
AS

Spanish

Paper 2 Writing
Mark scheme

7691
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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 Assessment Writer.

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.

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

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 out of 3 for each sentence.

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.1	Some foreign students	Algunos/Unos estudiantes	alumnos	
		extranjeros	del extranjero	
	attended the classes	asistieron a (las) clases	asistieron a clases acudieron a	asistieron without a not imperfect
	in the library	en la biblioteca		dentro
	next to the	junto	al lado / del puente	cerca
	bridge.	al puente.		

[3 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	Sharing	Compartir		compartiendo
	a room	una habitación	un dormitorio un cuarto una sala un aula habitación - without accent	
	is a perfect way	es <u>una</u> manera perfecta	es una forma perfecta es un modo perfecto	Es una perfecta manera ideal
	of making friends,	de/para hacer amigos,	de hacerse	
	said	dijo	declaró afirmó	dijó
	the parishioner.	el parroquiano.	la parroquiana	

[3 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	In recent years	En (los) años recientes	anteriores	recientemente
	we have won competitions	hemos ganado concursos		competiciones
	and the organisers have	y los organizadores han		los planeadores
	raised	recaudado		
	lots of money in	mucho dinero en	muchos fondos en muchacha plata	
	these cities.	estas ciudades.		esas/aquellas.

[3 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	Everyone	Todo el mundo	Todos	Toda la gente
	hopes that	espera que	(Todos) esperan que	
	the initiative	la iniciativa		
	is successful.	tenga éxito.	sea exitosa sea un éxito éxito without accent	
	They want to improve	Quieren mejorar		
	the lives of the poor.	la vida de los pobres.	la vida de la gente pobre	las vidas de los pobres

[3 marks AO3]

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	Young people love	A los jóvenes les encantan	la gente joven (+sing. verb form) aman/adoran	la juventud
	the projects;	los proyectos;		
	they offer	ofrecen		
	good opportunities	buenas oportunidades	oportunidades buenas	
	and promote	y promueven	y fomentan/promocionan	
	a positive attitude.	una actitud positiva.		una positiva actitud

[3 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.

Possible content in the mark scheme is provided as a guide for examiners. It is not intended to be prescriptive or exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Possible 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 e.g. *peligro/peligroso*;
 occasional slips in gender/ adjectival agreements;

Serious errors include:

incorrect verb forms;
 incorrect use of pronouns;
 errors in basic idiomatic expressions e.g. *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

?

IRRL = irrelevant

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

0 2 . 1**La casa de Bernarda Alba – Federico García Lorca**

Lorca utiliza varios símbolos en la obra. Considera cómo estos aspectos contribuyen al ambiente de represión.

Puedes mencionar:

- la casa
- coser y bordar
- los colores
- el calor y la sed

[35 marks]**Possible content**

- the house as a prison or convent – references to ‘muros’, ‘paredes’, ‘tabiques’
references to shutting in, locking up – Adela, María Josefa
images of escape – doors, windows, cracks through which to glimpse the outside
- sewing and embroidery – the only appropriate pastime for a woman
creating a *trousseau*, and clothes for the children of Angustias – woman’s role
they are activities confining women inside, compared to outdoor life of men
- black and white are acceptable especially due to period of mourning; note black clothes and white walls
colours represent life and vitality, inappropriate ambitions for women
the green dress and coloured fan of Adela show her rebellion
- the suffocating heat mirrors the oppressive nature of Bernarda’s regime
constant references to the need for fresh air and a cool drink – their desire for life and freedom
the heat increases until the storm breaks – mirroring the action

0 2 . 2

La casa de Bernarda Alba – *Federico García Lorca*

Explica las actitudes con respecto a las clases sociales en la obra.

Puedes mencionar:

- la jerarquía de las clases
- un marido digno para las hijas
- las criadas
- la reputación de gente de bien

[35 marks]

Possible content

- Bernarda sees herself above others, the poor as animals and treats La Poncia as her inferior
In turn, La Poncia sees herself superior to the maid
The maid has to turn to the mendiga to find an inferior
- Martirio's marriage to Enrique Humanes was prevented due to his humble stock
Bernarda declares the men from the area are not in their class
Pepe el Romano is the only suitor Bernarda has accepted and he will marry for Angustias' land and money – to enhance his social status
- Bernarda reminds La Poncia of her role – 'me sirves y te pago'.
'Los que viven a sueldo' – always looked down on simply because they work for a living
Despite Poncia's years with the family, she is no more than 'una extraña en el centro de la familia'
- Sewing is the only suitable pastime for a lady 'que nace con posibles'
Bernarda's horror that raised voices might be overheard by neighbours
Her insistence on 'buena fachada y armonía familiar' and hiding Adela's suicide

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

Imagina que eres periodista y que tienes que escribir un artículo sobre Santiago Nasar que acaba de morir.

