates how betrayed he felt by this family in particular and the frustration and sadness that their accusations caused him.</li> </ul>

Question number	Indicative content
18(b)	<p data-bbox="451 201 1154 258"><b>La lengua de las mariposas – José Luis Cuerda</b> Students may refer to the following in their answers.</p> <p data-bbox="451 296 1300 394">Moncho’s education is set against a conflict between the church and science, represented by his teacher, his priest and his parents.</p> <ul data-bbox="451 432 1341 1293" style="list-style-type: none"> <li data-bbox="451 432 1341 583">• Both Don Gregorio, who represents science, and the priest, who represents the church, seek to influence Moncho. This shows how important the new generation was for both of them in either maintaining or changing the values of Spanish people.</li> <li data-bbox="451 590 1341 741">• Don Gregorio is presented as a more open and welcoming person, whereas the priest keeps his hands closed in a stronger and more powerful way. This contrasts the judgmental approach taken by the church at the time with the open-minded, liberal and generous nature of Don Gregorio.</li> <li data-bbox="451 747 1341 846">• The priest criticises the fact that Moncho can no longer recite in Latin in an attempt to blame science (Don Gregorio) for the loss of traditional values.</li> <li data-bbox="451 852 1341 1035">• The unexpected reply in Latin by Don Gregorio to the priest’s comments in Latin, <i>‘la libertad estimula el espíritu de los hombres fuertes’</i> makes it clear how he values the freedom of religion given by the Republic, as it is not compulsory to study religious education in school; this, of course, unsettles the priest.</li> <li data-bbox="451 1041 1341 1293">• The scene in the garden with Moncho and Don Gregorio resembles Adam and Eve eating from the tree of knowledge. Moncho discusses concerns about the afterlife while eating an apple and is told by Don Gregorio that there is no such thing as the hell presented by the church. This is a very clear example of how Moncho is presented with new ideas that contradict the traditional religious teaching he receives from his mother and the priest.</li> </ul>

Question number	Indicative content
19(a)	<p data-bbox="451 226 930 258"><b>La misma luna – Patricia Riggen</b></p> <p data-bbox="451 260 1157 291">Students may refer to the following in their answers.</p> <p data-bbox="451 294 1338 359">The shoes represent elements of the relationship between Carlitos and his absent mother.</p> <ul data-bbox="451 361 1338 1199" style="list-style-type: none"> <li data-bbox="451 361 1338 615">• The shoes are a link between Carlitos and his mother. She has sent the shoes for his birthday and having them is as close as he can get to having her physically with him, instead of just being a voice on the telephone. For Rosario, they are tangible proof that she is doing the right thing by being separated from him, as they show that she is providing for him. Also, for Rosario, they are a way of sending a part of herself to be with her son on his birthday.</li> <li data-bbox="451 617 1338 779">• The shoes represent the difference between the US and Mexico. They are an American make on the feet of a Mexican. They are new and expensive in comparison with the shoes worn by Carlitos’ friend. They symbolise the aspirations of those in Mexico to achieve the lifestyle of those in the US.</li> <li data-bbox="451 781 1338 942">• The shoes represent Carlitos’ character. They are new and pure, as is the boy. They are robust and strong, able to withstand the long journey and a string of disappointments. At the end of the quest for reunion, they still look as fresh as they did at the start.</li> <li data-bbox="451 945 1338 1199">• These shoes from the USA have gone to Mexico to fetch Carlitos. They carry him from his old life in Mexico to a new life in the USA. Carlitos ends up walking to find his mother and each step is taken in these shoes. It is ironic that she should have sent him the very things he needed to be able to make the long journey. They help him to run fast, away from trouble and to cover the miles between his grandmother’s home and the public telephone where he is reunited with his mother.</li> </ul>

