GCE A LEVEL MARKING SCHEME

SUMMER 2025

A LEVEL
SPANISH - COMPONENT 3
A810U30-1

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About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

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GCE A LEVEL SPANISH – COMPONENT 3

CRITICAL AND ANALYTICAL RESPONSE IN WRITING

SUMMER 2025 MARK SCHEME

General Advice for examiners

The candidate is required to write **two** essays, one each on the two works they have studied for A level. One of the works **must be a literary work** and the second can be an additional literary work or a film. Candidates **may not answer more than one question on film** for this component.

The skills assessed on this paper are AO3 and AO4. For AO3 the candidate must demonstrate that they are able to manipulate Spanish accurately in written form, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of different aspects of the culture and society of countries or communities where Spanish is spoken. In addition, the candidate must demonstrate that they can respond critically and analytically to different aspects of the culture and society of countries or communities where Spanish is spoken.

You will apply the mark scheme as set out in the marking grid. For AO3 and AO4 the marking grid has 5 two-mark bands. To select the appropriate band and mark you must do the following:

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band.

You should first read and annotate a candidate's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied.

This is done as a two-stage process.

Stage 1 – Deciding on the band

When deciding on a band for each assessment objective, the answer should be viewed holistically. Beginning at the lowest band, you should look at the candidate's answer and check whether it matches the descriptor for that band. You should look at the descriptor for that band and see if it matches the qualities shown in the candidate's answer. If the descriptor at the lowest band is satisfied, you should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For instance, if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. You should not seek to penalise candidates as a result of small omissions in minor areas of an answer.

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Stage 2 – Deciding on the mark

Once the band has been decided, you can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. You will then receive examples of answers that have been awarded a mark by the Principal Examiner. You should mark the examples and compare your marks with those of the Principal Examiner.

When marking, you can use these examples to decide whether a candidate's response is of a superior, inferior or comparable standard to the example. You are reminded of the need to revisit the answer as you apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

For AO4 a successful critical and analytical response is one which will clearly demonstrate that the candidate is able to 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 related to the works studied.

The approximate number of words advised for each essay is 300. Responses which exceed the guidance must not be penalised and reward must be given for all valid responses. It is content which will determine whether a candidate has written enough to access the full mark scheme and not the number of words. Additional notes are also provided with the mark schemes, but they are not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a candidate need not cover all of the points mentioned in the additional notes but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

When marking the essays, you should have the titles to hand as the writing task requires the candidate to deal with a specific idea or ideas. The candidate is expected to answer the question as set and not provide a **general** comment on the subject matter as a whole. If a candidate adopts a broad-brush approach, they will be unlikely to focus on the task as set, leading to digression and irrelevance.

When writing or speaking about themselves, gender identification should not be an issue as they should be using first-person pronouns. If candidates choose to write or speak in the third-person, they must be consistent in their pronoun choices, for example, use of 'they/them/xe/xhe' should not be seen as grammatically incorrect if the candidate is consistently using the chosen pronoun throughout their writing. Please be mindful of candidates' choices in assessing all work. When discussing another individual in the third person where gender or gender preference is unknown or undisclosed, WJEC expects consistent application of the gender agreement of the candidate's choice, for example, the discussion of a writer's craft could make reference to 'him/her' or 'they'.

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Component 3: Mark scheme for essays

Two essays each marked out of 20.

For each essay the marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

	AO3	Marks	AO4	Marks	Total marks
Essay 1	Manipulate language accurately using a range of lexis and structure	**10**	Critical analysis and evaluation of set work	**10**	**20**
Essay 2	Manipulate language accurately using a range of lexis and structure	**10**	Critical analysis and evaluation of set work	**10**	**20**
Total		**20**		**20**	**40**

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Component 3: Marking grid for critical and analytical response in writing

Marks	AO3: manipulate the language accurately, in written forms, using a range of lexis and structure	Marks	AO4*: show knowledge and understanding of, and respond critically and analytically to, different aspects of the culture and society of countries/communities where the language is spoken
9-10	• Consistently accurate manipulation of the language of study. • Use of a wide range of lexis, grammatical structures and idiom. • Style and register is appropriate for the task set.	**9-10**	• A detailed, critical appreciation and analysis of the literary work / film which is very well supported by evidence. • Points of view are justified and fully developed. • There is a clear and coherent analysis and evaluation of issues and themes. • Clear and detailed analysis of the culture and society within the literary work / film where appropriate.
7-8	• Accurate manipulation of the language of study, with only a few errors. • Use of a good range of lexis, grammatical structures and idiom. • Style and register is mostly appropriate for the task set.	**7-8**	• A critical appreciation and analysis of the literary work / film which is supported by good evidence. • Points of view are justified and developed. • There is a degree of analysis and evaluation of issues and themes, although it may not be in depth. • An analysis is made of the culture and society within the literary work / film where appropriate.
5-6	• Some errors in manipulation of language. • Some vocabulary may be lacking or used inappropriately. Any idiomatic language used is simple. • Style and register is generally appropriate for the task set.	**5-6**	• A sound knowledge of the literary work / film but some evidence is irrelevant. • Points of view are expressed with some supporting evidence. • There are attempts to develop arguments and main points are evaluated. • Some analysis of the culture and society within the literary work / film where appropriate.
3-4	• A high incidence of basic errors affects accuracy. • Short sentences predominate. Some sentences incomplete and there is limited idiomatic knowledge. • Style and register is simple.	**3-4**	• A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant. • Points of view expressed with little use of supporting evidence. • Only a partial response to the question set. • Limited analysis of the culture and society within the literary work / film.
1-2	• Little if any understanding of grammar. • Sentences often fragmented with very few correct patterns and features of language of study. Short phrases predominate. • Heavy reliance on anglicised structures.	**1-2**	• A knowledge of the literary work/film which is extremely limited and there is no supporting evidence. • Only a few points of view made are relevant to the question set. • A minimal response to the question set. • Very little attempt to analyse the culture and society within the literary work / film.
0	• Nothing of value.	**0**	• Nothing of value.

