
AS
SPANISH
7691/2

Paper 2 Writing

Mark scheme

June 2024

Version: 1.0 Final



Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from aqa.org.uk

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Section A

Guidance on level of accuracy in translations into the target language

Errors of accent

Errors of accent are accepted unless (a) they are grammatical or (b) the inclusion of the accent(s) causes ambiguity.

Errors of spelling

Errors of spelling will not be tolerated.

Tense endings, irregular verb forms and adjective endings must be correct.

Errors of gender

Errors of gender will not be tolerated. Genders of nouns are clearly an area where guidance can be provided in the passage that supports the translation task.

Alternative answers

Alternative answers offered by the candidate – even if one is in brackets – will be rejected unless both answers are correct.

A successful translation

A successful translation is one which includes each element of the text to be translated and where there is no omission or paraphrase.

Repeated errors

Where a candidate repeats the same error within a question, no further penalty will be imposed in awarding the mark.

The table below shows the type of answer that is acceptable for each section of the text. Award one tick per correct section then use the conversion grid to award a mark for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Javier Raya is promoting	Javier Raya está promoviendo/promocionando	promueve promociona	esta
	a new initiative	una nueva iniciativa	una iniciativa nueva	
	to support	para apoyar a		
	gay athletes.	los atletas gays.	gais/homosexuales	
	He knows	Sabe		
	how they feel.	cómo se sienten.		como

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	He wants	Quiere que	Desea que	
	young people	los jóvenes		
	to read the stories	lean las historias		
	shared	compartidas		
	on his platform	en su plataforma		
	by famous sports people.	por (los) deportistas famosos.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Fewer children	Menos niños		
	go to school	van al instituto	al colegio/a la escuela/al cole/al insti	
	and suffer in silence.	y sufren en silencio.		
	They no longer need	Ya no necesitan		
	to hide	esconder	ocultar	
	their sexuality.	su sexualidad.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	This idea will help	Esta idea ayudará	Esta idea va a ayudar	
	many people	a mucha gente	a muchas personas	
	who are scared of	que tiene miedo de que está asustada por	que tienen (if personas is used) que están asustadas por (if personas is used)	
	the insults and threats	de los insultos y las amenazas	de insultos y amenazas	
	that they received	que recibieron		
	in the past.	en el pasado.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	Despite	A pesar de	pese a	
	his phenomenal talent,	su fenomenal/ extraordinario talento,	su talento fenomenal/extraordinario	
	Javier Raya has never won	Javier Raya nunca ha ganado	jamás ha ganado/ no ha ganado nunca/jamás	
	a gold medal	una medalla de oro		

	in the Winter Olympic Games.	en los Juegos Olímpicos de Invierno.		del invierno
	What a pity!	¡Qué lástima!	¡Qué pena!	

[15 marks AO3]

Conversion grid	
Number of ticks	Mark
5–6	3
3–4	2
1–2	1
0	0

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section B**Questions 02–17 Assessment criteria**

Each assessment objective should be assessed independently.

Students are advised to write approximately 250 words. Everything that students write must be assessed; there is no word limit. Students writing the recommended length have access to the full range of marks.

AO3	
13–15	The language produced is generally accurate, but there are some minor errors. The student shows a generally good grasp of grammar and is often able to manipulate complex language accurately. The student uses a good range of vocabulary appropriate to the context and the task.
10–12	The language produced is reasonably accurate, but there are a few serious errors. The student shows a reasonable grasp of grammar and is sometimes able to manipulate complex structures accurately. The student uses a reasonable range of vocabulary appropriate to the context and the task.
7–9	The language produced contains many errors. The student shows some grasp of grammar and is occasionally able to manipulate complex structures accurately. The student uses a sufficient range of vocabulary appropriate to the context and the task.
4–6	The language produced contains many errors, some of a basic nature. The student shows little grasp of grammar and is rarely able to manipulate complex structures accurately. The student uses a limited range of vocabulary appropriate to the context and the task.
1–3	The language produced contains many errors, most of a basic nature. The student shows very little grasp of grammar and is very rarely able to manipulate complex structures accurately. The student uses a very limited range of vocabulary appropriate to the context and the task.
0	The student produces nothing worthy of credit.

Minor errors are defined as those which do not affect communication.

Serious errors are defined as those which adversely affect communication.

Minor errors include:

incorrect spelling, unless the meaning is changed
 accents, unless the meaning is changed
 confusion of noun/adjective eg *peligro/peligros*
 occasional slips in gender/adjectival agreements.

Serious errors include:

incorrect verb forms
 incorrect use of pronouns
 errors in basic idiomatic expressions eg *es muy calor: soy 17*.

Complex language includes:

subordinate clauses

- relative
- conditional
- purpose etc

appropriate use of subjunctive

formation of regular and irregular verbs

reflexive verbs

use of impersonal expressions using reflexive verbs or verbs with indirect object pronoun eg *gustar*, *faltar*, *interesar* etc

value judgements

verb + infinitive (+ preposition) expressions.

The above examples are neither prescriptive nor exhaustive.

AO4	
17–20	Very good critical response to the question set Knowledge of the text or film is consistently accurate and detailed. Students consistently use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
13–16	Good critical response to the question set Knowledge of the text or film is usually accurate and detailed. Students usually use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
9–12	Reasonable critical response to the question set Knowledge of the text or film is sometimes accurate and detailed. Students sometimes use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
5–8	Limited critical response to the question set Some knowledge of the text or film is demonstrated. Students occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
1–4	Very limited critical response to the question set A little knowledge of the text or film is demonstrated. Students very occasionally use appropriate evidence to justify their points of view, develop arguments and draw conclusions based on their understanding of the text or film.
0	The student produces nothing worthy of credit in response to the question.

Annotations for essay marking:

Tick = content point considered in award of AO4 mark

REP = repetition

? = unclear

IRRL = irrelevant

SEEN = examiner has seen the page (where no other annotations appear)

0	2
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La casa de Bernarda Alba – Federico García Lorca

0	2	.	1
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Explora los símbolos en la obra que representan la opresión.

Puedes mencionar:

- las paredes de la casa
- el calor
- el bastón de Bernarda
- el agua.

[35 marks]**Possible content**

- The walls in Bernarda's house represent confinement. The daughters can hear what is happening in the outside world, but cannot take part in it.
- When the reapers go down the street singing, the walls represent the barrier between the daughters and the happiness of the outside world.
- The walls are white, representing society's expectations that women must be pure. Women must follow society's oppressive rules.
- Heat can also be associated with oppression. The daughters "wish November would come". They want to be able to escape the heat they are oppressed by, but they cannot escape it.
- Heat prevents Martirio from being able to sleep, depriving her of rest and relief from the life of oppression she lives in.
- On a metaphorical level, the daughters are all oppressed by a heat of passion that society does not allow them to feel or express.
- Bernarda is one of the main sources of oppression in the play. She is the one who imposes the period of mourning on her daughters and bans them from any contact with the outside world.
- Bernarda imposes on her daughters all the expectations that society imposes on women: they need to stay at home sewing and not demand any attention from their husbands.
- When Adela breaks Bernarda's cane, this is a symbol that she is not willing to live under oppression any more. However, Adela's rebellion ultimately results in her death.
- Water as a symbol can be interpreted in different ways. Flowing water represents freedom and an escape from oppression.
- However, Bernarda describes the village as "a village of wells". Water does not flow freely, it is stagnant.
- This stagnant water metaphorically poisons the townspeople. They spend their lives gossiping about and criticising others, as well as imposing society's oppressive rules on each other.

0	2	.	2
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Examina la influencia que tiene La Poncia en los otros personajes en la obra.