Question number	Indicative content
19(b)	<p data-bbox="451 201 930 226"><b>La misma luna – Patricia Riggen</b></p> <p data-bbox="451 233 1157 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1333 327">The director employs several techniques effectively, to emphasise the characters’ feelings of separation and tension.</p> <ul data-bbox="451 333 1341 1293" style="list-style-type: none"> <li data-bbox="451 333 1341 489">• Parallel scenes are used successfully to show how mother and son are constantly thinking of each other, e.g. when the alarm goes off in the morning and when they are walking to the public telephone. It is ironic that they should be doing such similar things when they are physically so far apart.</li> <li data-bbox="451 495 1341 648">• Misdirection is used to trick the viewer into thinking that Rosario is talking to Carlitos in the morning, when she is actually talking to her fellow illegal immigrant. This cleverly gives the viewer an insight into Rosario’s mind: she is always thinking of her son</li> <li data-bbox="451 655 1341 808">• Repetition of this scene emphasises effectively the length of time that Rosario and her son have been apart. It is suggested to the viewer that day after day, week after week, year after year Rosario wakes up thinking of Carlitos but is unable to be with him.</li> <li data-bbox="451 814 1341 1003">• The moon is shown on many occasions, echoing the title of the film and clearly emphasising the link between mother and son. However separate they may be physically, their thoughts are always of the same thing: being reunited. They are both under the same moon, yet so far apart. It is a constant in both their lives.</li> <li data-bbox="451 1010 1341 1293">• The calendar is used to underline the passage of time. Carlitos is seen with a calendar, circling the day of their next call. He counts off his life in blocks of the seven days between calls. This reinforces how important the phone calls are to him and how much more important, therefore, is his mother. The name of each day is written on the screen at the beginning of each new scene. This serves to increase tension as the viewer is made to wonder whether Carlitos can possibly find his mother by Sunday, the day of their next telephone call.</li> </ul>

Question number	Indicative content
20(a)	<p data-bbox="451 201 1019 226"><b>Las 13 rosas – Emilio Martínez-Lázaro</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1321 327">Communication is shown through letters, propaganda and songs, and is used for expression, persuasion and control.</p> <ul data-bbox="451 333 1360 1610" style="list-style-type: none"> <li data-bbox="451 333 1360 520">• Propaganda is used as both a means of control and a way to rebel. People eat bread wrapped in nationalist propaganda in spite of warnings that it might be poisoned. It is the message that is poisonous. Valentín prints counter-propaganda leaflets and it is their distribution by the women that triggers their arrest.</li> <li data-bbox="451 527 1360 678">• The cinema shows films of Franco and the radio broadcasts nationalist messages. These are designed to persuade the population to support Franco’s regime. They have an immediate effect on Cánepa’s mother- and sister-in-law, leading them to turn him in to the authorities.</li> <li data-bbox="451 684 1360 1129">• Letters are a way of communicating the characters’ emotions and of communicating a message to the audience. Adelina’s father smuggles a poignant note to her during a prison visit. ‘Te quiero’ is all it says, but it conveys his regret at having been deceived into turning her in. The letters written during the night before the execution serve not just to communicate with loved ones, but also to send a message to the audience. The messages are personal: ‘que no te ahoguen la lágrimas’ and political: ‘Me matan por una idea injusta’, ‘que mi nombre no se borre de la historia’. The film ends with Blanca speaking the words of her letter directly to camera. The words communicate a powerful message of peace to the audience: ‘Voy a morir con la cabeza alta. Sólo te pido que quieras a todos y que no guardes nunca rencor’.</li> <li data-bbox="451 1136 1360 1255">• The truth is not always communicated. The letter that Adelina’s father reads to his troops is overly formal and his troops do not immediately understand it. The charges brought in the courtroom are false.</li> <li data-bbox="451 1262 1360 1449">• Songs are used as a means of control. An elderly couple is brutally punished for not being able to sing more than a couple of lines. The inmates of the prison have to sing the national anthem daily. The anthem is sung at public gatherings such as in the cinema. The women withhold their singing as a way of bargaining for better treatment for the children in the prison.</li> <li data-bbox="451 1455 1360 1610">• Singing communicates support and unity. The women sing the anthem of the JSU while in prison, in solitary confinement and then when in the lorry on the way to their execution. Its words are strikingly apt: ‘Quizá el camino hay que regar con sangre de la juventud’.</li> </ul>