Puedes mencionar:

- su carácter y su vida
- su muerte
- las razones para el asesinato
- las consecuencias

[35 marks]**Possible content**

- 21 years old; had to give up his education when his father died to take over the ranch.
- Good son, looking after his mother.
- Happy, peaceful, friendly. Good looking with some Arab features.
- Well known and liked in the town
- Had a dream the night before the murder but his mother misinterpreted it
- Seems to have been the victim of destiny
- Believer – wants to see the Bishop – dresses up smartly for the occasion
- Although messages were circulating on the day of the murder that it was to happen, they never reached Santiago for various unfortunate reasons
- Killed by the Vicario twins to avenge their sister who has accused Santiago of being the one who took her virginity and thus causing the rift with Bayardo
- No proof that this was the case. Possibility that he was an innocent victim
- Santiago was a “womaniser” as were a lot of the men in the village including his late father, but he didn’t show any signs of worrying after Angela was returned home to her parents after the fateful wedding night which suggests that he should have had nothing to fear
- Mother feels helpless and guilty as she had locked him out, thinking he was already in the house
- Sense of disbelief and uncertainty throughout the town

0 3 . 2**Crónica de una muerte anunciada – *Gabriel García Márquez***

Describe el efecto que tiene el tema de honor en varios personajes en la novela.

Puedes mencionar a:

- Ángela
- Bayardo
- Los gemelos Vicario
- Santiago Nasar

[35 marks]**Possible content**

Ángela:

- The premarital loss of her virginity once revealed compromises her own honour and also that of her whole family
- This means that she has transgressed social and cultural customs
- It renders her marriage to Bayardo impossible
- This leads to her suffering violent punishment from him and her mother
- It destroys her life – for the next 17 years she is alone, writing daily letters to the man who is her husband in name only

Bayardo:

- His honour, his pride are damaged on the discovery that his bride was not a virgin
- This causes him to take the step of immediately ending the marriage and returning Ángela to her family
- We cannot tell whether he does this for genuine personal reasons or whether it is pure adherence to cultural expectation because in the very end he does return to her

Pablo y Pedro Vicario:

- Cultural tradition means that their sister's loss of honour and the subsequent shame and loss of honour for the whole family make it inevitable that they should seek vengeance on the perpetrator of the "crime"
- They see it as their duty to kill the person who violated their sister and she says it is Santiago
- They do not question the authenticity of her answer; it does not strike them that Santiago is showing no sign of concern which might suggest his innocence. Instead they pursue their "duty" despite wanting to be prevented from doing it
- Their actions, carried out through their sense of family duty, lead to their imprisonment

Santiago Nasar:

- The loss of honour for the Vicario family causes Santiago's death
- We do not know whether he was actually responsible for the violation of Ángela or not and if we take the view that he was innocent, then his death is even more tragic

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

Describe qué papel tienen los espíritus y los fantasmas en la novela.

Puedes mencionar (a):

- Nacha
- Luz del Amanecer
- Mamá Elena
- los objetivos positivos o negativos de los espíritus

[35 marks]

Possible content

- Nacha's spirit continues to pass on her knowledge of ingredients and medicinal herbs- the bark to cure Pedro's burns
Continues to support Tita in her love for Pedro – dictates the quail recipe and lights candles in the bedroom when Tita and Pedro are finally together
She is by Tita's side, guiding her, while Rosaura gives birth
- The spirit of Luz del Amanecer replaces that of Nacha when Tita goes to live in John Brown's house. She resembles Nacha and her presence is therefore comforting
When she appears she creates the illusion that Tita is in a kitchen, thus providing the comforting environment that Tita needs
Her wisdom helps Tita to cure Pedro's burns and her theory of the matches gives Tita a way to rejoin Pedro
- Mamá Elena maintains her hypocrisy and condemns Tita's immoral conduct, calling her indecent and dirty
She tries to prevent Tita and Pedro from being together and curses the child Tita believes she carries
Tita faces up to her and manages to destroy her spirit but Mamá Elena has the last word, causing the accident in which Pedro is burned
- Only Mamá Elena has a negative impact, trying to hurt people and prevent love
Nacha and Luz del Amanecer continue to heal, help and support.
The author here shows the kindness and wisdom of the native races in contrast to the cruel selfishness of the Hispanic settlers

0 4 . 2 **Como agua para chocolate – *Laura Esquivel***

Examina la relación que Tita tiene con John Brown.