Puedes mencionar:

- a Bernarda
- a Adela
- a las otras hijas de Bernarda
- a las sirvientas.

[35 marks]

Possible content

- La Poncia tries to warn Bernarda of what is happening in her family that Bernarda is not seeing.
- Bernarda refuses to believe that La Poncia has more knowledge about her family than Bernarda herself.
- The only influence that La Poncia has on Bernarda is in terms of how she influences Bernarda in the way she sees the events that happen outside the house. Since Bernarda does not want to engage with other people in the village, her impressions are coloured by La Poncia's descriptions.
- Another character that La Poncia tries to influence, without success, is Adela.
- La Poncia advises Adela to let Pepe marry Angustias, since she will die in childbirth and then Adela can marry Pepe.
- However, La Poncia's warnings and advice are not heeded by Adela: she is determined to be with Pepe at all costs.
- It could be said that at various points in the play La Poncia almost plays the role of surrogate mother to Bernarda's other children.
- La Poncia has a very good understanding of what the different daughters' feelings and desires are. She talks to them in a much more affectionate and understanding way than their mother.
- La Poncia tries to teach the girls about what to expect in the outside world. She tells them that once married they will find no support from their husband. She also tells them about things that they will not have access to in the outside world.
- How La Poncia behaves has an influence on the behaviour of the other members of the household.
- When a beggar comes to ask for some food, La Poncia shows no compassion. This behaviour is mirrored in how the younger servants behave.
- La Poncia is very critical of the family in front of the other, less senior servants. This allows them to criticise the family openly as well.

0 3***Crónica de una muerte anunciada* – Gabriel García Márquez****0 3****1**

Examina cómo se presenta a las mujeres en la novela.

Puedes mencionar:

- a Ángela Vicario
- a Pura Vicario
- a Divina Flor
- a Plácida Linero.

[35 marks]**Possible content**

- While both women and men in the novel are subject to the strict honour code, it is women whose freedom is most impacted. In addition, their names provide an impossible ideal of femininity.
- Society defines Ángela Vicario exclusively by her beauty and docility, and she is held in high esteem for her domestic skills.
- Her family coerces her into an arranged marriage with a man she does not know and she is compliant with their wishes.
- A different Ángela emerges after the shame of being returned; she becomes the author of her own destiny, choosing to renew her relationship with Bayardo San Román on her own terms.
- Pura Vicario is controlling and manipulating and upholds a patriarchal ideal of female chastity and passivity, dictating the terms of her daughter's marriage in order to maintain family honour.
- Pura Vicario severely punishes Ángela for the loss of her virginity, secretly beating her for several hours.
- She upholds the honour code by forcing her daughter to live like a nun after the family moves away from the town.
- The teenager Divina Flor is the target of Santiago Nasar's sexual desire and is assaulted by him, as her mother, Victoria Guzmán, was before her with Ibrahim Nasar.
- As a black servant of a low social status, she can only count on her mother to protect her from Santiago Nasar's advances, which, in turn, provides motivation for his eventual murder.
- The iniquitous double-standards in sexual behaviour for men and women in the novel are encapsulated by Santiago Nasar's attitude towards women such as Divina Flor and María Alejandrina Cervantes, the town prostitute.
- Plácida Linero, as an older woman, is also the victim of the gender politics of the town, consigned to a loveless marriage to an unfaithful man, Ibrahim Nasar.
- She fails to interpret her son's dreams accurately, and therefore to predict his impending death. She cuts a solitary and isolated figure who is cynical and somewhat removed from society.

03.2 Examina el tema de la autoridad en la novela.

Puedes mencionar:

- al obispo
- al coronel Lázaro Aponte
- al Padre Amador
- al juez.

[35 marks]

Possible content

- The figures of religious, judicial and civil authority all contribute directly or indirectly to the death of Santiago Nasar, as does the misogynistic honour code.
- The day that Santiago dies, the town is awaiting a visit from the Bishop and, despite the material and monetary sacrifices made by the townsfolk, the Bishop shows disdain for them, not disembarking from the boat.
- The boat lets out a spurt of steam and drenches those on the riverbank, thus increasing the sense of insult.
- Whilst the Bishop plays no part in the ensuing drama, the pomp and ceremony of his arrival distracts key characters, including Father Amador and the Mayor, Colonel Aponte, from taking the threats of the Vicario brothers seriously.
- Colonel Aponte is depicted as incapable of action and dismissive of the pleas of others, such as Clotilde Armenta, who inform him of the Vicario twins' intentions.
- The Colonel shows no interest in the impending murder of Santiago, being solely concerned about what the Bishop will think.
- Aponte makes a serious error of judgement when he removes the knives from the Vicario twins, expecting them not to carry out their obligation.
- Father Amador is more concerned with the outward show of religion than with the lives of his parishioners.
- The priest openly admits later that he did not know what to do, considering the matter civil, not religious.
- Father Amador is ordered to undertake the autopsy and subsequent report, despite the fact that he is unqualified.
- The investigating judge fails to include key information in his report, and clearly had no idea why Santiago was killed, given the lack of evidence against him.
- The judge's report reads like fiction due to his love of literature, and the random drawings and marginal notes, which evidence his bewilderment.

0 4**Como agua para chocolate – Laura Esquivel****0 4 . 1**

Explora lo que nos enseña la novela sobre el papel de la mujer en el México del siglo pasado.

Puedes mencionar:

- su obediencia
- su papel en el matrimonio
- la rutina de sus vidas
- su actitud hacia la sexualidad.

[35 marks]**Possible content**

- It is clear that Mexican women had very little freedom in their everyday lives and were expected to obey their parents' wishes in all things.
- They were not allowed to question their parents' orders nor to answer back. When Tita attempts to express an opinion, she is not permitted to even finish her sentence.
- They were expected to follow family traditions and any refusal would have been shocking and unforgiveable. Tita is expected to look after Mamá Elena all her life.
- Even in matters of marriage, individual choice had little impact; parents made the final decisions, as in the cases of Mamá Elena, Rosaura and Tita.
- Mamá Elena was denied the chance to marry her true love as her parents did not consider him to be a suitable match.
- Mamá Elena herself makes the cruel decision to marry Rosaura off to Pedro, who is in love with Tita.
- The three sisters lead daily lives governed by the orders of their mother; they have no free time to themselves.
- Their days are spent on household chores, cleaning, sewing, mending and looking after the ranch. This obedient and dutiful existence was considered decent and respectable.
- The only entertainment was the occasional get-together with local families. Here, it is clear in the novel how the behaviour of young women came under the scrutiny of local gossips, like Paquita Lobo.
- Women had to be pure and chaste and behave impeccably; if not, they would tarnish the family's reputation.
- Tita always ensures that her relationship with Pedro remains a secret from society; Rosaura declares she does not care about the affair, as long as other people do not find out.
- Rosaura's coy attitude to sex (using the wedding sheet) is considered the appropriate way for a young bride to behave; Gertrudis' passionate desires are scandalous.

0 4 . 2

Considera las razones por las que a Tita le gusta cocinar.

Puedes mencionar:

- su infancia en la cocina
- su creatividad al cocinar
- la libertad y emociones que siente
- el efecto que tienen sus platos.

