GCE A LEVEL MARKING SCHEME

SUMMER 2018

A LEVEL (NEW)
SPANISH - COMPONENT 3
A810U30-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2018 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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GCE A LEVEL SPANISH

SUMMER 2018 MARK SCHEME

COMPONENT 3: Critical and analytical response in writing (40 marks)

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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Indicative Content

La literatura

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

1. Evalúa la validez de esta afirmación: “En esta obra Lorca anticipó conceptos aceptados por la sociedad de hoy como el respeto por la la gente marginada”.

AO4	In response to the essay question the candidate may: • analyse Bernarda Alba’s lack of respect for her daughters’ personal freedom • analyse Bernarda’s imposition of a single code of conduct • analyse the villagers’ scorn for diversity and difference in female conduct • evaluate diversity and difference in male behaviour • evaluate the effects of stereotyping female behaviour The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O,

2. Analiza esta afirmación: “En esta obra Lorca cuestiona la sociedad cerrada en la que él vivía con la obsesión por la conformidad y la respetabilidad”.

AO4	In response to the essay question the candidate may: • analyse the straitjacket into which women’s sexuality must fit • analyse the hypocritical attitude towards male behaviour • analyse whether the concept of “respectability” cements or undermines society • evaluate whether women live in a prison of their own making • evaluate Adela as a catalyst who challenges social norms 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 esta afirmación: "La situación de los personajes refleja las divisiones socio-políticas de la España de la época".

AO4	In response to the essay question the candidate may: • compare and contrast the family situations at the beginning • discuss whether there is any change in family fortunes during the war • discuss whether the women suffer more than the men or children • consider whether socio-economic conditions are affected by political affiliations • analyse whether the ending offers a premonition of what is to come 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 esta afirmación: "La obra se desarrolla contra un fondo de felicidad y tristeza, de esperanzas y engaños".

AO4	In response to the essay question the candidate may: • compare and contrast the site of the Ciudad Universitaria at the beginning and end • analyse the mood of Luis at the beginning and end • analyse the promise of summer, youth and bicycles • contrast examples of hopes and betrayals in relationships • analyse how the future looks at the end of the play 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 hasta qué punto se puede decir que el destino de los personajes de esta novela se decide en la cocina.

AO4	In response to the essay question the candidate may: • analyse the world of magical realism in which Tita lives • analyse how her culinary talents and magical powers coalesce • discuss the repercussions of Tita's powers for others • analyse their impact on the wedding and married life of Pedro and Rosaura • analyse the fate of Gertrudis and Mamá Elena when impacted by these powers 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 esta afirmación: "La tragedia de Mamá Elena es que no se fía de nadie ni de nada".

AO4	In response to the essay question the candidate may: • analyse Mamá Elena's autocratic behaviour towards Tita, Rosaura, Pedro and Gertrudis • discuss the "machismo" with which she faces the revolucionarios • discuss whether she trusts Dr John Brown • evaluate whether she is hypocritical given the fact that she once had a native lover • analyse how her spirit refuses to leave Tita in peace 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. Evalúa este análisis de Santi: “Tiene todas las actitudes de un líder adulto: es patriótico, fiel a ojos de sus compañeros, tiene un sentido de responsabilidad, odia la injusticia”.

AO4	In response to the essay question the candidate may: • analyse the concept of leadership qualities in an adult • evaluate whether Santi is a patriotic Basque / Spaniard • discuss his feelings of exile and identity • discuss whether his sense of responsibility holds true in all situations • discuss whether he is driven by a sense of fairness 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 esta afirmación: “A veces esta novela trata de emociones y sentimientos fuertes”, y considera si es demasiado sentimental para ser una novela seria.

AO4	In response to the essay question the candidate may: • analyse the feelings of loss and exile in Santi and other children • discuss feelings of homesickness and nostalgia • discuss whether the author carries such feelings too far so that they border on sentimentality • discuss whether sentimentality lowers the tone of a novel • analyse the novel as a serious contribution to loss and identity 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. Analiza cómo el lector llega a respetar el comportamiento poco razonable del coronel.

AO4	In response to the essay question the candidate may: • analyse whether the coronel is living in his own fantasy world • analyse whether his behavior towards his wife is "reasonable" • discuss why his wife, his friends and the friends of his son respect his indomitable spirit • discuss how readers like eccentric characters • discuss how readers admire a survivor 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 quién o qué domina la novela: el coronel, el gallo, la carta siempre esperada u otra cosa o persona.

AO4	In response to the essay question the candidate may: • analyse the unshakeable optimism of the coronel in the face of the letter that never arrives • analyse the coronel's belief that the fighting cock will win • discuss the strength of his long-suffering wife • discuss whether the forces of law and order dominate the village • discuss whether the title is a clue about how to read 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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Ramón Sender: *Réquiem por un campesino español* [20]

11. Analiza esta afirmación: “Paco no es el estereotipo del campesino pobre y débil que sucumbe a la fuerza de los ricos y la Iglesia”.

AO4	In response to the essay question the candidate may: • analyse Paco as an example of leadership and fair play • discuss how power in rural spain was concentrated in rich landowners backed by the Church • analyse how Paco was not afraid of the landowners but they were afraid of him • analyse the visit to the cave-dwelling peasants as a catalyst in the novel • analyse how Paco has become a folk hero The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O,

12. Analiza qué recursos usa el autor para conseguir que el lector simpatice con Paco.

AO4	In response to the essay question the candidate may: • analyse the effective device of the memorial Mass as a backdrop to Paco’s life and death • analyse the hypocrisy of the rich landowners who use the Mass to exonerate themselves • analyse the emphasis on the absence of the poor peasants from the church • analyse the metaphor of the “potro” • analyse the function of the ballad 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. Evalúa la función del laberinto y sus implicaciones a través de la película.