Puedes mencionar:

- el respeto que le tiene Tita
- el agradecimiento que siente Tita
- lo que piensa Tita de él
- la falta de pasión en la relación

[35 marks]

Possible content

- She first meets him as a doctor, a figure of authority and respect, rather older than her.
He impresses her with his medical knowledge – both modern and traditional.
He is decisive and sure of himself, standing up to Mamá Elena, unlike Pedro
- Ignoring his instructions, he cares for Tita at his home after her nervous breakdown.
He gives her a new life of peace and security where she is cared for and well treated.
His attentions are tender and gentle, like a father to a child
- John Brown puts Tita's feelings first: he will risk his own happiness for hers.
When Tita confesses her relationship with Pedro, John Brown is prepared to overlook it.
John Brown leaves the decision entirely up to Tita, without pressure, simply promising he will make her happy
- Despite all of Pedro's faults, he is the one she really loves.
There is no passion between John Brown and Tita: she feels no physical attraction for him.
She feels fondness, respect and gratitude but these are reasons for friendship not marriage

0 5 . 1 Réquiem por un campesino español – Ramón J. Sender

Describe la comunidad creada por Sender en la novela.

Puedes mencionar:

- los diferentes grupos sociales
- las tradiciones y supersticiones
- el año laboral
- la actitud hacia la religión

[35 marks]

Possible content

- Farming community – mainly renting from the absentee duke
- Very poor people living in caves;
- “los pudientes” – better off, representing the old regime and supporting the landowners
- Peasants are quite poor but proud – smart clothes for religious occasions; put on a good show for baptisms, weddings
- Conscious of social status (groups segregate themselves at wedding)
- Villagers supportive of each other – look out for each other’s children
- Commemorate Christian festivals even if not church goes
- Tradition of gifting wool and wheat to the church each August
- Superstitious (La Jerónima)
- Gossip and exaggeration at el carasol
- Pagan traditions – flowers and branches as fertility symbol
- Eve of St John; San Martín
- Some confusion between religion and superstition – priest’s breviary described as book of spells
- Church bells important – different peals send out different messages
- Majority of village population in favour of the Republic

0 5 . 2 Réquiem por un campesino español – Ramón J. Sender

Explica por qué decidió Paco luchar contra los señoritos.

Puedes mencionar:

- su carácter
- los sucesos de su niñez
- el poder de los terratenientes
- la actitud de la iglesia

[35 marks]

Possible content

- Peacemaker as a child - kept rifle to prevent others from doing harm with it
- On the side of the “underdogs” since childhood – tried to persuade dog not to attack cat; indignant about the predatory nature of owls;
- In early childhood was close to the priest and attended church of his own volition
- Visit to cave opened his eyes to poverty
- Did not understand why the poor were so neglected- left alone with no visits or help from the village
- Found answers from Mosén Millan unsatisfactory and evasive
- Mosen Millán (representing the Church) very passive and turns a blind eye to injustices (social and political)
- In early adulthood Paco learns of the actions and greed of the landowners
- Supported Republican government and became councillor
- Witnessed wilful killing of his friends and neighbours - even Zapatero who had remained neutral
- Landowners benefit from the peasants while the poor get poorer
- “Señoritos” represent the Falange and ignore ruling of Republican government regarding the pasture land
- Peasants pay for their political beliefs with their lives

0 6 . 1**La sombra del viento – Carlos Ruíz Zafón**

Comenta el personaje del Inspector Fumero. ¿Qué hace el autor para que el lector sienta odio hacia Fumero?