[35 marks]**Possible content**

- Tita has a connection to the kitchen from the moment she is born on its table. She is then reared by Nacha in the kitchen as Mamá Elena is newly widowed and has to manage the ranch.
- Nacha cares deeply for Tita and the kitchen becomes a warm and loving environment for the child.
- It is a place where she feels at home and she invites her sisters into her 'world' to play and have fun.
- Outside the kitchen, Tita has to obey orders and follow rules.
- Inside the kitchen, when Tita starts to cook for the ranch, she enjoys a certain amount of freedom to make her own decisions.
- She makes the most of this by experimenting with ingredients and adapting recipes, instead of strictly following instructions.
- Mamá Elena never allows Tita to express her opinions or emotions, but, alone in the kitchen, her feelings are able to flow freely.
- She is able to cry at the bitter thought of her beloved Pedro marrying her sister, Rosaura, and she is able to vent her fury when Rosaura tells her to stay away from Esperanza.
- Tita shows her love for people by feeding them. She feeds Roberto and Esperanza, and makes Gertrudis' favourite pudding when she returns home from the war.
- The emotions that Tita feels are absorbed into the food that she prepares and begin to impact on those around her.
- It may be that she subconsciously enjoys this small amount of control that she manages to acquire over the inhabitants of the ranch.
- She is certainly aware of the impact her food has on Rosaura's digestive system and uses the quail and rose petal recipe to convey her love to Pedro.

0	5
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Réquiem por un campesino español – Ramón J. Sender

0	5
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1

Comenta las diferencias que presenta Sender entre las clases sociales que aparecen en la novela.

Puedes mencionar:

- las clases sociales que hay en el pueblo
- lo que piensan los ricos del sistema de clases sociales
- lo que piensan los campesinos de ese sistema
- el mensaje que Sender quiere comunicar.

[35 marks]**Possible content**

- The ruling classes are represented by the landowners (the duke and the three wealthy families) and by the priest.
- The villagers are the working class, or peasants. They do not own land and must pay rent and tithes to the landowners and the Church.
- In the village, there is a third social class, the cave dwellers, who live in extreme poverty with no support.
- The governing classes are naturally content with their position and against any changes that may threaten their status or privileges.
- Moreover, they believe they are superior to the working classes. Don Valeriano is incensed when he is challenged; he cannot believe that a man who just owns a couple of mules could speak to him in such a way.
- The duke seems to think of them as little better than animals; he threatens to shoot any animal or person if they trespass on his land.
- For the peasants, these social divisions are all they know and, although they may quietly grumble, they never seriously consider that anything can change.
- However, when Paco begins to challenge the system, they get behind their champion.
- They delight in the stories of Paco confronting the landowners and boycott the *romería* to show their support for the rebellion.
- Sender wants us to see the complacency of the wealthy and their misguided and arrogant belief in their own superiority.
- He wants to impress on us the simple goodness of honest, working people, and to alert us to the plight of those in need.
- Furthermore, he aims to point out the injustice in society and to condemn those that idly sit by or that stand in the way of change.

0	5	.	2
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Comenta las diferencias entre Mosén Millán y la Jerónima, y también la relación que tienen.

Puedes mencionar:

- el papel de cada uno en la comunidad
- sus valores morales
- la religión y la superstición
- la rivalidad entre ellos.

[35 marks]

Possible content

- Mosén Millán is the village priest and therefore one of the local dignitaries. His natural place is among the men; the villagers equate him with the three wealthy men.
- La Jerónima is the local healer, midwife and wisewoman, and holds a position of influence over the women of the village.
- Whereas Mosén Millán presides over the Church and official church events, La Jerónima is the central figure in the *carasol*, where the women gather.
- La Jerónima enjoys a bawdy joke and makes vulgar comments about baby Paco's "attributes" and, years later, about his wedding night.
- Mosén Millán finds her comments immoral and crude and calls her "*bruta*". He later acknowledges to himself that he feels nothing but disdain for the women of the *carasol*.
- La Jerónima seems to have created her own religion, half pagan, half Christian and this annoys the priest. He senses she is mocking him and the Church.
- She collects stones from the river when the church bells are ringing, believing that they can cure toothache.
- She pronounces so-called Latin phrases that sound vaguely religious, but the priest doesn't recognise them and suspects they may be obscene.
- When she places a lucky talisman under Paco's pillow, the priest realises what she has done and replaces it with a religious scapulary.
- Their relationship is antagonistic. Both characters vie with each other for influence over the community and both try to undermine the efforts and reputation of the other.
- The priest is delighted when the doctor chides La Jerónima for the way she has dealt with Paco's umbilical cord and tells her not to interfere again.
- La Jerónima tries to undermine the dignity and status of the priest by using the back of the church for her sexual encounters, and bragging about it to the villagers.

0	6
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La sombra del viento – Carlos Ruiz Zafón

0	6
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1

Comenta la importancia de la casa Aldaya en la novela.

Puedes mencionar:

- la historia terrorífica de la casa
- los momentos felices que ocurren allí
- la muerte de Penélope
- el destino de Fumero.

[35 marks]**Possible content**

- The house has a sinister history, built by the financier Jausà, who scandalised society with his relationship with his African maid, Marisela.
- Soon after the couple moved in, the police found Jausà poisoned, and his wife killed in a bloody tribal murder, carried out by the maid, who then committed suicide.
- The house remains sinister under its new owners, with its angel statues, strange sounds, icy draughts, dead birds and a ghost who predicts the death of Sra. Aldaya.
- The house witnesses the romance between Julián and Penélope, facilitated by Jacinta, who finds ways to allow them to spend time together.
- It is also the scene of their passion as they make love in Jacinta's room and conceive their child, David.
- Years later, the house will also be the place where Bea comes to hide and where she and Daniel make love. History repeats itself, as they conceive their son, Julián.
- However, the house seems cursed to bring misery and bloodshed and will be the scene of Penélope's horrific death.
- When Aldaya discovers Penélope's relationship with his illegitimate son, Julián, he punishes her for his own sins and locks her in her room.
- When he denies her medical help in childbirth, he sentences her to death. Penélope and the child are buried in the vault, their tombs bricked up and hidden.
- The climax of the novel also occurs in the Aldaya house, as Julián and Fumero finally converge on the building, drawn by the presence of Daniel and Bea.
- The house finally allows good to triumph over evil as Daniel saves Julián from Fumero's bullet and Julián takes the shot through his hand that is meant for Bea.
- Both will recover, but the evil Fumero is launched through the window to die, impaled on the upraised arm of an angel statue.

0 6 . 2

Examina la personalidad de Jacinta y su impacto en la historia.

Puedes mencionar:

- su relación con Penélope
- cómo ayuda a Penélope y a Julián en su relación
- cómo la trata Ricardo Aldaya
- su destino al final.

[35 marks]**Possible content**

- Jacinta dreams that she will have a child, without knowing a man. When she is employed by the Aldaya family, Jacinta knows that Penélope is the child from her vision.
- Jacinta becomes Penélope's nursemaid, chaperone and best friend. She accompanies her everywhere, attentive to her every wish and move.
- Father Fernando describes her as an angel. She comes to adore Penélope as if she were her own and this relationship dictates her life.
- When Penélope meets Julián, Jacinta notices the chemistry between them and expects to dislike Julián through a sense of jealousy. To her surprise, she likes him.
- She becomes their go-between, delivering letters and arranging meetings. She is instrumental in allowing their love to grow.
- When Julián and Penélope plan their elopement, they know they cannot involve Jacinta; she loves them too well to allow them to leave.
- When Aldaya finds out about Julián and Penélope, he drags Penélope to her room by her hair, fighting off Jacinta, and forbids Jacinta from seeing her.
- He dismisses her that evening and has the servants throw her out onto the street, despite her eighteen years of service.
- Jacinta then haunts the house, begging to be allowed to see Penélope. Aldaya tires of her persistence and has her interned in an asylum.
- When Daniel and Fermín track her down there years later, she is old and frail, but remembers everything clearly and can tell them the story of the young lovers.
- At the end, we learn that Julián has visited her and she had laughed for the first time in years. Her happiness is still dependent on that of Penélope.
- She says that he brought her news of her "daughter" and that she is now content as she will be going home to be with her. She dies that morning.

