GCE A LEVEL MARKING SCHEME

SUMMER 2023

A LEVEL
SPANISH - COMPONENT 3
A810U30-1

© WJEC CBAC Ltd.

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

© WJEC CBAC Ltd.

GCE A LEVEL SPANISH – COMPONENT 3

CRITICAL AND ANALYTICAL RESPONSE IN WRITING

SUMMER 2023 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.

© WJEC CBAC Ltd.

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'.

© WJEC CBAC Ltd.

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**

© WJEC CBAC Ltd.

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.

© WJEC CBAC Ltd.

La literatura

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

1. ‘Esta obra es un estudio psicológico de la tragedia de mujeres rurales en España.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Bernarda’s beliefs about disciplining unmarried daughters • her innate fear of village gossip and female reputations • her mental perceptions of the dangers represented by men • her mental inability to respect her daughters’ individuality. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

2. ‘En esta obra, Lorca usa una amplia gama de efectos dramáticos.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the play opens with a funeral and ends with a suicide • how the action is concentrated in Bernarda’s prison-like house • the main conflicts between Bernarda and Adela and Adela and Martirio • the toxic effects of La Poncia’s comments, especially about Pepe. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

3. **‘**La tragedia en esta obra se resume en el conflicto que divide a Luis y Pablo al final.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how Luis and Pablo play at the beginning • the significance of Luis and Pablo’s conversation at the end • how Luis’s poor prospects exemplify those of Franco’s opponents • how the victors can look forward to a prosperous future. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

4. **‘**La acción principal de esta obra está ocupada por el contraste entre las familias de Doña Dolores y Doña Antonia cada vez más separadas por la Guerra Civil.’ Analiza esta afirmación.’

AO4	In response to the essay question the candidate may analyse: • the similarities and differences between Doña Dolores and Doña Antonia • the interaction between members of their respective families • the liberal versus the conservative values of characters • Manolita’s prospects. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

5. Analiza hasta qué punto se desarrolla Tita en la novela.

AO4	In response to the essay question the candidate may analyse: • Tita's enduring love for Pedro • her conflict with her mother and her mother's ghost • Tita's 'friendship' with Dr John Brown • her final unification with Pedro. 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 la importancia narrativa de las recetas en esta novela.

AO4	In response to the essay question the candidate may analyse: • the structural importance of 12 recipes, 12 months, and 12 chapters • the mixture of Mexican and Spanish ingredients • how the ingredients magically absorb Tita's feelings • the effects that eating Tita's food has on the people who eat it. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

7. Analiza el impacto del sentido de la ausencia en la vida de Santi y los otros niños españoles.

AO4	In response to the essay question the candidate may analyse: • feelings of sadness and emptiness as children leave Bilbao • how the sense of loss affected their relationships in Belgium • how they compensated for their exile from Spain • their feelings upon their 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.

O

8. Analiza cómo el autor presenta la falta de comprensión entre los niños y los adultos en la novela.

AO4	In response to the essay question the candidate may analyse: • the sense of parental loss felt by the children • how the children interacted with foreign adults • reflections on the difference between childhood and adult worlds • Santi as a bridge between children and adults. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

9. ‘El Coronel es un soñador pero sus sueños son cada vez más irrealizables.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the adherence of the *Coronel* to his improbable dreams • his obsession with the missing letter • his loyalty to his son’s memory and the fighting cock • the consequences of the above for his wife and their lives. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

10. ‘Al fondo de esta novela, hay una relación muy fuerte entre el Coronel y su mujer.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • their absolute dependence on each other • his wife’s reaction to his obstinacy • the brave face that she puts on to the world • their totally different characters. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