Puedes mencionar:

- su carrera profesional
- su tratamiento de Fermín
- su violencia como adolescente
- el efecto que tiene en otros

[35 marks]**Possible content**

- Began as a hired gunman for the anarchist FAI group, with a reputation for being fearless and unscrupulous.
Would be given a name and would shoot them in the face in broad daylight.
From the Anarchists, he went to the Communists then to the Fascists, spying on one for another and taking money from them all
- Now in a powerful position after the war, Fumero turns his eye to Fermín, who had previously been investigating him.
Fumero arrested Fermín, imprisoned and tortured him until he gave the name of his colleagues, then released him to destitution having seized his home and possessions.
Occasionally they would pick him up under a false charge just to beat him and keep him in a cell for a month because 'there are worse things than death'
- After being humiliated by his pretentious mother by putting him a sailor suit when he is invited to the Aldaya's house, he shoots her in what is classified a 'tragic accident'.
Fumero falls in love with Penélope and, when he sees her through a window kissing Julián, this gives him reason to attempt to kill Julián.
He is then sent to reform school
- Once he is on the track of Fermín, he sets out to terrorise those who know him and arrests the cross dressing neighbour Don Federico, knowing he will be beaten in the cells.
He makes a threatening visit to the Sempere bookshop.
Daniel is reduced to immobile panic when Fumero beats up Fermín and urinates on him in the street.

0 6 . 2**La sombra del viento – Carlos Ruíz Zafón**

Discute las similitudes y diferencias entre Julián Carax y Daniel Sempere.

Puedes mencionar:

- su actitud compasiva
- su conexión con los libros
- su historia romántica
- la relación entre ellos

[35 marks]**Possible content**

- Both characters act on their feelings of pity for less fortunate individuals
Julián sees the young Fumero bullied and friendless and brings him in to his circle of friends.
Daniel is moved to take pity on the destitute Fermín, taking him off the streets and giving him work and shelter
- The book *La Sombra del Viento* by Carax has a huge impact on Daniel and he determines to become a writer, but his ambitions come to nothing.
Carax is a talented writer but his works have not found critical acclaim.
Both have coveted and owned the Montblanc pen, reputedly once owned by Victor Hugo
- Both have fallen in love with their best friend's sister and met with disapproval from the friend.
Both have kept meeting the girl in secret and the relationships result in the pregnancy of Penélope and Bea.
Both girls are prevented from seeing their lovers, once their secret is revealed, and the girls' fathers are furious
- Carax loses Penélope by not going after her so he ensures that Daniel does not make the same mistake.
They are drawn into one another's story from the moment they know of each other's existence and Daniel is even more determined to uncover the story the more obstacles are put in his way.
Carax gains a kind of redemption by learning to see the world again through Daniel's eyes – he stops seeking out and burning his books, begins to write again and prevents his own mistakes from happening again

0 7 . 1**La casa de los espíritus – *Isabel Allende***

Describe la relación entre Esteban y Clara, teniendo en cuenta sus similitudes y diferencias.

Puedes mencionar:

- el espiritismo de Clara y el materialismo de Esteban
- la tranquilidad de Clara y la violencia de Esteban
- las emociones que inspiran
- su matrimonio

[35 marks]**Possible content**

- Esteban spends a fortune decorating the house to try to please Clara but she declares everything 'muy bonito' and pays little attention.
Esteban buys jewellery for Clara to try to win her love but she never wears it, devoting her time to consulting the spirits.
Esteban alienates members of his family but still needs to provide for them financially (Férula, Nicolás, Rosa) whereas Clara changes the lives of the women on the ranch with practical hints, cures and remedies
- Clara lives in a world of peaceful silences where time has little impact but Esteban is quick to anger and easy to frustrate.
Clara's life is punctuated by periods in which she chooses not to speak whereas Esteban's life is filled with furious outbursts and violent episodes.
Esteban's violent attack on his wife is met with silence and Clara never speaks to him again
- Esteban's temper and feudal attitudes drive people away and he is only ever really loved by his granddaughter Alba.
Clara inspires devotion in many, from her immediate family to Férula and Pedro Segundo García.
Esteban treats the workers as inferiors, to keep them in their place, and thinks nothing of raping the young women, whereas Clara attempts to raise them up by bringing education and healthcare, even attempting to raise awareness of gender equality
- They marry because Esteban seeks a wife from a good family and Clara sees it as her destiny.
Esteban remains profoundly in love with Clara throughout his life but she never loves him – much of their time is spent apart in different pursuits.
However, Clara supports his political ambitions, accompanying him on social occasions to create the family image he requires

0 7 . 2 La casa de los espíritus – Isabel Allende

Discute el uso del realismo mágico en la novela.

