GCE A LEVEL MARKING SCHEME

SUMMER 2024

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 2024 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. ‘La Poncia tiene razón al destacar que Bernarda Alba no ve todo lo que pasa en la casa.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Bernarda’s obsession with gossip • La Poncia’s repeated warnings about the true intentions of Pepe • Bernarda’s inability to doubt her own tyrannical control • how Adela’s death paradoxically saves family honour. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

2. ‘Martirio es una influencia muy peligrosa en la casa familiar de Bernarda.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • why Bernarda stopped Martirio’s courtship by Enrique Humanes • the tension from Martirio’s increasing jealousy of Adela • how she steals the photo of Pepe from Angustias • how Martirio’s lie about Pepe’s death leads to Adela’s suicide. 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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Fernando Fernán-Gómez: *Las bicicletas son para el verano* **[20]**

3. Analiza los ideales republicanos del miliciano Anselmo frente a la realidad de la vida diaria de los vecinos en la obra.

AO4	In response to the essay question the candidate may analyse: • Anselmo's libertarian idyll after battle in the Ciudad Universitaria • his dream of free love, open frontiers, no Church power etc • his prediction of no animosity between workers and bosses • the contrasting reality of increasing threats from a fascist victory. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

4. Analiza los cambios en la actitud y la vida de las señoras mayores, Doña Dolores y Doña Antonia, en la obra.

AO4	In response to the essay question the candidate may analyse: • the growing reliance of both Doña Dolores and Doña Antonia on each other for family help • Doña Dolores's increasing acceptance of a more liberal outlook • how Doña Antonia's right-wing views are challenged • how the author uses the two characters' differing attitudes to provoke a reaction in the audience. 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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Laura Esquivel: *Como agua para chocolate* **[20]**

5. Analiza el impacto del Doctor John Brown en la novela.

AO4	In response to the essay question the candidate may analyse: • Brown as a man of science and reason • his espousal of native Indian traditions from his grandmother • his important intervention in the treatment of Tita • his acceptance that Tita does not reciprocate his love for her. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

6. Analiza el impacto del conflicto continuo entre Tita y Mamá Elena.

AO4	In response to the essay question the candidate may analyse: • the continuously blighted love between Tita and Pedro • how Tita's emotional struggles against Mamá Elena's traditional demands are expressed through her cooking • Tita's determination that Esperanza's love for Alex will not be restricted by family tradition • how Tita and Pedro are finally united by fire and death. how Tita and Pedro are finally united by fire and death 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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Luis de Castresana: *El otro árbol de Guernica* **[20]**

7. ¿Hasta qué punto cambian el comportamiento y las ideas de Santi durante su exilio en Bélgica?

AO4	In response to the essay question the candidate may analyse: • how foreign residence leads to maturity • how Santi's ideas develop to include non-Basque children • his development of leadership qualities • the moderation of Santi's early petulant behaviour towards some adults. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

8. 'Esta novela es un retrato del daño emocional que provoca una guerra civil en los niños desterrados.' Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Santi's empathy with other exiled children • the unsympathetic treatment from some teachers • the effect of the death of close relatives experienced by some children • the shock of seeing the changed environment on return to Spain. 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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Gabriel García Márquez: *El coronel no tiene quien le escriba* **[20]**

9. ‘El Coronel y su esposa están atrapados en una fantasía fabricada por él.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the Coronel’s obsession with the long-awaited letter • his conviction that Agustín’s fighting cock will win • his adherence to his political principles • his conviction that the health of himself and his wife will improve. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

10. Analiza lo que representa Don Sabas en la novela.

AO4	In response to the essay question the candidate may analyse: • how Don Sabas betrays his political principles • his attempt to hoodwink the Coronel over the real value of the ‘gallo’ • how he enriches himself at the expense of former colleagues • how he profits from police oppression in the town. 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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Ramón Sender: *Réquiem por un campesino español* **[20]**

11. ‘Sus recuerdos de Paco no le dejan vivir en paz a Mosén Millán.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the visit to the cave dwellers exposed the priest’s sense of entitlement • the priest’s recollections of Paco’s altruistic actions • the priest’s betrayal of Paco’s safe location • the priest’s failure to condemn the murder of Paco. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