Question number	Indicative content
20(b)	<p><b>Las 13 rosas – Emilio Martínez-Lázaro</b></p> <p>Students may refer to the following in their answers. Some figures are presented as negative only but others are presented as three dimensional with both positive and negative characteristics.</p> <ul style="list-style-type: none"> <li>• Fontenla, the interrogator is presented as overwhelmingly negative, which could be seen as a weakness of the film. He is presented as smart, with a certain persuasive charm. There is a sexual element to the way in which he tortures and humiliates Julia and Adelina. He does not like to dirty his own hands (as we see when Teo is beaten) but uses his henchman, Gaspar, to beat the prisoners. His word is not to be believed, as he had promised Adelina’s father not to hurt her. He is unsympathetic to the pleas of Julia’s family to let them see her.</li> <li>• Doña Carmen is three dimensional. At first she seems sinister and uncaring, apparently deriving pleasure from Blanca’s humiliation. It becomes clear, though, that she is not unfeeling, when she comments on the poor conditions in the overcrowded prison. She is compassionate, especially towards Blanca, giving her a headdress for mass and allowing her to play the piano for the hymns. In direct contrast to Fontenla, she allows Julia to see her family at the funeral. She rests a consoling hand on the shoulder of Virtudes and comforts Victoria. She is visibly upset as the women are driven to their execution.</li> <li>• The nationalist commander who is shot by the republicans is also characterised realistically. He is on the side of the oppressors, yet pleads for his daughter, rather than himself. He has no authority at this point, though. Authority rests with the hand that holds the gun.</li> <li>• Most of the nationalist soldiers are faceless copies of Franco, who act according to the cruel orders they are given. Even the firing squad, who are doing very normal things like sitting round a fire and smoking, unquestioningly follow orders to fire on the women. Perico is different. He commands respect and fear, yet he is very sympathetically presented as a young man in love. He stands up for Julia, when she is harangued on the bus and later delivers black-market provisions to Julia’s family. He is not brave, though, as he hides at the funeral and does not take the opportunity to even let Julia see him.</li> <li>• The authority figures of the left are portrayed as weak. They are unwilling leaders. Valentín, Cánepa, Virtudes, Carmen and Julia are authority figures for the leftists. Their authority is not backed up by fear and so is ineffective. Virtudes and Carmen cannot rouse the group of women they address at the start, the only thing Cánepa can control is his own suicide and Valentín is powerless to stop those who want to turn to more violent means of rebellion.</li> </ul>

Question number	Indicative content
21(a)	<p data-bbox="435 197 800 226"><b>Machuca – Andrés Wood</b></p> <p data-bbox="435 226 1141 256">Students may refer to the following in their answers.</p> <p data-bbox="435 296 1305 394">Gonzalo and Pedro come from very different backgrounds, but when they meet in school they develop a strong friendship which suffers because of the changing political situation in Chile.</p> <ul data-bbox="435 430 1328 1037" style="list-style-type: none"> <li data-bbox="435 430 1328 554">• The priest allows poor students to access the school, which demonstrates both kindness as well as a socialist responsibility to support the less fortunate, and this allows the development of a friendship between the two boys.</li> <li data-bbox="435 554 1328 678">• Pedro and Gonzalo’s family have different political affinities; Pedro’s parents consider Salvador Allende as a socialist hero, whereas there are contrasting political views from socialism to fascism among Gonzalo’s relatives.</li> <li data-bbox="435 678 1328 781">• This situation does not bother Gonzalo and Pedro at the beginning but at the end these differences lead to their separation.</li> <li data-bbox="435 781 1328 877">• Eventually, the political situation means the boys are removed from school and the two friends are split up, which is a test of their friendship.</li> <li data-bbox="435 877 1328 1037">• When Gonzalo goes to visit the shanty town, the military are violently removing the inhabitants. Both boys witness Silvana’s death, and Gonzalo is almost removed too but uses his social status to get out of it. This proves that his personal interests are above his friendship to Pedro.</li> </ul>