Puedes mencionar:

- personajes y sucesos extraordinarios
- las visiones y predicciones
- la aparición de los espíritus
- la aceptación de cosas extrañas como normales

[35 marks]

Possible content

- The exotic Tío Marcos, traveller and adventurer, who invents a flying machine and is declared dead twice.
Rosa, with her unworldly beauty, green hair and yellow eyes .
the car accident in which Nívea is decapitated and whose head is kept in a hat box in the cellar
- As a child Clara predicts there will be an accidental death and shortly afterwards, Rosa dies, poisoned by mistake.
Clara comes out of her self-imposed silence to announce that she has seen that she will marry Esteban.
Clara also predicts the massive earthquake that destroys the ranch and injures Esteban
- There are unnamed spirits constantly present in the house with whom Clara converses every day.
the spirit of Férula visits the family, and Clara knows it is an announcement of her death.
the spirit of Clara herself appears to Alba when in solitary confinement to encourage her to write in her mind to retain her sanity
- Esteban finds that he is shrinking as he gets older and on Clara's death, discovers he is no taller than her.
Clara's death in itself is not due to anything particular, just that she is ready to die
the plague of ants at the ranch is not resolved by the modern methods of Mr Brown but by old Pedro García explaining to them that they were a nuisance and showing them the way

0 8 . 1 Rimas – *Gustavo Adolfo Bécquer*

Describe cómo usa Bécquer las imágenes en las Rimas.
Puedes mencionar:

- la mujer
- la naturaleza
- las tormentas
- los fantasmas

[35 marks]**Possible content**

- There are many different types of women portrayed in the Rimas as well, such as in Rima XI where a woman is depicted as a fantastical being, a dreamlike figure. There is an invitation and yet the impossibility of reaching her.

“soy incorpórea, soy intangible;

No puedo amarte.-“

The use of imagery in Rimas is varied and examples of the type of imagery used by Bécquer could be nature, women and storms

- Birds are a motif that shows up frequently in Bécquer's canon, such as in "Rima LIII", where swallows appear as a sign of the end to a passionate relationship.

“Volverán las oscuras golondrinas

En tu balcón sus nidos a colgar

.....Aquellas que aprendieron nuestros nombres,

¡Esas... no volverán!”

- Rima XXII uses the image of a rose to convey the allure of beauty and how it leads to love, which is both fragile and ephemeral. This imagery expresses the fragility and emotional vulnerability of love.

¿Cómo vive esa rosa que has prendido

Junto a tu corazón?

Nunca hasta ahora contemplé en la tierra

Sobre el volcán la flor

- The use of violent storms in the Rimas is to convey the turbulent and emotional upheaval of a relationship breaking down. They also intimate bleakness, loneliness and desperation

Rima LXIX

“Al brillar de un relámpago nacemos,
Y aún dura su fulgor cuando morimos,
¡Tan corto es el vivir!”

Rima LII speaks of olas gigantes, nubes de tempestad and ráfagas de huracán. Bécquer's use of imagery of the sea, water and waves are examples of his search for meaning

- Bécquer employs images of “fantasmas” in “Rimas” to convey the ethereal and unreachable nature of women. In Rima XI, there are three women mentioned in three consecutive stanzas, each a possible candidate to be his ideal love: “la mujer ideal”. The tripartite form is common in his early poems. There is the mujer “morena”, the mujer with “trenzas de oro” and the mujer “imposible” who is a “vano fantasma de niebla y luz”. This quest for love highlights its invitation and yet impossibility. He begs her come and yet simultaneously says that he is unable to love her. In Rima LXXXIII, the “fantasmas” are depicted as being black in this poem and like dark clouds that dissipate before the flash of divine light. The theme is the impossibility of love, of this impossible and exhausting search for the perfect love that Bécquer so desires and yet which melts like snow and dodges his way. However, there remains a clear sense that Bécquer's ability to love this, as yet known, divine woman is unshakable as his love “es roca” and hope dispels the darkness.

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Rimas – Gustavo Adolfo Bécquer

Describe cómo presenta Bécquer la muerte en sus Rimas

Puedes mencionar:

- las acciones de los personajes masculinos
- la vida después de la muerte
- la representación de Dios
- el sufrimiento

[35 marks]

Possible content

Sometimes the male characters take their own lives to pay for the crimes they had committed. According to Bécquer, suicide can, therefore, be a means of atonement.