AO4	In response to the essay question the candidate may: • analyse whether Ofelia's relationship with the fauno is real or imagined • analyse the role of the labyrinth within that relationship • discuss the repercussions of Ofelia's "laberinto" on other characters • discuss whether the labyrinth is a metaphor for relationships in Franco's Spain • analyse the labyrinth at the beginning and 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.

O,

14. La estructura parece muy sencilla: 'Vidal es el protagonista malo, Mercedes es la protagonista buena; Carmen es la víctima pasiva, y Ofelia es la adolescente dotada de una imaginación activa'. Analiza hasta qué punto aceptas esta crítica.

AO4	In response to the essay question the candidate may: • analyse the main characteristics of the film as realism • discuss how Ofelia lives another life beyond everyday reality • discuss Ofelia's tendency towards escapism from everyday reality • analyse the sapo and hombre pálido episodes • discuss to what extent the critical statement is too "simplistic" 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. Analiza hasta qué punto el contexto de esta película captura el ambiente de la "movida madrileña" de la Transición.

AO4	In response to the essay question the candidate may: • explain the "movida madrileña" as a spontaneous outburst against Francoist constraints • analyse the camp style of the taxi driver as support for diversity and difference • analyse whether the women have finally taken control of their sexual relationships • analyse the implications of female behaviour for the traditional family • evaluate the film's attempt at showing Spanish feminism in action 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 la importancia del protagonismo de Pepa y las otras mujeres dentro de la cultura tradicional de España.

AO4	In response to the essay question the candidate may: • analyse the traditional Spanish concept of weak, vulnerable women • analyse how the strong protagonists, led by Pepa, challenge the stereotype • analyse whether the male protagonists depend on the women or vice versa • analyse Almodóvar's advocacy of personal freedom • evaluate the implications of new relationships for traditional values 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. Analiza esta afirmación: “Tanto en los Estados Unidos como en Colombia los valores de la sociedad son machistas”.

AO4	In response to the essay question the candidate may: • analyse traditional machista values for women in Latin-American societies • analyse María’s self-assurance and self-reliance • analyse how in Colombia María is never far away from threats of violence • consider the courage taken to enter the dangerous world of drug-trafficking • analyse how she deals with the violence of the Colombian drug-traffickers in 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. ¿Hasta qué punto crees que esta película es una advertencia moralizante? Justifica tu respuesta.

AO4	In response to the essay question the candidate may: • analyse the danger María faces when she decides to join the criminal underworld • analyse the danger of swallowing the drugs • analyse the lack of a safe haven in America • discuss whether María takes her survival to be a cautionary warning • discuss to what extent the film is a message to other would-be Marías 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 el entorno de violencia y muerte en esta película.

AO4	In response to the essay question the candidate may: • analyse this film's background of violent repression • analyse scenes in which the victorious fascists smash any opposition • analyse torture as an example of how the lives of suspects are worth nothing • analyse how organized religion condones the abuse of human rights • analyse how the "roses" are inevitably shot 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 las reacciones de las "rosas" inocentes a las amenazas crecientes en la película.

AO4	In response to the essay question the candidate may: • analyse the courage with which the young women stick to their convictions • analyse whether they show naivety in their behaviour • analyse the foolhardiness with which some of them behave • analyse the solidarity they show with each other and other prisoners in prison • analyse their courage and defiance they show 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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Miguel Courtois: *El Lobo* [20]

21. "En esta sociedad dividida nadie puede confiar en nadie." Analiza la película desde este punto de vista.

AO4	In response to the essay question the candidate may: • analyse the personal and political relationships within ETA • analyse the tensions within the Francoist forces of law and order • evaluate the idea that both sides act autocratically • discuss what el Lobo's dilemma tells us about trust and reliance • consider whether anyone can be considered a winner The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O,

22. ¿Qué recursos emplea el director para crear un ambiente de constante tensión dramática en esta película?

AO4	In response to the essay question the candidate may: • analyse how key scenes contribute to dramatic tension • analyse how protagonists convey the feeling of living on the edge • analyse how secret services appear to be out of control • analyse how the role of a double agent automatically increases tension • analyse the sense that human life is cheap 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. Analiza esta afirmación: “La audiencia acaba simpatizando con las acciones de Modesto”.

AO4	In response to the essay question the candidate may: • analyse Modesto’s desire to avenge his daughter’s death • discuss his conviction that the end justifies the means • analyse his hatred of the property speculators • analyse how he faces up to organized crime • discuss why the audience is always on his side The above points are **suggestions** only and are **not exhaustive**. Reward will be given for **all relevant points** argued by the candidate.

O,

24 Analiza esta afirmación: “Modesto se toma la justicia por su mano”.

AO4	In response to the essay question the candidate may: • analyse how organized criminals act with impunity • analyse the mafioso conviction that might is right • discuss how the lawless and powerful consistently underestimate Modesto • discuss Modesto’s behaviour that increasingly resembles that of a lone ranger • analyse the outcome of his violent interventions 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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