0	7
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La casa de los espíritus – Isabel Allende

0	7
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1

Examina el impacto que los lugares tienen en el comportamiento de los personajes en la novela.

Puedes mencionar:

- a Esteban y la casa de la esquina
- a Clara y Las Tres Marías
- a Blanca y Las Tres Marías
- a Alba y la universidad.

[35 marks]**Possible content**

- Esteban builds the house in the corner as a symbol of his status and position in society. He builds it for Clara, hoping it will help him secure her love.
- However, as the house grows and develops in a more and more chaotic way, other inhabitants begin to use it for their own purposes and Esteban starts distancing himself from it.
- Towards the end of the novel, the house becomes the home he shares with Alba. It becomes for him a safe space to explore his feelings and where he can love Alba unconditionally.
- When Esteban gets injured after the earthquake, Clara finds herself having to take control of the day to day running of *Las Tres Marías*.
- This is the period of her life when she is furthest from her supernatural abilities. She has to face reality and perform mundane tasks.
- Being in control of the house makes Clara realise the deep inequalities between her family and the tenants in the property. She hears about Esteban's behaviour towards them. This influences her relationship with him.
- For Blanca, *Las Tres Marías* means something completely different; the place where she is able to develop her relationship with Pedro Tercero.
- Blanca pretends to be ill in order to be allowed to stay in *Las Tres Marías*. She feels it is a place where she can be herself and express her true feelings.
- Blanca only leaves *Las Tres Marías* to marry Jean when she believes that Pedro is dead. From that moment, there is no point in her staying there.
- Until she goes to university, Alba's life has been very sheltered and distanced from the real world.
- When she goes to university, she can start to blossom as her own woman away from her family.
- It is while she is at university that she develops a relationship with Miguel and starts her political activism.

0 7 . 2

Examina la relación que tiene Clara con los otros personajes de la novela.

Puedes mencionar:

- su relación con Esteban
- su relación con Férula
- su relación con Pedro Segundo
- su relación con sus hijos.

[35 marks]**Possible content**

- Clara's relationship with Esteban is never based on love. She marries him because it is her destiny.
- Esteban tries to win her over with gifts and even builds a house for her, but she seems completely immune to his advances.
- When he hits her, she refuses to talk to him until she dies. It is only at the end of his life, once he starts writing the family history with Alba, that Esteban feels forgiven by Clara.
- Clara is the only one who sees Férula as someone deserving of love. She welcomes her into her life and makes her feel needed.
- Férula develops an almost romantic relationship with Clara. She wants to protect her from Esteban and from everything else.
- Férula dies poor and alone. When Clara finds her corpse, she insists on preparing Férula's body for burial herself and, in the way that she performs the task, she shows a deep affection for her.
- It could be argued that Clara's relationship with Pedro Segundo is the only one in which magic plays no part at all.
- When Esteban is injured, Clara has to take the reins of *Las Tres Marías* and she works with Pedro in order to make the tenants' lives more bearable.
- Clara and Pedro develop a companionable relationship of equals, in which they respect each other and can be themselves, despite their social differences.
- Whilst Esteban wants to control and influence every aspect of their children's lives, Clara understands them much better.
- Clara knows what motivates each of their children and lets them follow their own instincts, rarely pointing out for them how they should behave.
- When there is conflict between Esteban and their children, Clara invariably takes the children's side. She recognises that lecturing or using violence on them will not change who they are and is, therefore, pointless.

0 8**Rimas – Gustavo Adolfo Bécquer****0 8 . 1**

“Las *Rimas* muestran que las relaciones de Bécquer inevitablemente terminan con él triste y roto”. ¿Estás de acuerdo? Justifica tu respuesta.

Puedes mencionar:

- la búsqueda de la perfección
- la incompatibilidad
- la tristeza y la frustración al final de las relaciones
- a Bécquer como víctima.

[35 marks]**Possible content**

- In the *Rimas*, we become aware that Bécquer finds happiness only in brief moments of perfection, an instant at a dance or a glance over a shared book.
- He begins to see that the ideal that he seeks is not sustainable and describes it in terms of intangible elements, like shadows, mists and phantoms.
- In Rima XI, he acknowledges that he has passed by real relationships, of flesh and blood, for an impossible dream. What he seeks does not exist.
- Rima XLI finds Bécquer realising that his relationship is doomed as he and his lover are incompatible. Each verse concludes with the lament “¡No pudo ser!”
- He uses language to show that both of them were unyielding and resistant – a hurricane against a tower, the ocean against the rock.
- In Rima XXX, the break-up occurs because both parties are guilty of pride and the refusal to apologise. Neither is prepared to give way.
- Because Bécquer is chasing an impossible dream, he is inevitably frustrated and disappointed when the relationship is less than perfect.
- When disillusion sets in, as early as Rima XIV, Bécquer is disturbed by where his lover’s eyes are leading him. He feels like a traveller lured to his doom.
- Where there was once love, there are now sighs and tears (Rima XXXVIII) and, behind her beauty, Bécquer now sees the cold, lifeless statue.
- Bécquer will always feel anguish at the end of a love affair because he sees himself as the victim, the one who has been betrayed, hurt and violated.
- In Rima XXXII, his lover leaves him; in XXXVII she mortally wounds him; and, in XLII, she has betrayed him.
- In Rima XLVIII, Bécquer dwells on his former lover finding a new love; he does not mention a future for himself, only the loss of the happiness they shared.

0 8 . 2

Evalúa cómo los sentimientos que expresa Bécquer en las *Rimas* cambian desde el principio hasta el final de la obra.

Puedes mencionar:

- sus sentimientos sobre la poesía
- sus sentimientos sobre el amor
- sus sentimientos sobre el amor fracasado
- sus sentimientos en los últimos poemas.

[35 marks]

Possible content

- The mood of the first poems in the collection is mixed as Bécquer confesses the difficulties he faces as a poet.
- He rails against the inability of language, the “*mezquino idioma*”, to capture the visions that he desires to convey.
- He also exults in his craft when he has the “*genio creador*” to find the words to communicate the images that he glimpses.
- The next poems focus on the beginnings of relationships, when Bécquer finds love and is feeling positive and joyous.
- These poems describe the beauty of his beloved, with hymns to her eyes, her lips, her cheek and her hair. There are times of great happiness.
- However, other poems show his disillusionment as he realises that he is chasing an impossible dream.
- Rima XXX marks the start of a more negative mood and the poems trace the break-up of relationships and the bitterness of abandonment.
- Bécquer talks of pride and his grief at the loss of love. He feels that he is the one left spurned and anguished and that his lover is unmoved.
- He talks of the cruelty of his former lover, using language of violence to show how he is wounded by the brutality of her treatment.
- From Rima LVI, the tone of the poems becomes even darker. Rima LVI itself talks of the monotony and pointlessness of his life.
- Now Bécquer dwells on his feelings of loneliness and alienation. His life is a desert, a wasteland and a barren plain.
- There is also a preoccupation with death. Bécquer focuses on the loneliness of the dead girl in Rima LXXIII and his fear of being unloved and forgotten after death.
- However, in the depths of his depression, he finds death alluring and Rima LXXVI finds him experiencing “*el ansia de esa vida de la muerte*”.

0	9
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Las bicicletas son para el verano – Fernando Fernán-Gómez

0	9	.	1
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Comenta las diferencias principales entre los personajes de Don Luis y Doña Dolores.

Puedes mencionar:

- lo que saben sobre los eventos nacionales
- sus opiniones liberales o tradicionales
- la actitud de cada uno hacia Manolita
- lo que piensan de Luisito.