*Please refer to the subject specific additional notes when assessing AO4.

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La literatura

Federico García Lorca: *La casa de Bernarda Alba* **[20]**

1. ‘Bernarda Alba es simplemente una madre que intenta proteger a sus hijas.’ ¿Hasta qué punto estás de acuerdo con esta afirmación?

AO4	In response to the essay question the candidate may analyse: • Bernarda’s enforced status as the head of the family • her obsession with keeping up appearances to protect reputations • the impact of her draconian measures on her daughters • how Bernarda symbolises the oppressive social conventions of traditional rural Spain. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

O

2. ‘A pesar de la ausencia física de los hombres en el escenario, ellos desempeñan un papel fundamental en esta obra.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Pepe el Romano’s influence on Bernarda Alba’s daughters • how Pepe has more power than Bernarda in the Alba household • the way in which la hija de la Librada and Paca la Roseta are treated • how men are not punished for their transgressions. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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Fernando Fernán-Gómez: *Las bicicletas son para el verano* **[20]**

3. 'Debido al contexto sociopolítico de esta obra, las esperanzas y los sueños de Manolita se hacen cada vez más imposibles.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Manolita's aspirations and ambitions before the Civil War • the way in which the war has an impact on Manolita's life • the marriage of Manolita and Julio • the fate that awaits Manolita at the end of the war. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

O

4. Analiza cómo el autor usa el humor para dar menos importancia a las difíciles circunstancias de la guerra.

AO4	In response to the essay question the candidate may analyse: • the contrast between Don Luis and Doña Dolores • Don Luis's attitude to the neighbours • the portrayal of Julio's hapless nature • how the relationship between Luisito and María is presented. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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Laura Esquivel: *Como agua para chocolate* **[20]**

5. ‘Lo que domina todo en esta novela es el amor prohibido.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how Mamá Elena’s forbidden relationship with José Treviño has affected her character • the effect that Tita and Pedro’s forbidden love has on family relationships • how Tita expresses her emotions through cooking • Tita’s suffering when forcibly separated from her nephew Roberto. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

O

6. Analiza la relación que tiene Tita con sus hermanas en esta novela.

AO4	In response to the essay question the candidate may analyse: • Tita’s troubled relationship with Rosaura • the support she gives to Rosaura despite their problematic relationship • how she confides in Gertrudis • the ways in which she tries to help Gertrudis. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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Luis de Castresana: *El otro árbol de Guernica* **[20]**

7. ‘Santi hace todo lo posible para mantener unidos a los chicos españoles.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how he organises activities related to Spanish and Basque culture • how he uses football to foster a sense of unity • how he explains the differences between Spanish and Belgian customs • how he defends other children when he feels an injustice has occurred. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

O

8. ‘Los adultos belgas no parecen capaces de comprender los sentimientos de los chicos españoles en el exilio.’ ¿Hasta qué punto estás de acuerdo con esta afirmación?

AO4	In response to the essay question the candidate may analyse: • the attitude of M. and Mme Dufour towards the exiled Santi • the way Mlle Jacquot treats the Spanish children • how Mlle Tys and M.Bogaerts show more empathy • the reaction of M. Fleury to the rebellion. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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Gabriel García Márquez: *El coronel no tiene quien le escriba* [20]

9. Analiza el impacto negativo que el orgullo del coronel tiene sobre él y su mujer.

AO4	In response to the essay question the candidate may analyse: • the colonel's refusal to accept reality • the futility of the colonel seeking to maintain his dignity despite government corruption • his insistence that the cockerel will prove a valuable source of income • the impact of increasing levels of poverty suffered by the colonel and his wife. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

O

10. 'La paciencia de la mujer del coronel no tiene límite.' ¿Hasta qué punto estás de acuerdo con esta afirmación?