Question number	Indicative content
21(b)	<p data-bbox="448 197 813 226"><b>Machuca – Andrés Wood</b></p> <p data-bbox="448 228 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="448 296 1338 359">The film helps us to understand the political and social situation in Chile. This is exemplified in the school in the following ways.</p> <p data-bbox="448 396 932 426">Influence of the church in education</p> <ul data-bbox="448 464 1292 585" style="list-style-type: none"> <li data-bbox="448 464 1292 585">• The school is run by a priest who shares Allende’s left-wing ideals, and therefore school life is influenced by the ruling powers of the time, e.g. some children from poorer backgrounds are granted free access to wealthier schools.</li> </ul> <p data-bbox="448 623 1045 653">Social divisions among the students’ parents</p> <ul data-bbox="448 690 1333 972" style="list-style-type: none"> <li data-bbox="448 690 1333 812">• A parents’ meeting at the school clearly highlights the social division in the country at the time, e.g. a poor father is accused of being too socialist by another, and some wealthy parents are very critical of the poor.</li> <li data-bbox="448 814 1333 972">• There is a clear division between the wealthy parents. Some have more socialist ideals whereas others are more conservative in their views. For example, despite their wealth, Gonzalo’s parents agree with the mobilisation of the lower classes, as suggested by the priest.</li> </ul> <p data-bbox="448 974 943 1003">Influence of the military in education</p> <ul data-bbox="448 1041 1321 1289" style="list-style-type: none"> <li data-bbox="448 1041 1321 1129">• The military assumes power over many areas of society including education, e.g. the school is taken over by the military and new priests are brought in to teach the students.</li> <li data-bbox="448 1131 1321 1289">• The priest comes in during mass at the school, eats all the bread and declares that the school is no longer a holy place. This act shows that the relationship between the members of the church and the military government has actually broken down.</li> </ul>

Question number	Indicative content
22(a)	<p data-bbox="451 201 976 226"><b>Mar adentro – Alejandro Amenábar</b></p> <p data-bbox="451 233 1154 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1243 394">Students need to focus on the film director’s portrayal of Ramón’s dreams, explain their significance and analyse the effect this stylistic technique has on the viewer.</p> <ul data-bbox="451 432 1300 1199" style="list-style-type: none"> <li data-bbox="451 432 1268 520">• Ramón’s dreams represent freedom from Ramón’s disability. Ramón says he visits the sea in his dreams and in his mind when he feels like it.</li> <li data-bbox="451 527 1295 590">• The dreams remind Ramón of the sea, which brought about his paralysed state originally.</li> <li data-bbox="451 596 1235 684">• Dreams of love provide a connection between Julia and Ramón, as this becomes the only way they can express each other’s love without restrictions.</li> <li data-bbox="451 690 1263 753">• The dreams remind Ramón of what he cannot have or do and this enforces his will to die.</li> <li data-bbox="451 760 1295 879">• Surprise – the first dream is shown without any obvious transition and has the effect of surprise. Initially, of course, this causes confusion when Ramón gets up but it is then clear (once flying) that this must be a fantasy.</li> <li data-bbox="451 886 1295 1110">• They allow the viewer to feel empathy – especially with the sound of Ramón’s breathing in the background of the flying (dream) sequence and the Nessun Dorma soundtrack. The viewer shares the experience of flying and how exhilarating it would be, and therefore understands how frustrated Ramón must feel knowing that he cannot even walk, let alone fly.</li> <li data-bbox="451 1117 1300 1199">• When the music ends, so does the dream. Again, this shows us how important the dreams are and how awful it is when they end (especially suddenly).</li> </ul>

Question number	Indicative content
22(b)	<p data-bbox="451 201 976 233"><b>Mar adentro – Alejandro Amenábar</b></p> <p data-bbox="451 233 1157 264">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1222 327">Love is present throughout Ramón’s life in different ways.</p> <ul data-bbox="451 359 1263 999" style="list-style-type: none"> <li data-bbox="451 359 1222 485">• First love and disillusionment: Ramón’s feelings for his former girlfriend were greatly affected by his accident and he opted to remain single rather than seeing the person he loved forced to stay with him.</li> <li data-bbox="451 495 1243 642">• Relationship with Julia and the awakening of hope: Ramón and Julia fall in love and seem to share one dream, to be free from their physical disabilities. Julia challenges Ramón’s initial idea that a paraplegic cannot love.</li> <li data-bbox="451 653 1263 842">• Rosa’s love and Ramón’s gratitude: initially she will not help him. When he says that the one who truly loves him will help him to die and, following the court’s decision to deny him the right to die, she decides to help him, Ramón feels grateful to her and Rosa feels happy about it.</li> <li data-bbox="451 852 1222 936">• Manuela’s love and respect: Manuela cares for Ramón and says he is like a son to her. She respects Ramón’s wishes even though she may disagree.</li> <li data-bbox="451 947 1235 999">• Anger of Ramón’s brother and father: they love Ramón and feel angry about his desire to die.</li> </ul>