[35 marks]**Possible content**

- Don Luis is informed about events in the country and reads the newspaper to keep up with current affairs.
- Doña Dolores leaves political views to her husband; she does not see it as her place to have opinions regarding the situation in the country.
- In general, Don Luis expresses liberal views. He is tolerant and non-judgmental of the acting profession, for instance, and is known for his Republican views.
- When he and his wife learn of the goings-on between Luisito and the maid, Don Luis is understanding and realistic. He blames the circumstances, not the young people.
- Doña Dolores is much more traditional in her views. She is much more inclined to worry about family reputation and what the neighbours will think of them.
- She is scandalised to discover Luisito has been in María's bedroom, and automatically blames the maid. She declares that María must pack her bags and go.
- These contrasting attitudes are clear when Manolita announces she is to be an actress. This profession was regarded by many as scandalous and immoral.
- Doña Dolores wants her daughter to remain as a teacher and fears for her reputation. Her concerns mount when she learns Manolita is pregnant.
- Don Luis cannot understand why there is any concern over the acting job; he says it is a job like any other.
- He is proud of his independent daughter and admires her modern views. He describes her as having "*una mirada muy clara*".
- Doña Dolores is rather naïve where her son is concerned. She thinks of him as a little boy and is completely oblivious to his growing interest in the opposite sex.
- Don Luis is far more aware of the changes in his son and treats them as entirely natural. He is amused by his wife's innocence.

09.2

“Luisito pierde su adolescencia debido a la guerra”. Comenta esta afirmación y justifica tus ideas.

Puedes mencionar:

- sus planes al principio
- sus relaciones románticas
- cómo tiene que adaptarse
- lo que simboliza la bicicleta.

[35 marks]

Possible content

- The carefree youth we see at the beginning has a wealth of plans for the future.
- It is the beginning of the summer holidays and Luisito's aim is to spend time with his friends going on bike rides into the countryside.
- We also learn that he is an avid reader and this has fuelled his long-term ambition to be a writer.
- His plans also involve the opportunity to be close to Charito, a young girl for whom he has written a romantic poem.
- When war breaks out, Luisito is confined to the house and he cannot pursue his friendship with Charito, or any other girls.
- His adolescent longings are difficult to deny and he turns to the maid, María. They begin an inappropriate relationship that would not have happened but for the war.
- As time goes by, Luisito finds his ambitions thwarted. He can no longer study, as schools are closed, and he starts to work with his father.
- When the war ends, he learns he cannot continue his studies and take his exams, as these are reserved for those who fought on the Nationalist side.
- He is no longer a carefree boy but must look out for his family too and finds himself defending his elder sister in the street.
- It is Luisito's story that gives the play its title. At the beginning, the bike is a symbol of his freedom and his plans for a summer of relaxation and fun.
- At the end, with his father in danger of imprisonment, the task of earning money for the family falls to Luisito. The summer of fun has been taken away.
- They realise that a bike would come in useful for Luisito's job as a lowly errand boy. It is now a symbol of the heavy responsibility that weighs on him.

1 0***El otro árbol de Guernica* – Luis de Castresana****1 0 . 1**

Comenta las diferencias entre Santi y su hermana Begoña en relación a cómo se adaptan a vivir en el extranjero.

Puedes mencionar:

- cuando se separan de sus padres al principio
- su relación con las familias en Bélgica
- la actitud de cada uno hacia su vida fuera de España
- su regreso a España.

[35 marks]**Possible content**

- At the start of their evacuation, Santi knows that, as the elder of the two, he must be strong and hide his anxiety for Begoña's sake.
- Begoña seems small and vulnerable, holding tightly onto her brother's hand; he is the rock onto whom she will cling.
- His parents have entrusted Begoña into his care and he takes this responsibility seriously; he vows to look after his frightened little sister.
- Santi is uncomfortable with the Dufours from the very start and resents their attempts to change him and possess him.
- When he visits Begoña at the Bogaerts' comfortable and homely house, the mood is very different and Santi feels at home there.
- Begoña settles in well, and gets on with the family. She cannot understand why Santi is uncomfortable in the beautiful, elegant home of the Dufours.
- Begoña settles in more readily than Santi and is happy with her new family, and her smart new clothes. She appears to miss home less than Santi.
- Santi fares better when he moves into the Fleury and befriends the other Basque children. His attempts to recreate the customs of his homeland bring him comfort.
- It cannot be said that Santi adapts fully to his new life, because he is only happy when he is recreating his former way of life.
- When the day comes for the children to return home, Santi is astonished and disapproving of how thoroughly Begoña has adapted to her new life.
- She replies to everyone in French and Santi feels he can barely recognise her with her perfect Belgian accent, her new hat and her French gestures.
- It seems that, due to her youth, she adapts more readily than Santi and, much to his relief, she starts to answer in Spanish as they get closer to home.

1 0 . 2

Considera lo que Santi piensa de su propia personalidad. ¿Crees que está orgulloso de sí mismo?

Puedes mencionar:

- su sensibilidad y sentimientos
- su inteligencia
- su relación con los otros niños
- su relación con los adultos.

[35 marks]

Possible content

- Santi acknowledges that he is sensitive and feels embarrassed about the incident when he was sick after seeing a cat eat a bird.
- This sensitivity is linked to the “*desván*”, the thinking space in his head, into which he retreats when he wants to escape the world around him.
- He seems proud of his thoughtful, almost philosophical nature, but a little ashamed too, as he hides his homesick tears on his first night at the *Fleury*.
- Santi discovers a joy of reading while he is away. He also begins to write and is proud to have his essay praised by Don Segundo.
- Santi is one of three children chosen to study at the *Ateneo*. He feels extremely proud at this and wears his beret to school as a symbol of his nationality.
- The other Spanish children are also proud of him, buying him batteries for his torch so he can study after lights-out. This increases his sense of well-being.
- Santi becomes the leader for the Spanish children, partly because he is first to arrive at the *Fleury* and the children turn to him for advice and information.
- He derives satisfaction from his role as their mediator and feels insulted when the adults do not let him know that another group of children are arriving.
- He knows he can be relied upon to defend those weaker than himself; he gives his word to Begoña that he will look after her and she never doubts him.
- Santi enjoys the fact that the adults also treat him as a leader and seek his help, as when Don Gregorio asks him to help deliver bad news to Valentín.
- When he challenges Mme Jacquot and the *Ateneo* teacher, he feels unnerved by his own daring but proud that he stood up to bigotry and injustice.

1 1***El coronel no tiene quien le escriba* – Gabriel García Márquez****1 1 . 1**

Comenta la imagen que se presenta de las figuras de autoridad en la novela.

Puedes mencionar:

- al Padre Ángel
- a Don Sabas
- al alcalde y al policía
- al abogado.