AO4	In response to the essay question the candidate may analyse: • the increasing ill health and apparent stoicism of the colonel's wife • the creative ways she uses to ensure their survival • her growing scepticism • her eventual rebellion against her husband. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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Ramón Sender: *Réquiem por un campesino español* [20]

11. Analiza cómo Sender critica a la Iglesia Católica en esta novela.

AO4	In response to the essay question the candidate may analyse: • the lack of charity shown by Mosén Millán when visiting the caves with Paco • how the Church hypocritically allies itself with the wealthy landowners • how he uses Mosén Millán to exemplify the Church's unwillingness to challenge the status quo • Mosén Millan's betrayal of Paco. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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12. Analiza cómo se desarrolla el personaje de Paco en esta obra.

AO4	In response to the essay question the candidate may analyse: • Paco's early years as an altar boy and his close relationship with Mosén Millán • how the visit to the caves changes him • Paco's growing involvement in politics • his act of selflessness at the end of the novel. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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Las películas

Guillermo del Toro: *El laberinto del fauno* **[20]**

13. Analiza la importancia de la comida en los dos mundos de esta película.

AO4	In response to the essay question the candidate may analyse: • the imposition of rationing on the local population • the formal dinner where abundant food is available to the bourgeoisie • the greed of the toad • the significance of the banquet in the Pale Man's lair. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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14. Analiza la importancia del papel del fauno en esta película.

AO4	In response to the essay question the candidate may analyse: • how the faun acts as Ofelia's spiritual guide • the paternal role of the faun • the ambiguous nature of the faun • how the faun's physical appearance changes throughout the film. The above points are **suggestions** only and are **not exhaustive**. Rewardwill be given for **all relevant points** argued by the candidate.

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Pedro Almodóvar: *Mujeres al borde de un ataque de nervios* **[20]**

15. ‘Esta película refleja los cambios en la sociedad posfranquista.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the portrayal of Pepa as a modern woman in post-Franco Spain • the gradual empowerment of the women • the portrayal of the male characters • the open expression of sexuality. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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16. Analiza el comportamiento de Iván en esta película.

AO4	In response to the essay question the candidate may analyse: • the role of Iván as a catalyst for the events of the film • his chauvinistic attitude towards women • the effect he has on Pepa • the change in dynamic at the end of the film. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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Joshua Marston: *María, llena eres de gracia* **[20]**

17. ‘María no es tan irresponsable como parece.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the lack of opportunity for María in Colombia • how María’s personal circumstances affect her decisions • the dangers facing María on becoming a drug mule • María’s strength of character when faced with the reality of her situation. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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18. Analiza el impacto de la constante amenaza de la violencia en esta película.

AO4	In response to the essay question the candidate may analyse: • Franklin’s disingenuous motives • how Javier’s initial, apparent concern for María changes • the dangers facing María, Blanca and Lucy on becoming drug mules • how María reacts to the violence of the *narcos* in the USA. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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Emilio Martínez Lázaro: *Las trece rosas* [20]

19. Analiza cómo el director presenta las condiciones de la cárcel en esta película.

AO4	In response to the essay question the candidate may analyse: • the extent to which the atmosphere inside the prison can appear light-hearted • the consequences of the crowded conditions inside the prison • the imposition of National Catholicism on the female prisoners • the use of solitary confinement for the '*rosas*' who don't conform. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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20. 'Esta película es un ejemplo de la fuerza del espíritu humano.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the women support one another • the determination of the women to improve the conditions in the prison • their bravery, as seen in their letters, prior to their execution • Blanca's lack of bitterness. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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Miguel Courtois: *El Lobo* **[20]**

21. Analiza la importancia del tema de la traición en esta película.

AO4	In response to the essay question the candidate may analyse: • Txema's betrayal of ETA • the way in which Ricardo uses Txema • Nelson's assassination of Asier due to his wish to pursue power via political means • the disagreements between Ricardo and the more modern thinking government officials. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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22. Analiza cómo se desarrolla el personaje de Txema en esta película.

AO4	In response to the essay question the candidate may analyse: • Txema's sympathies towards the Basque Separatist movement • how moral ambiguity affects the decisions taken by Txema • the impact of Ricardo's betrayal of Txema • Txema's determination to succeed in his mission despite the personal cost. The above points are **suggestions** only and are **not exhaustive**. Reward his will be given for **all relevant points** argued by the candidate.

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Enrique Urbizu: *La caja 507* **[20]**

23. ‘Todos son capaces de vengarse por cualquier medio necesario.’ Evalúa esta afirmación respecto al personaje de Modesto Pardo.

AO4	In response to the essay question the candidate may analyse: • Modesto’s honest and innocuous character at the start of the film • the change in his attitude after discovering the true events of the fire • his determination to avenge the death of his daughter • his exposure of corruption at the highest levels of Spanish society. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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24. Analiza el papel de Rafael Mazas en esta película.

AO4	In response to the essay question the candidate may analyse: • what his involvement in hiding the true events of the fire shows • how he uses his contacts to try and track down the missing insurance papers • Rafael’s character as a villain contrasted with that of Modesto • how his behaviour highlights the theme of corruption. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

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