Rima LXXIII focuses on the theme of death and opens with “Cerraron sus ojos”

There is a repetition of “¡Dios mío, qué solos/ Se quedan los muertos!” to highlight the inescapable theme of death in daily life.

The last stanza appears desperate, near agnostic. The poet feels alone, sad and pessimistic. The theme in general is the anguish, death and meaninglessness of life for Bécquer as he excludes God from his outlook.

As Bécquer approached the end of his life, death became portrayed more as a means to forget.

Bécquer’s view of God and death is more complex and far-reaching than a traditional Catholic viewpoint. Rima LXXV shows the author in a sleep state between life and death.

“¿Será verdad que, cuando toca el sueño con sus dedos de rosa, nuestros ojos,, de la cárcel que habita huye el espíritu en vuelo presuroso? »

In *Rima I*, when the poet speaks of the « aurora » which follows « la noche del alma », he refers not only to the famous poem of San Juan de la Cruz, but also to the concept of life after death. The fact that Bécquer was thinking in terms of an existence before this life also helps us understand what he says in *Rima LXXV* where he describes another out of body experience and then, in the last stanza, he speaks of meeting people he has known before.

« ¡Yo no sé si ese mundo de visiones, vive fuera o va dentro de nosotros; pero sé que conozco a muchas gentes a quienes no conozco! »

This is a true paradox and shows that Bécquer believed there were different levels of reality.

Death is often portrayed as a release from the suffering of life itself (Rima LXXVI).

“¡Qué sueño el del sepulcro tan tranquilo!”

0 9 . 1**Las bicicletas son para el verano – *Fernando Fernán Gómez***

Considera el personaje de Manolita y cómo las actitudes sociales y políticas afectan su vida.

Puedes mencionar:

- una mujer moderna con aspiraciones
- su relación con el capitán
- su reacción a la opinión de otra gente
- su situación al final de la obra

[35 marks]**Possible content**

- She is a teacher but aspires to be an actress.
Don Luis wanted to be a playwright and, due to his liberal attitudes, he does not disapprove of her ambition.
The left wing government in Madrid had created a liberal atmosphere, legalising divorce and accepting civil marriages
- Manolita supports these new liberal and modern ideas.
She has a relationship with a captain who is killed in the war and becomes pregnant by him.
They would have lived together but not married, as they did not believe in marriage
- She shows she is not concerned about the opinion of other people.
She is not troubled by what others see as the scandal of her photo appearing in *Cinegramas*.
She insists that her pregnancy is not an issue because times have changed
- When it is clear that the Nationalists are going to win and that attitudes will come full circle, she has to accept that her liberal views are dangerous.
She chooses to marry Julio to give her son a father and to make herself respectable.
She accepts that she has to suppress her own ideals for the sake of her son

0 9 . 2**Las bicicletas son para el verano – *Fernando Fernán Gómez***

Considera los actos de egoísmo y generosidad en la obra. ¿Son los personajes egoístas o intentan ayudar a su familia y vecinos?

Puedes mencionar:

- la comida
- el sacrificio de ideales y aspiraciones
- la solidaridad con otras personas
- Basilio

[35 marks]**Possible content**

- Hunger drives them to steal food (Manolita and the bread, all and the lentils). Florentina marries an International Brigade man to get access to food for the children in her care and María brings baby food to Manolita. Pablo brings anís as a gift to Don Luis
- Luisito abandons his dreams of writing to work as an errand boy, to bring in money for his family. Manolita gives up her ambitions to give her son a respectable home and family. Julio sacrifices his sense of propriety and respectability to marry Manolita and legalise her son
- Luisito risks his safety to stand up for Manolita when she is hassled by soldiers in the street. Doña Antonia befriends the ex-prostitute Rosa. Neighbours visit each other and listen to each other's problems
- Basilio is the only one who emerges as truly selfish. He does favours for both sides to ensure his own safety, whoever wins the war. He abandons María at the end as her humble origins and left-wing connections would damage his career

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

Describe el papel que juega Santi a la hora de mejorar el estado de ánimo de los otros chicos en el “Fleury”.