11. 'Esta novela es una reflexión sobre la destrucción de las esperanzas de los campesinos españoles.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the priest's reflections on the life of Paco • the place of the peasants and landowners in these reflections • reflections on Paco's defence of the peasants' land claims • the exposure of the priest's guilty conscience. 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 muere por el bien de los otros campesinos que no olvidan su memoria.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the absence of peasants in church emphasises solidarity with Paco • how Paco supported the peasants as a councillor • how the priest betrayed Paco • how the few powerful men in the congregation highlight the theme of hypocrisy. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

13. ‘La actitud del Capitán Vidal hacia las mujeres conduce directa e indirectamente a su muerte.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • his superior attitude to his wife and Ofelia at the beginning • his macho superiority during the formal dinner • his underestimation of Mercedes • how Mercedes is a direct contributor to his assassination. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

14. Analiza el impacto visual de esta película.

AO4	In response to the essay question the candidate may analyse: • the audience’s reaction to strange creatures • the audience’s reaction to violent acts • the impact of blood at the beginning and the end • the visual aspect of strange underground scenes. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

15. Analiza la presentación del tema del machismo en esta película.

AO4	In response to the essay question the candidate may analyse: • the satirical treatment of traditional macho competence • some examples like Iván and Carlos • how men cannot act honestly or responsibly • the conversations between the women about the men. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

16. 'En esta película, Almodóvar subraya la importancia de la identidad personal para la nueva mujer española.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the images imposed on Spanish women under Franco • how all women in this film are fed up with self-centred men • how the women are preoccupied with their relationships with men • whether these 'new women' are completely independent of men. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

17. ‘Por toda esta película, los hombres tratan a María como un objeto.’ ¿Hasta qué punto estás de acuerdo con esta afirmación?

AO4	In response to the essay question the candidate may analyse: • how María is treated by the boss of the rose plantation and her boy friends • how she is treated by the head of the drugs cartel in Colombia • the behaviour of the *narcos* in America • her treatment at the American border and by 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. ‘Esta película es una denuncia feroz de la victimización de jóvenes colombianas por el narcotráfico.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the macho treatment of María by Franklin who introduces her to the drug trade • the ease with which she is inducted into the international drug trade • the dangerous method used by mules to carry drugs to America • the violent death of Lucy and the awakening of María to danger. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

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

19. 'Esta película usa las imágenes y símbolos del franquismo para meter miedo a la gente.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the impact of the violence at the start of film on the audience • the oppressive presence of Fascist symbols • the use of torture and shootings typical of a police state • the overriding fear of the defeated populace. 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 cómo el director usa la película para educar al público sobre los primeros años del franquismo.

AO4	In response to the essay question the candidate may analyse: • examples of violence towards civilians at the beginning • torture and repression throughout the film • the rigid support of the Catholic church for the regime • the nightly shootings heard by female prisoners. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

Miguel Courtois: *El Lobo* [20]

21. **‘**Lobo imita el comportamiento de sus superiores para sobrevivir.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • his reliance on his own wits when with ETA colleagues • his behaviour as a police informer • the impact of loyalty only to himself • how the behaviour of his superiors triggered this attitude. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

22. ‘La sociedad franquista se ve corrupta por dentro y por fuera.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how Franco’s police show only outward loyalty to the regime • how inwardly every policeman is plotting his own survival • the fear of change that conditions their behaviour • the questionable morality of Lobo and those around him. The above points are **suggestions** only and are **not exhaustive**. Reward his will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.

Enrique Urbizu: *La caja 507* [20]

23. ¿Hasta qué punto crees que el uso de la violencia por Modesto es justificable?

AO4	In response to the essay question the candidate may analyse: • Modesto's reaction to the arson • Modesto's urge for revenge • how violence became his mode of survival • the ambiguous attitude to violence 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

24. 'Se puede decir que el Modesto del final de la película es tan inocente y sencillo como el banquero inicial.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how Modesto chances upon the reason for his daughter's death • how the mafiosi underestimated him as a killer • how one act of violence led Modesto to another • whether he is really at peace with himself in the final scene. The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

© WJEC CBAC Ltd.