[35 marks]**Possible content**

- The priest is portrayed unsympathetically by García Márquez; he is unhelpful and moralising and seems to have no role in helping the morale and well-being of the community.
- The Church censors the films that are shown at the local cinema and Padre Ángel rings the church bells to give the film's classification. He then sits watching and judging those who dare attend.
- Facing abject poverty, the colonel's wife tries to ask the priest for a loan, leaving their wedding rings as surety. He simply tells her it's a sin, as the rings are sacred.
- There was clearly some kind of underhand deal between Don Sabas and the mayor; by means of a corrupt pact, Don Sabas has acquired wealth and influence.
- His treatment of his "friend", the colonel, whom he plans to swindle out of 500 pesos, indicates how far his corruption extends.
- Don Sabas surrounds himself with hoarded belongings and wads of banknotes but seems oblivious to the plight of others. His generosity is only for himself.
- The mayor makes a brief appearance during the funeral procession for the young musician; García Márquez makes it clear that he is far from a figure of respect.
- When the funeral march attempts to go past the police barracks, the mayor appears on the balcony, unshaven and in his underwear, officiously refusing to let them pass.
- The policeman in the billiard hall raid represents the military rule under which they all live and is the officer that shot Agustín. Close up, he seems unintimidating, but he is one of many and reminds the citizens of the dangers of opposing them.
- The lawyer's office is a shambles: untidy, chaotic and ill-equipped. The lawyer himself is portrayed as disorganised and unprofessional.
- He gives the colonel lots of excuses why he hasn't been able to sort out his pension and his explanations suggest that there is little hope of it ever arriving.
- Through the lawyer, the reader learns of the state of chaos in the country after wars and changes of government; the colonel is an innocent victim of failed bureaucracy.

1 1 . 2 Comenta cómo la relación entre el coronel y su mujer cambia a lo largo de la novela.

Puedes mencionar:

- cómo se ayudan y se apoyan el uno al otro
- la frustración de la mujer del coronel
- el desacuerdo entre ellos sobre el gallo
- su relación al final.

[35 marks]

Possible content

- The couple do a lot to help and support each other. The woman is the practical one and ensures they are both clothed and fed as well as possible.
- The colonel supports his wife by maintaining a positive attitude and keeping her spirits up, as she can be gloomy at times.
- He keeps his worries to himself, giving her the last of the coffee and pretending he has already had a cup.
- As the days pass, their financial situation worsens and the colonel's wife grows frustrated with his lack of action.
- She is angry with him because she feels that she is the only one making sacrifices, swallowing her pride to ask for credit at the shops.
- She badgers him to sell the clock and change their lawyer. The colonel feels harassed and starts to avoid her, seeking refuge at the tailor's.
- The colonel's wife becomes bitter that not only are they struggling to feed themselves but they are also feeding the cock, which the colonel refuses to sell.
- They cannot overcome their disagreement over the cock because the colonel is determined to keep it and his wife is insistent that they should sell it.
- This mirrors their personalities: the wife is practical and deals with their everyday struggles, the colonel is optimistic and pins his hopes on what the future will bring.
- The angry words and the recriminations increase and the wife continues to push the colonel into taking action, chiding him when he fails to sell the cock to Don Sabas.
- The colonel faces a stressful dilemma; he has no answers for his wife, who repeatedly asks where the next meal is coming from, yet he is convinced they should keep the cock.
- His final expletive summarises the deadlock between them and shows how poverty has eroded their relationship.

1 2***El laberinto del fauno* – Guillermo del Toro****1 2****1**

“El Capitán Vidal es un hombre fundamentalmente arrogante, cruel y machista”.
Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- su personalidad
- sus creencias
- su relación con las mujeres
- la influencia del franquismo en sus acciones.

[35 marks]**Possible content**

- Vidal is obsessed with control: the scenes with his watch represent this obsession as well as his sadistic and obsessive tendencies.
- The scene with the rabbit hunters illustrates his sadism too. Later on, when their innocence is revealed, we see his lack of remorse.
- He has masochistic tendencies, pretending to slit his own throat when shaving in the mirror, thus foreshadowing the facial wound later inflicted by Mercedes.
- He is fixated by his male blood line, insisting that his unborn child is male and that he is born wherever his father is in a ‘clean, new Spain’.
- He is supremely arrogant, stating that ‘there is no-one above him’, treating the doctor with disdain.
- He treats the *maquis* and the general population badly, using rationing as a means of control and to promote social division (the priest, mayor and Vidal himself feast during the dinner scene).
- From the outset, Vidal is portrayed as sadistic and controlling of everyone, but particularly of women, cruelly squeezing Ofelia’s hand in his leather glove on meeting her for the first time.
- He literally ‘disables’ Carmen by insisting that she use a wheelchair from the outset and terms Mercedes ‘just a woman’ as she attempts to escape with Ofelia.
- He publicly humiliates Carmen during the meal, saying that she is telling ‘silly stories’ in which no-one is interested.
- Vidal is insistent that his son, not his wife, is saved in childbirth.
- Vidal is the embodiment of Franco’s Spain, with his stated desire for a ‘new’ Spain, he embodies a rejection of the democratic Republican past and embraces military rule and a cult of extreme violence.
- His adherence to Francoist sexist ideology ensures that women are consigned an inferior place in society and he shows nothing but contempt towards Carmen, Ofelia and Mercedes.

1 2 . 2 Examina el tema de la rebeldía en la película.

Puedes mencionar:

- la desobediencia y actitud rebelde de Ofelia
- a Mercedes
- al Doctor Ferreiro
- a los maquis.

[35 marks]

Possible content

- In the opening scene, Ofelia's disregard for rules is established – she wanders off into the wood and shows scant respect towards Captain Vidal.
- Ofelia is keen to dissociate herself from her new stepfather, allying herself squarely with Mercedes and showing complicity with the struggle of the maquis.
- She displays multiple small acts of rebellion; using the wrong hand to shake Vidal's, dirtying her new dress and shoes and taking food from the table of the Hombre Pálido.
- Ofelia's most defiant act is refusing to sacrifice the blood of her baby brother, which firmly establishes her as a true heroine.
- Mercedes is courageous as she positions herself in the heart of the military camp in order to support the resistance fighters with supplies and information.
- She bravely spies during Vidal's meetings and provides military intelligence to the rebels in the mountains, risking her own life.
- The chain of violence is broken at the end of the film when Captain Vidal is shot, as Mercedes tells him that his son will not even know his name.
- Dr Ferreiro is a kind and humane person who provides antibiotics for the wounded resistance fighter.
- He challenges Vidal on several occasions, questioning the sex of his unborn child and again during dinner regarding the progress of the rebels.
- Shortly before he is shot, Dr Ferreiro openly disobeys Vidal, injecting the torture victim in a humane way to bring about his death.
- He uses his disobedience to reveal his political allegiance when he states that to obey for the sake of it is the preserve of the fascists.
- The major acts of rebellion against the Franco regime by the maquis show their heroism and moral integrity.

1 3**Ocho apellidos vascos – Emilio Martínez-Lázaro****1 3****1**

Evalúa el tema de los prejuicios entre los andaluces y los vascos en esta película.

Puedes mencionar:

- a los amigos de Rafa
- los estereotipos
- la actitud de Merche
- el final de la película.

[35 marks]**Possible content**

- Many of the characters in the film display prejudices towards each other's regions. The director uses comedy to exploit these in an exaggerated way.
- Rafa's friends, Joaquín and Curro, make derogatory remarks about the Basques in the opening scenes, which show them to be prejudiced towards them.
- Joaquín is horrified that Rafa has brought a Basque into their apartment and assumes that she is a terrorist, again reflecting historic prejudices.
- Joaquín and Curro are prejudiced towards the Basques and try to convince Rafa not to go to the Basque country, as the Basques "hate" the Andalusians.
- Rafa begins the film by telling inappropriate jokes about the Basques, which serves to show his prejudiced attitude towards them.
- Amaia insults Rafa at the beginning of the film showing prejudice towards the Andalusians. She states that they are uncultured and lazy.
- The film exploits historic stereotypes of the Basque Country and terrorism and the scene in the prison with the terrorist cell seems to reinforce these.
- Koldo is depicted as extremely prejudiced towards the Andalusians; his wife left him for one and in the film he is seen to interrogate Rafa about his Basque heritage.
- Merche displays no prejudices in the film; when we first meet her she is friendly and welcoming and this continues throughout the film.
- Merche is a key character in breaking down the prejudices that the characters have towards each other.
- Her relationship with Koldo allows him to become more understanding and empathetic.
- By the end of the film, the prejudices that the characters displayed throughout have been broken down.
- Koldo actively encourages his daughter to go to Andalucía to find Rafa. He discovers the truth about Merche's dead husband being in the *Guardia Civil* but he shows no prejudice towards her.
- Amaia actively embraces the typical Andalusian stereotypes as she rides down the river in Seville in a horse-drawn carriage to the music of *Los del Río*.