Puedes mencionar:

- su carácter
- su liderazgo
- el fomento del patriotismo
- el árbol de Guernica

[35 marks]**Possible content**

- Conciliatory nature; reasonable; fair; seems more adult than his peers
- First of the Spanish to arrive at the Fleury and so takes on responsibility for the new arrivals
- Trusted and valued by the staff
- Defensive of Spain and Spanish – defended Tomás after Mlle Jacquot insulted him and Spain;
- Springs to the defence of Spain when the assistant teacher at the Ateneo referred to it as “un país de bestias”
- Cares for the French boarders, not just his fellow-Spanish
- Very kind and sympathetic to André, and makes him feel accepted by having him become “Spanish”.
- Cares for Eusebio when he is ill/dying
- Shows care and concern for Valentín when his father died. Deals with the situation better than the adult sent to tell him
- Encourages sense of home and patriotism through football
- Acquires Atlético de Bilbao strip which he shares amongst the team
- Uses the oak tree as a symbol of home - meeting point for the Spanish children; encourages singing of Vizcaino songs there – forms choir

1 0 . 2 El otro árbol de Guernica – Luis de Castresana

Compara las experiencias de los niños españoles que vivieron en el “Fleury” con los que fueron acogidos por una familia belga.

Puedes mencionar:

- la lengua
- el patriotismo
- las relaciones con otras personas
- el matrimonio Dufour

[35 marks]

Possible content

In the Fleury:

- Together with other Spanish children they were able to keep up their own language and traditions
- Different children were able to bring something to the group – eg the songs they knew from home
- They established the árbol de Guernica; choir; football
- Could support each other in times of sadness / difficulty
- Shared news from home, both good and bad
- Being in a group made it easier to endure being away from home
- It was less boring than being with a Belgian family (Aresti is delighted to join the Fleury children when they spend the summer holiday in Gouy-lez-Piétons)

With a family:

- Children much more isolated;
- Lost familiarity with their own language and customs
- After three years were more comfortable speaking French than Spanish (Begoña responded to Santi in French)
- It had been very difficult for Santi when he was with M et Mme Dufour. He could not stand their attempts to show him off and to try to make him into their own son
- Materially the children living with a family were better off

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

“La mujer del Coronel ama a su marido pero lo encuentra muy frustrante”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- cómo cuida a su marido
- su capacidad de influenciar al Coronel
- lo que piensa del honor y la dignidad del Coronel
- sus sentimientos hacia el optimismo y la paciencia de su marido

[35 marks]**Possible content**

- cares for his appearance – cuts hair, irons his trousers, makes and mends clothes when they get 60 pesos from Don Sabas, she buys him shoes and a mirror works a miracle to keep them both fed on nothing
- persuades him to change lawyers
gets him to take the clock to Alvaro to try and sell it
finally persuades him to sell the clock to Don Sabas
- tired of Colonel's sense of dignity because she had had to boil stones to pretend they are eating
she has had to ask for credit at the shop to buy them lunch so is exasperated by his inaction
she has tried to pawn their wedding rings – her practical approach makes her frustrated with his sense of shame that people know they're starving
- from early on she is trying to persuade the colonel to sell the cock – definite money now rather than possible winnings in the future
when the colonel resolves not to sell the cock, after the trials, she shows increasing desperation asking him to consider what if the pension doesn't come and the cock doesn't win
his blind optimism and lack of answers drive her to seize him and shake him at the end

1 1 . 2 El coronel no tiene quien le escriba – *Gabriel García Márquez*

Examina cómo se presenta el tema de la pobreza en la novela.

Puedes mencionar:

- la falta de comida
- la casa
- las posesiones del Coronel y su mujer
- los pobres no merecen su pobreza y los ricos no merecen su riqueza

[35 marks]

Possible content

- has boiled stones to pretend they are eating, as there are times with no food
has to ask for credit at the shop to get them their next meal
uses the cock's corn to make a meal of mush
- basic living conditions with hammocks to sleep in, a leaking roof and an earthen floor
outside toilet filled with flies
huge contrast to Don Sabas' two-storied home
- their possessions are reduced to a clock, a picture and the fighting cock, having sold Agustín's sewing machine
don't even possess a mirror and Colonel has learned to shave without
when visiting Don Sabas he is faced with an abundance of possessions in contrast
- the language makes it clear that the Colonel deserves to have a war pension
their poverty is also due to the death of Agustín, murdered by the regime
Don Sabas is reputed to have done underhand deals with the Mayor to gain his wealth

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

Compara a los personajes de Ofelia y el Capitán Vidal.