12. ‘Paco no reconoce los peligros crecientes que le entornan.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Paco′s extrovert, empathetic character • Paco’s failure to see that he should not trust the landowners • Paco’s misguided trust in the weak priest and his fascist masters • the heroic manner of Paco’s death. 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. ‘El ambiente del molino es un reflejo de la sociedad franquista.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the environment of the mill is like a military camp • how the dinner guests are a microcosm of fascist society • how Vidal regards weaker characters and especially women • the blind loyalty to a fascist ideology maintained by force. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

14. ¿Hasta qué punto estás de acuerdo que lo que más impacta en esta película son las escenas de violencia y horror?

AO4	In response to the essay question the candidate may analyse: • the murder of the two peasant hunters by Vidal • the use of torture and extreme violence in the real world • the threat of horror and violence in Ofelia’s fantasy world • how the two worlds coalesce to represent Francoist violence. 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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Pedro Almodóvar: *Mujeres al borde de un ataque de nervios* **[20]**

15. Ana y Pepa piensan que “es más fácil aprender mecánica que comprender la psicología masculina”. Analiza la película desde este punto de vista.

AO4	In response to the essay question the candidate may analyse: • Pepa, Lucía and Paulina’s affairs with Iván • Carlos’s flirtation with Candela in the presence of Marisa • the effect on female characters of the men’s flirtatious nature • whether a tranquil Pepa is truly free at the end. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

16. Analiza el uso de elementos cómicos en la película.

AO4	In response to the essay question the candidate may analyse: • the consistently witty and pacey dialogue • the comically irrational behaviour of Pepa • the use of spiked gazpacho to create comical confusion in Pepa’s flat • the visual comedy of the dash to the airport. 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 Marsden: María, llena eres de gracia **[20]**

17. **‘**Casi todos los hombres en esta película son inútiles y malévolos.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the macho behaviour of María’s flower-picking boss and her boyfriend • the exploitative behaviour of Javier • the extreme violence of Colombian ‘narcos’ in the USA • the altruism of Don Fernando. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

18. ‘A pesar de su aspecto pacífico e inocente, en el fondo María es muy terca y combativa.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how María’s outward appearance belies a rebellious sprit • her passive-aggressive relationship with her family and boyfriend • her determination to become a successful ‘mula’ • her determination to survive in the United States. 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. ‘En esta película los actos disciplinarios de los fascistas destacan su fanatismo.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the use of terror against defeated civilians in the opening scenes • the ubiquitous presence of the ‘police state’ • the graphic scenes of torture • the fascist conviction that this is not a ‘peace’ but a ‘victory’. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

20. Analiza el impacto que tiene Doña Carmen, directora de la prisión franquista, en la película.

AO4	In response to the essay question the candidate may analyse: • the prison governor’s mode of dress and demeanour • her attitude to the starving babies of inmates • her imposition of state and religious trappings of fascism • her reaction to the nightly executions and the ‘rosas’. 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 el impacto de Txema en la película.

AO4	In response to the essay question the candidate may analyse: • the dexterity with which Txema infiltrates ETA high command • his relationship with Amaia • his relationship with Nelson • his dealings with Pantxo and Ricardo. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

22. 'Moralmente es difícil diferenciar entre los actos violentos de Nelson y los de Ricardo.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Nelson's conviction that ETA must win through violence, not politics • Ricardo's manipulation of the security services to influence Spain's future • Nelson's betrayal of the etarras during the Barcelona bank heist • Ricardo's behaviour towards Pantxo and Txema at the end. 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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Enrique Urbizu: *La caja 507* **[20]**

23. Evalúa la representación de Modesto como “un ángel vengador”.

AO4	In response to the essay question the candidate may analyse: • Modesto’s outward appearance as a staid, stolid bank manager • how chance changes his outlook on life • how he turns into a fearless hero • his conviction that he must meet violence with violence. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

24. ‘En el fondo esta película condena la avaricia por el dinero a toda costa.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • land speculation in Spain • the use of arson to clear and re-classify land • how criminal gangs use violence in the pursuit of money • how Modesto is obsessed by the need for revenge. 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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