GCE A LEVEL MARKING SCHEME

AUTUMN 2020

A LEVEL
SPANISH - COMPONENT 3
A810U30-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2020 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.

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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 he/she is 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.

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 affect 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. 'El deseo de la libertad total la conduce a la muerte.' Analiza este análisis de Adela.

AO4	In response to the essay question the candidate may analyse: • whether Adela flouts the danger of pursuing sexual freedom • how she flouts familial and societal norms • the reaction of her mother and sisters • the spell of Pepe el Romano The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

2. 'La verdadera tragedia en esta obra es que las mujeres están tan marginadas que no se dan cuenta del poder de los hombres y la Iglesia.' Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the prevailing moral codes are controlled by the Church • how the absent men impact on the conduct of women • how women acquiesce with the established norms • whether women accept their subjugated role 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. 'El autor consigue indicar cómo habrá dos Españas cuando se termine la guerra.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how some characters support the Republic, others Franco's side • Luis' prospects compared to those of his friend at the beginning and end • the bright prospects of Basilio • the changing fortunes of Don Luis and his family The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

4. ¿Hasta qué punto crees que en esta obra vemos la desintegración de la familia española tradicional bajo los bombardeos franquistas? Analiza tu punto de vista.

AO4	In response to the essay question the candidate may analyse: • how main characters react to the increasing impact of the Civil War • the increasing constraints on daily family life • how some are selfish, others altruistic • the liberal Don Luis and his conservative wife 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. El carácter de Rosaura y Mamá Elena contribuye a su muerte más que los platos cocinados por Tita.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • whether Mamá Elena and Rosaura have similar chacteristics • how they both treat Tita • Tita's reaction to them • whether faults in character traits are as powerful as Tita's cooking The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

6. **'**Al fin y al cabo todas las mujeres en la novela dependen de una manera u otra de los hombres.' ¿Hasta qué punto aceptas esta afirmación?

AO4	In response to the essay question the candidate may analyse: • how Tita's life is affected by Pedro and John Brown • how Mamá Elena never got over her true love • how Rosaura has no qualms in occupying Tita's place alongside Pedro • Gertrudis' apparent success in a man's world 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. **‘**Por esta novela Castresana quería mandar un mensaje muy vasco pero a la vez muy ‘español’ a los lectores.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the main the focus is on Basque exiled children • how Santi acts as a bridge between Basque children and children from other parts of Spain • the importance of the football team to reinforce the concepts of “Basque” and “Spanish” • general aspects of roots and identity The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

8. ¿Hasta qué punto crees que los conflictos en esta novela son demasiado “emocionales”?

AO4	In response to the essay question the candidate may analyse: • how a novel about a conflicted childhood can stir strong emotions • how Santi’s fighting spirit leads to a number of emotional conflicts • how Santi strives to retain his true identity • whether Santi becomes too sentimental at times 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 tiene unos ideales que no existen en la sociedad en la que vive.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how the coronel pursues the letter against all the evidence • how he is faithful to the memory of his dead son • how he refuses to compromise as others like Don Sabas have done • whether he is a beacon of light in a police state The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

10. ‘La conclusión de esta novela puede ser optimista o pesimista; todo depende de la interpretación del lector.’ Analiza esta interpretación de la novela.

AO4	In response to the essay question the candidate may analyse whether: • the coronel’s plight gets worse throughout the novel • his eternal optimism is justifiable • his wife’s pragmatism is not more realistic • the closing words between him and his wife convey hope or despair in the future 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. **‘**El autoritarismo de los terratenientes es más fuerte que la solidaridad entre Paco y el pueblo.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the bond between Paco and the village folk • the sense of entitlement among the landowners • the ruthless behaviour of the landowners • how the use of violence quashes any attempt at a peasant revolt The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

12. **‘**La tragedia de Paco es que es demasiado ingenuo para sobrevivir en un mundo tan conflictivo.’ Evalúa esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the naïvety with which Paco tries to negotiate with the landowners • the naïvety in his relationship with the priest • his naïve belief that being morally right will win the day • his initial lack of perception that his life is threatened 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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Guillermo del Toro: *El laberinto del fauno* [20]

13. Analiza la función de los aspectos más destacados del realismo mágico en esta película.

AO4	In response to the essay question the candidate may analyse: • the function of the faun • the function of the 3 tasks • the function of the labyrinth • how only Ofelia can appreciate the world of magical realism The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

14. 'En esta película todos los personajes están marginados por el Capitán Vidal.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • Vidal's sadistic killing of the 2 peasants • his delight in torturing the weak • his treatment of Mercedes • his treatment of Carmen and Ofelia 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. **‘**En esta película los hombres son unidimensionales y las mujeres son multidimensionales.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse whether: • men like Ivan can really multi-task • the new Spanish man really treats women as equals • women like Pepa are multi-faceted • the female characters control 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. **‘**Algunos aspectos liberales de esta película marcaron una ruptura con las películas permitidas por la censura estricta bajo el franquismo.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the behaviour of female characters that Franco’s censors would have disapproved of • the camp taxi driver • the attitude of younger characters to recreational use of drugs • the free and easy relationships between males and females 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. ‘A través de toda la película las mujeres no son más que artículos de consumo a los ojos de los hombres.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • how María and her co-workers in the rose factory are regarded by their male boss • how Maria is treated by her male friends • how the female mules are treated by the cartel boss • whether the treatment of women is any different in the United States of America The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

18. Analiza hasta qué punto crees que se puede decir que ‘María triunfa’ gracias a su individualismo.

AO4	In response to the essay question the candidate may analyse: • how María is strong-willed from the beginning • how she shows no fear of the cartel boss • the aplomb with which she enters the US • the courage with which she confronts the violent Colombian hoodlums there 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. ¿Hasta qué punto crees que en esta película el comportamiento de algunas rosas contribuye a su muerte? Analiza tus razones

AO4	In response to the essay question the candidate may analyse: • the initial decision of some 'rosas' to confront the new regime • whether it was foolish to distribute propaganda against the Franco regime • whether their subversive tactics in the prison were wise in the circumstances • whether this is not a rather unfair verdict on their behaviour The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

20. **'**En un mundo muy machista las rosas se muestran valientes.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the early bravery shown by some 'rosas' under bombing • evidence of the physical violence meted out by the new regime • their fortitude in the prison as regards the nightly executions • the bravery shown when facing the firing squad 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. ‘En esta película los poderosos hacen lo que quieran y los débiles tienen que aguantarlo.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse: • the conflict at the top of ETA witnessed by El Lobo • the split between Spanish law and order forces in Madrid and Barcelona • the conflicting interests in the security forces in Madrid • how El Lobo ensures his own survival 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 pérdida de los valores decentes en los últimos días del franquismo es evidente aquí.’ Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse whether: • there are in fact any ‘valores decentes’ in this film • ETA members are shown to have ‘valores decentes’ • the representatives of Franco’s regime can be trusted • in the end everyone is out for himself 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. 'Esta película condena la corrupción de los más poderosos en la sociedad.' Analiza esta afirmación.

AO4	In response to the essay question the candidate may analyse how: • Modesto stumbles upon the incriminating evidence • the fire covered up a major criminal operation • behind every layer of criminality there appears to be another more powerful layer • a simple man takes down the powerful The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O

24. ¿Hasta qué punto crees que esta película trae un mensaje de optimismo? Analiza tu punto de vista.

AO4	In response to the essay question the candidate may analyse: • how Modesto's pursuit of the truth justifies his actions • whether his use of violence justifies his aim to expose the truth • the effects on his wife • whether at the end he has been affected negatively or positively by the violence that he has seen 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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