Question number	Indicative content
23(a)	<p data-bbox="451 201 922 226"><b>También la lluvia – Icíar Bollaín</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1333 327">Rebellion is seen in both the filming of the modern film and in the story of the arrival of Columbus among the indigenous people.</p> <ul data-bbox="451 333 1341 1161" style="list-style-type: none"> <li data-bbox="451 333 1341 583">• Rebellion is a timeless human characteristic. Daniel embodies both eras of the film and is equally rebellious in both. In the modern era he rebels against the decisions of the film company. He does not accept being sent away after having waited so long in the queue for casting. He also leads the local people as they rebel against the decision to privatise the water. In the historical era, he plays the leader of the rebellion against the Spanish.</li> <li data-bbox="451 590 1341 840">• Rebellion is not a universal characteristic. In the historical period, the indigenous tribes do not rebel when Columbus and his soldiers arrive. At first they accept the colonisers and work for them willingly: Columbus comments on how easy it is for him to make them do what he wants. Before long, though, they want to free themselves from the bad treatment of the conquistadors. They try to escape but in the end the leaders are killed to prevent further rebellion.</li> <li data-bbox="451 846 1341 970">• Rebellion can be a selfish act. Daniel’s rebellion against the water company puts his family in danger. The actors rebel against Costa, fleeing the dangerous situation in Bolivia and thereby ruining the film.</li> <li data-bbox="451 976 1341 1060">• Rebellion can be a selfless act. The indigenous leaders and the priests in the historical period risk death for supporting the rebellion.</li> <li data-bbox="451 1066 1341 1161">• Rebellion is admirable. It is possible to conclude that Bollaín wishes that the people of the historical era had rebelled as successfully as the people of the modern one.</li> </ul>

Question number	Indicative content
23(b)	<p data-bbox="451 201 922 226"><b>También la lluvia – Icíar Bollaín</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1338 321">The aim is to throw more light onto each era by reflecting it in the other.</p> <ul data-bbox="451 327 1367 1482" style="list-style-type: none"> <li data-bbox="451 327 1367 422">• It can be confusing to see two stories and time periods at once: the contemporary scenes often slide seamlessly into the historical.</li> <li data-bbox="451 428 1367 678">• There is an effective portrayal of the parallel struggles of both eras. A powerful external force attempts to exploit the local population in both time frames. The situation the locals find themselves in, in both eras, is unjust and forces them into rebellion. The echoes of the crushing imperialist Spanish forces of 500 years before the 'Water War' of modern times cleverly serves to emphasise the uncaring, exploitative nature of the water company and the Bolivian authorities who support it.</li> <li data-bbox="451 684 1367 1094">• The actors are a link between the two time periods, as they appear in both. This is used to good effect as it highlights similarities and differences between the actors and their roles. The character of Daniel is very similar in both eras. He is a leader, he rebels against authority and has a quiet dignity that engenders respect. The actors who play Columbus and the priests are, though, very different in the two periods. The priests are admirable and selfless in the historical scenes, yet weak and self-obsessed in the modern scenes. Columbus is seen as a source of ill-treatment and injustice in the historical period, yet in the modern scenes, he speaks up for the locals and in spite of his celebrity status and propensity for drink, appears wise and compassionate.</li> <li data-bbox="451 1100 1367 1350">• Daniel's modern character very effectively helps the viewer to see Hatuey as a real person, not just a name in a history book. We are made to realise that the historical character felt the same emotions as any modern man: love of family, desire to protect, anger at injustice etc. Very tellingly, Daniel, being the ring leader of the Cochabamba rebels, is arrested by the authorities while in costume as Hatuey. The viewer is almost tricked into mixing up the two eras.</li> <li data-bbox="451 1356 1367 1482">• Both timeframes are shown effectively to be historically important and are recorded for posterity. The film crew captures the time of Columbus on film, while the modern Water War is captured by the documentary maker who follows the film crew.</li> </ul>