1 3 . 2 Evalúa la relación que tiene Rafa con sus amigos, Joaquín y Curro.

Puedes mencionar:

- la actitud de Joaquín y Curro hacia los vascos
- la escena en el piso donde vive Rafa
- la escena en el bar, antes de salir de Sevilla
- el viaje al País Vasco.

[35 marks]

Possible content

- Rafa's friends have negative stereotypical views of the Basques which, at the start, seem to be shared by Rafa.
- The jokes that the two friends share seem to be in line with the opening scene where Rafa tells inappropriate jokes.
- Joaquín shares a flat with Rafa and immediately thinks that Amaia is a terrorist.
- Joaquín expresses grave concerns about Amaia being in the flat and is incredulous that Rafa has brought her back.
- Joaquín's fears do not influence Rafa who does not pay attention to them. Rafa is more upset that she has left the apartment.
- In the bar Joaquín and Curro try to dissuade Rafa from going to the Basque country.
- They try to convince Rafa that the Basques hate the Andalusians. They seem concerned for their friend.
- Again, Rafa is not influenced by their warnings and decides to go to the Basque Country to find Amaia.
- When Rafa's friends go to the Basque Country, Rafa is surprised to see them. They obviously care about him as they have travelled north to 'rescue' him.
- They have come to warn him about the situation, again trying to influence his actions.
- Rafa convinces them both that he does not need rescuing and is in control of the situation.
- When Rafa returns to Seville alone, they do try to raise his spirits and are concerned about their friend.

1	4
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María, llena eres de gracia – Joshua Marston

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¿Crees que María está más feliz en los Estados Unidos que cuando vivía en Colombia?

Puedes mencionar:

- su trabajo
- a su familia y a su novio
- su embarazo
- su vida en los Estados Unidos.

[35 marks]**Possible content**

- It is clear that at the start of the film that working in the rose factory does not make María happy.
- Her boss treats her unkindly when she becomes sick and she is so unhappy that she quits.
- At the end of the film she is happier, as she is not having to work in these conditions.
- When María quits her job, her family are not happy, as they rely on that income, besides they do not seem to care for her feelings.
- When she is in the USA, she does telephone them, which suggests that she does miss them. Ultimately, she makes the decision to stay in the USA, indicating she would be happier there.
- The thought of a future married to her dull boyfriend Juan fills her with dread. She knows she can never be happy with him.
- María's pregnancy seems to highlight to her that her life in Colombia is not a happy one and she seeks a better life and happiness in the USA.
- María seems discontented with her life in Colombia. She is prepared to risk the life of her baby to become a drugs mule and escape it.
- María's involvement with the drug dealers highlights that her life in the USA is not going to be easy.
- María does not initially decide to stay in the USA; she only makes the decision at the last minute, suggesting that there is some pull to return.
- She seems happier in the USA at the end and so chooses to stay there as it seems to offer a better life for her and her baby.
- At the end of the film, she is now independent, free from a job she hates and in a country where she believes there will be more opportunities for her unborn child.

1 4 . 2 Evalúa la relación que tiene María con su familia y con su novio.

Puedes mencionar:

- los sentimientos de María hacia su novio, Juan
- el impacto de vivir con su familia
- el dinero
- la decisión de María de marcharse de Colombia y de luego quedarse en los Estados Unidos.

[35 marks]

Possible content

- It is clear that María does not love Juan and he implies the same.
- She is not willing to stay with him simply because she is pregnant.
- She does not enjoy his over-amorous petting and seems bored at times with his company.
- Tensions are strained within the family as, due to poverty, they must all live together.
- María even has to share a room with her sister and her baby, meaning María has no individual space.
- The family are constantly arguing over various things, such as how to deal with the incessant crying of Pachito.
- Money also seems to be a source of arguments for the family.
- María's mother does not seem to care about María's happiness, but simply about the money she brings in.
- María feels trapped by the need of her family to provide money. Still, she does not ever suggest that she'll use the money from the drugs to help them.
- María's decision to go to the USA is a way for her to escape the arguments she has with her family and to seek a better life.
- She seems to put herself first. However, she does phone home in one scene to check in on the family, suggesting both parties do care.
- She is willing to give up her family in Colombia and stay in the USA for the benefit of her unborn child.

1 5**Volver – Pedro Almodóvar****1 5 . 1**

“Raimunda es una mujer fuerte, que sobrevive a todo”. Comenta esta afirmación y justifica tus ideas.

Puedes mencionar:

- la muerte
- el machismo
- las mentiras
- los problemas de dinero.

[35 marks]**Possible content**

- The film opens and closes referencing death and it becomes clear that death is a key driver in the plot.
- The death through murder of Paco occurs early in the film, showcasing Raimunda's practical and pragmatic response, which focuses on the protection of her daughter and maintaining normality and moving on.
- Raimunda has dealt with multiple deaths, both during the plot and referenced historically. At the outset, she has lost both her mother and father and soon loses her husband and much-loved aunt. Towards the end, she is also about to lose her close friend and neighbour from childhood, Agustina.
- Death is clearly part of the life cycle in the film, and represents an opportunity to reassess and potentially return to origin for Raimunda.
- Raimunda is the victim of sexual abuse, a cycle which horrifyingly continues with her daughter, Paula, at the hands of Paco.
- Some men in the film are irresponsible and selfish, with no moral compass or sense of shame and have a tendency to abandon women (Raimunda's father goes to work in Venezuela; Paco is unreliable economically and Sole's husband leaves her with no word). The bad behaviour of men serves to emphasise Raimunda's resilience and ability to continue despite the odds.
- The men in the village during the funeral are depicted as aloof and uncaring, which is in sharp contrast with the care shown by Raimunda and other women in order to support each other and pull through.
- Men are associated with pleasure, football and sex; Raimunda is portrayed in both a working and domestic environment, looking after those around her.
- Raimunda has been deceived by many people – her mother, her father and Paco, but remains strong and with faith in humanity.
- The ultimate disappointment she underwent was the sense that her mother did not protect her from the sexual abuse at her father's hands.
- Early in the film, Raimunda asserts that being a poor family, they should live like a poor family, thus emphasising the focus on hard work and old-fashioned decency.
- Raimunda works three jobs and is prepared to also work on a Sunday to provide for her family when Paco loses his job.

1 5 . 2

“Aunque ocurren muchas cosas negativas, *Volver* es fundamentalmente una película positiva”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- la solidaridad femenina
- el sentido de comunidad
- la amistad
- la actitud responsable de las mujeres.