Question number	Indicative content
24(a)	<p data-bbox="448 197 1062 226"><b>Todo sobre mi madre – Pedro Almodóvar</b></p> <p data-bbox="448 228 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="448 260 1338 323">Tolerance is a concept that is presented in different ways by some of the main characters in the film.</p> <ul data-bbox="448 359 1338 999" style="list-style-type: none"> <li data-bbox="448 359 1338 516">• Issues such as AIDS, prostitution and sexual ambiguity are treated in a non-judgemental way by the main characters. Even though marginal characters are not completely welcomed by traditional societies, they are welcome with the main characters.</li> <li data-bbox="448 518 1338 743">• Conventional families are seen as oppressive and intolerant, whereas circles of friends interact as family and offer each other support and tolerance. This shows how strangers can be more tolerant than families, e.g. the women all sit around chatting and have no problem with each other, whereas Rosa’s mother is quite strict and less tolerant towards her father and towards Lola and Esteban when she sees him with Manuela.</li> <li data-bbox="448 745 1338 873">• The characters have to face lots of changes and they accept them in a tolerant way without overreacting, despite the tragic nature of some of those changes such as the death of loved ones, e.g. Manuela and the death of Rosa.</li> <li data-bbox="448 875 1338 999">• Throughout the film it is possible to see how being tolerant about other people’s circumstances allows the characters to forgive and find closure in their lives, e.g. the relationship between Manuela and Lola or Huma.</li> </ul>

Question number	Indicative content
24(b)	<p data-bbox="451 201 1060 226"><b>Todo sobre mi madre – Pedro Almodóvar</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 264 1227 327">There are many elements in the film that show its circular structure.</p> <ul data-bbox="451 363 1341 1136" style="list-style-type: none"> <li data-bbox="451 363 1341 520">• At the beginning, Manuela is a single mother with a loving son who wants to know about his father. After his death, Manuela finds Lola and tells him about their son. This has a positive effect on the viewer, as Manuela fulfils Esteban’s dream, which also brings a sense of closure to her.</li> <li data-bbox="451 527 1341 646">• Manuela loses her son at the beginning and towards the end she has to ‘re-live’ the death of a child through Rosa. It seems to be Manuela’s fate. This causes the viewer to empathise with Manuela.</li> <li data-bbox="451 653 1341 810">• The story starts with the death of Esteban, then it presents the new life of Esteban, his dad, and finishes with the birth of Esteban (Lola and Rosa’s son). The choice of names has the effect of showing continuity, evolution and the idea of going back to the beginning.</li> <li data-bbox="451 816 1341 974">• When Manuela goes back to Barcelona to meet her old friends she finds herself at the Field, the bar where she used to be a prostitute. This brings her back to her old life, which is important as it allows the viewer to understand how she came to know Esteban.</li> <li data-bbox="451 980 1341 1136">• Manuela starts the film with a small, loving family and after reconciling with Rosa’s mum, she ends up with a larger ‘adopted’ family. It is a new beginning for her. This allows viewers to finish the film with hope, despite the tragic beginning.</li> </ul>

Question number	Indicative content
25(a)	<p><b>Voces inocentes – Luis Mandoki</b></p> <p>Students may refer to the following in their answers.</p> <p>The director has used a variety of stylistic techniques to exemplify the violent situation in El Salvador. Some of these techniques are:</p> <p>Time</p> <ul style="list-style-type: none"> <li>• Throughout the film we gain a sense that time is running out for Chava and his friends. Anxiety and tension increase as Chava approaches his 12th birthday when he will be taken away to become a soldier in the army. The conscription of boy soldiers serves to highlight the bloody and violent situation in El Salvador at the time.</li> </ul> <p>Plot</p> <ul style="list-style-type: none"> <li>• There are a number of occasions in the film when the viewer experiences conflict at first hand. There is a sense of rising action and the intensity of gun fights. These occur mainly at night, which makes the scenes more frightening as we cannot see what is really going on and can only hear it. The consequences are devastating when bullets come through the walls and the neighbour's daughter is killed.</li> </ul> <p>Music</p> <ul style="list-style-type: none"> <li>• The radio and the forbidden song offer a certain amount of hope for peace in a seemingly desperate situation. Following the death of Cristina, Chava throws away the radio, which is symbolic of his giving up hope. At this point he joins the guerrilla army, which immerses him in the violent situation he has been trying to avoid.</li> </ul> <p>Reality</p> <ul style="list-style-type: none"> <li>• We experience the brutal reality of the situation through the deaths of a number of children in the film. The neighbour's daughter is killed by a stray bullet during a gunfight, Cristina dies after her house is hit by a shell and we see the two boys being executed by the river. Choosing to show children being killed intensifies the horror we feel at the violent situation.</li> </ul>

Question number	Indicative content
25(b)	<p data-bbox="451 201 922 226"><b>Voces inocentes – Luis Mandoki</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1263 359">The concept of duality in Chava’s life can best be understood through some key scenes. Some of these scenes are:</p> <ul data-bbox="451 396 1339 1192" style="list-style-type: none"> <li data-bbox="451 396 1339 552">• Scene in the school playground: we see Chava experiencing the pleasure of falling for Cristina. This moment is interrupted when soldiers suddenly enter the playground and begin recruiting children for the army. The feelings of first love contrast sharply with the cruelty and proximity of war.</li> <li data-bbox="451 558 1339 772">• Scene with the paper glow worms: we see Chava and his friends enjoying the magic of childhood. This is then interrupted because Chava has to run home to obey the curfew and it is not safe to be out in the street. This shows how children can never fully enjoy their childhood as their difficult situation is always there waiting to bring them back to reality.</li> <li data-bbox="451 779 1339 934">• Scene when the neighbourhood is attacked: this happens at night while Chava’s mother is at work. Chava has to assume the role of the man of the house and look after his brother and sister. This demonstrates how, even though he is still a child himself, he must accept his responsibilities like an adult.</li> <li data-bbox="451 940 1339 1192">• Scene of the ambush in the forest: we see Chava grabbing a weapon with the intention of killing a soldier from the army. He suddenly realises that the soldier is another boy like himself. At that moment, Chava is faced with a dilemma: on the one hand he wants to kill his enemies but on the other hand he is unable to do so because he knows that his enemies are just children like himself who have been forced into this civil war.</li> </ul>

Question number	Indicative content
26(a)	<p data-bbox="451 201 841 226"><b>Volver – Pedro Almodóvar</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1341 359">The focus here is on Irene’s decision to live as a ghost and explain the effect this has on her relatives and neighbours.</p> <ul data-bbox="451 396 1341 1066" style="list-style-type: none"> <li data-bbox="451 396 1341 520">• Support to Aunt Paula: when Irene finds refuge at her sister Paula’s home, she realises that Paula needs constant care. Her decision to stay with her, even as a ghost, allows Paula to be cared for until her death.</li> <li data-bbox="451 527 1341 743">• Irene’s decision to stay hidden as a ghost meant that Raimunda never knew that Irene was aware of the abuse her father was carrying out on her. The consequent hatred of her mother is resolved only during the film. Once Raimunda finds out that her mother is alive, it is clear that Irene knew about the abuse and was as furious on her behalf as Raimunda was on her daughter’s behalf.</li> <li data-bbox="451 749 1341 873">• Irene reassures Agustina that her mother did not disappear on a whim to leave her alone and unloved. Irene realises Agustina is dying and takes charge of her care; this brings not only physical, but psychological, support to Agustina.</li> <li data-bbox="451 879 1341 1003">• When the family comes back to their home town, Irene’s daughters let her go to do her penance (looking after Agustina) with a quiet and simple grace. This creates unity within the family, which was once broken.</li> <li data-bbox="451 1010 1341 1066">• All the women in the family come to terms with Irene becoming a ghost and find peace and reconciliation.</li> </ul>

Question number	Indicative content
26(b)	<p data-bbox="451 201 841 226"><b>Volver – Pedro Almodóvar</b></p> <p data-bbox="451 233 1156 258">Students may refer to the following in their answers.</p> <p data-bbox="451 296 1333 359">Almodóvar uses the colour red to develop the main themes of the film such as femininity, power, life, and death.</p> <ul data-bbox="451 396 1333 1066" style="list-style-type: none"> <li data-bbox="451 396 1333 583">• The colour red, combined with the almost all-female cast, signifies menstrual blood. It can mean two opposite things: it signifies the process by which new life is created but at the same time the loss of the creative process. It is this duality, the creation of life and the taking away of life, that permeates the whole film.</li> <li data-bbox="451 590 1333 716">• Given the association of women with blood as previously explained, Raimunda uses this aspect of femininity to explain the evidence of blood on her neck after killing her husband; in this way she gets away with it.</li> <li data-bbox="451 722 1333 869">• Most of the time the main (female) characters are dressed fully or partially in primary colours. Almodóvar wants to show that, like the primary colours that make all other colours, women are the source of all power and life – they are in control.</li> <li data-bbox="451 875 1333 968">• Clothing, the freezer in the apartment where the body is kept and the family’s car are all red; this establishes a link between the women in the family.</li> <li data-bbox="451 974 1333 1066">• Red can also signify passion and danger and can amplify other colours in the scenes. This adds to the elements of tragedy throughout the film.</li> </ul>