[35 marks]

Possible content

- From the outset, the film gives quite a positive message. Women are presented as united and supportive, and the film celebrates this group of women, who confront a series of tragic and harrowing events together and support each other unconditionally.
- The film focuses on women, both in La Mancha and in Madrid, who demonstrate support and empathy towards each other and are never judgemental.
- Women are intrinsically selfless in their attitude towards others; Raimunda takes the blame for Paco's death and Irene looks after the dying Agustina.
- Both in Madrid and in La Mancha there is a clear network of community involving women; Raimunda can call upon her friends Inés and Regina for support, and similarly in La Mancha the women gather to mourn Tía Paula's death.
- This sense of community is explored in multiple scenes in the film; in the graveyard, the wake and in Sole's illegal hairdressing salon.
- Women are also seen as the flagbearers for the passing on of rites and traditions, exemplified in the character of Paula, who develops in this regard.
- These rites and traditions include the preparation of food (Irene for her daughters, through Tía Paula, and Agustina for Sole, when she arrives at the funeral).
- Women's sense of community is at its strongest in public demonstrations of support for each other; for example, in the wake and also in the party for the film crew in Madrid.
- The sense of community is based on very strong bonds of friendship, in addition to family ties. Friendship can be long-standing or more recent, such as that with Raimunda's neighbours in Madrid, but is unstintingly genuine and supportive.
- Friendship transcends age – Agustina looks after Tía Paula in a selfless way and with nothing required in return; Sole's clients are concerned about her when she employs the 'Russian assistant' and are protective of her.
- In comparison to the feckless and selfish husbands portrayed (Raimunda's father, Paco and Sole's husband), women are portrayed as hard-working and invested in the financial and emotional wellbeing of their family.
- Key women in the film, such as Raimunda and Sole, take responsibility for their lives, taking on multiple jobs or devising ingenious ways to keep afloat. Similarly, Regina is matter of fact about her lifestyle, working however she can to make ends meet.

1	6
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Abel – Diego Luna

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Examina el tema de la soledad en la película.

Puedes mencionar:

- la situación geográfica de la familia
- la experiencia de Abel
- a los otros miembros de la familia
- el final de la película.

[35 marks]**Possible content**

- The family is geographically alone; their house seems to be on the outskirts of town with no neighbours, serving to reinforce the idea of their loneliness within Mexican society.
- The location of the psychiatric hospital where Abel is admitted is far from the family; the second one is even further away, showing Abel's life to be lonely as he is away from his family.
- There is some help from the authorities for the family but ultimately this leads to Abel's readmittance to hospital – there seem to be no regular visits to help them. Their loneliness in dealing with the situation is stark.
- Cecilia is alone in dealing with her feelings and seems to have no support emotionally to cope with what is happening to Abel.
- Abel is mentally alone, as he is unable to connect with the other members of his family. His only way of coping is to invent a role since he is unable to share his real emotions.
- Selene's frustration is clear as she is unable to lead a 'normal' teenage life; forced to play mother to her brothers, it is hard for her to maintain a relationship and she becomes lonely.
- Although Anselmo returns to the family, he is emotionally detached from them. He is alone in his feelings regarding how Abel should be treated.
- Anselmo further threatens to isolate Cecilia by taking away the children to live with him.
- Selene and Paul are very reticent about Abel's return. Initially, Paul does not want to be with Abel or play with him; although this changes throughout the film. They are not lonely as they are able to support each other.
- Towards the end of the film, the characters are brought closer together, eg Abel sorts out Selene's relationship with Clemente. They are not alone as they support each other.
- Cecilia is completely alone at the end; no chance of being with Abel nor being able to find love. Her loneliness is exacerbated by the desperate situation she continues to face.
- The family have no support at the end in dealing with the situation. Abel's return to hospital intensifies the feeling of being alone in dealing with this dire situation.

1 6 . 2

“Nadie en esta película es feliz”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- a Cecilia
- a Abel
- a Anselmo
- a Selene y a Paul.

[35 marks]

Possible content

- Cecilia struggles to make ends meet. Her whole life is devoted to supporting her children and trying to make Abel better. We very rarely see her smiling or laughing.
- Cecilia is constantly seen doing the drudgery of household activities to support the children. She sacrifices her own love life for her children and rejects the offer of a dinner date from Fili.
- Cecilia is prepared to sacrifice her own happiness for the sake of her family.
- Abel's unhappiness has led him to the stage of his life where he is mentally ill and has been admitted to hospital.
- Abel shows neither happiness nor sadness throughout the film. He takes on the role of father of the family to try and cope with his own feelings.
- At the end of the film, he returns to the hospital. Once again separated from his family, it is a sad ending which shows that he is still suffering.
- Anselmo should be happy as he seems to have a new life with his new family, but he does not express that this is the case.
- Anselmo is the only member of the family to really see that the situation is not helping Abel, but nobody will support him in his opposition to the situation.
- He is not happy about the way that Cecilia has supposedly behaved. He is furious with Cecilia when he suspects her of being unfaithful.
- Selene and Paul, one could argue, are neglected by their mother as her time is taken up with Abel. Selene seems to look after Paul more than her mother and she seems to resent this.
- Selene's frustration comes from the fact that she is unable to lead a 'normal' teenage life, she is forced to play mother to her brothers and she is incapable of maintaining a relationship with her boyfriend.
- Paul is maybe confused more than unhappy. His life is completely turned upside down by the illness of his brother and the return of his errant father.

1 7**Las 13 rosas – Emilio Martínez-Lázaro****1 7****1**

Examina la importancia de la amistad en la película.

Puedes mencionar:

- a Virtudes y a Carmen
- a Blanca y a Canepa
- a Julia y a Adelina
- a Teo y a sus amigos.

[35 marks]**Possible content**

- Virtudes and Carmen are the first two characters we see in the film. Their friendship is very important to them. They have been fighting together for the republican side.
- As the film unfolds, we realise that Virtudes' ideology is more important for her. Carmen is following her mainly out of friendship and much less out of political conviction.
- When the 13 roses except Carmen are about to be executed, she is devastated that she is the only one left behind. She wants to follow her friends to the end.
- Blanca's relationship with Canepa is presented as an example of truly selfless friendship.
- When the war is finished, Canepa feels that he needs to escape, and Blanca offers to help him.
- Even though this will put her at risk, Blanca goes to his house to give him some money. Blanca is more concerned about his safety than hers.
- Julia and Adelina's friendship is essential to both of them.
- Julia helps Adelina's boyfriend so that he can come and see Adelina. Julia tries to protect Adelina when they come to arrest her.
- When they are in prison, Julia and Adelina will attempt to protect and support each other until the end.
- At the beginning of the film, Teo seems to care for his friends and wants to follow them in their fight against the regime.
- However, when his own security is put at risk, Teo betrays that friendship.
- Teo's fear makes him let his friends down, showing that his friendships were not as deep as those of the roses.

1 7 . 2

“En esta película, todos los personajes masculinos son cobardes”. ¿Hasta qué punto estás de acuerdo con esta afirmación?

Puedes mencionar:

- a Perico
- a Teo
- al padre de Adelina
- a Fontenla.

[35 marks]

Possible content

- Perico appears in the film as a genuine and kind man, who is interested in Julia.
- He expresses concern for her and warns her to stop her revolutionary activities. He is scared that she will be punished for them.
- When Julia is arrested, Perico hides away and does not defend her. He is scared of what the consequences could be for himself and behaves in a cowardly fashion.
- Teo is another example of cowardly behaviour. At the beginning he appears ready to fight against the regime but, once he is arrested, his attitude changes.
- When given the option to suffer more or betray his friends, he chooses the cowardly option.
- Teo behaves in a very human way. He is not a hero, even though he perhaps would like to be.
- The naivety of Adelina's father will be the downfall of his daughter.
- He does not turn her in out of cowardice: he believes that it is his duty, and that she will only be questioned.
- When he realises the consequences of his actions, all he can do is express his love for his daughter in a way he never did before. This requires a degree of bravery for him, since men in this society were not encouraged to express their feelings.
- Fontenla is depicted as a savage character, but one who is not afraid to use any means necessary to obtain his goals.
- At times Fontenla will use subterfuge to encourage people to betray each other.
- Fontenla's cowardice lies in the fact that he will use people's fears and concerns in order to achieve his own personal goals.