Puedes mencionar:

- lo que tienen en común
- cómo son diferentes
- la importancia de tener el control
- el deseo de escapar de la realidad

[35 marks]

Possible content

- some students may argue they have nothing in common and are juxtaposed as representations of freedom/fascism
- some may argue that they are both stubborn and driven in what they believe
- they both take an instant dislike to each other
- Ofelia is more caring in the way she treats people
- Ofelia does not agree with the notion of disobedience
- Vidal believes he is the supreme leader who must be obeyed
- Vidal is a violent sadist who treats humans like animals
- Vidal is obsessed with control and power
- Ofelia wants to be in control of her own destiny
- Vidal and Ofelia's need to control conflicts with each other and determine the outcome of the plot
- Ofelia wants to escape the brutal and violent reality constructed by Vidal
- Vidal takes pleasure in taking the opportunity of the reality of the situation to behave like a dictator

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

¿Hasta qué punto se puede decir que la película es un cuento de hadas?

Puedes mencionar:

- el argumento
- la regla de 'tres'
- los personajes
- elementos de otros cuentos de hadas que aparecen en la película

[35 marks]

Possible content

- The inversion of the typical fairy tale which has a happy ending
- The nod to the old fashioned Grimm fairy tales which were just as dark
- The rule of three i.e. the tasks, asking the stutterer to count to three
- The costumes of Ofelia which evoke Alice in Wonderland
- The role of Capitán Vidal as the wicked stepfather
- The role of Ofelia as the princess in the story
- Ofelia recounts the tale of the blue mountain rose to her unborn baby brother
- The monsters that appear throughout the film as in typical fairy tales
- The scene with el hombre pálido evokes the idea of Hansel and Gretel
- The way the characters are either heroes or villains
- Ofelia is like Dorothy in the Wizard of Oz trying to find her way home
- Some candidates may argue it is more like a horror story
- When Vidal meets Ofelia, it is with a direct quote from Dickens' *David Copperfield* (the first time Copperfield meets his stepfather, the stepfather tells David, "That's the wrong hand")

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

Describe la relación que tiene Amaia con su padre.

Puedes mencionar:

- su encuentro al principio
- sus sentimientos
- Rafa
- su relación al final

[35 marks]

Possible content

- At the start of the film Amaia's father has been absent for six years and so is not aware of the break up
- The initial meeting is not one full of hugs and kisses but rather a more formal reaction from the pair
- It is not Amaia who has telephoned her father which indicates she wouldn't have invited him to the wedding
- Koldo understands that the relationship has been damaged as he says he won't come to the wedding
- Koldo claims to have tried to ring her but couldn't find the right moment
- Koldo can't even remember the date of his daughter's birthday
- Rafa has to pretend he is Amaia's fiancé as she does not want to upset him
- Amaia obviously really loves her father as she will go to great lengths not to let him down
- There is obviously a lack of closeness as Amaia is not able to tell her father the truth about what is going on
- Koldo is very defensive of his daughter initially not liking Rafa
- Koldo tells Merche that he has really missed Amaia which suggest he is a father who does not find it easy to express his emotions
- Amaia finally gives her father a hug towards the end which suggests a closeness and rapprochement in relations

1 3 . 2 Ocho apellidos vascos – *Emilio Martínez-Lázaro*

Considera cómo se representa el amor en la película. ¿Crees que es realista?

Puedes mencionar:

- el primer encuentro entre Rafa y Amaia
- los sentimientos de Rafa
- los sentimientos de Amaia
- el final de la historia

[35 marks]

Possible content

- It is not realistic as Rafa seems to fall instantly in love with Amaia despite their initial frosty exchanges
- It is not realistic to think after meeting her for such a short space of time he would suddenly drop everything and leave for the Basque country
- It is realistic as the characters are believable and the audience feel and understand the emotions of Rafa and Amaia
- It is realistic as the events that unfold bring the two characters together
- It is unrealistic as the situations that occur are not believable
- The love between Amaia and her father is not realistic as he is absent for six years yet she seems not to be bitter towards him
- Koldo's reaction of being happy to come back for his daughter also seems strange after a six year separation.
- It is realistic as Rafa is prepared to go to any lengths to keep Amaia happy
- Rafa is very sincere in his emotions towards Amaia telling several characters his true feelings for her
- Amaia manipulates Rafa into staying when he decides to leave for Seville by giving him a kiss which could suggest she is not in love with him which is more realistic
- It is unrealistic to expect that after such a short time they would be prepared to marry each other
- The ending is unrealistic and conforms with Hollywood stereotypes of a 'happy ending'

1 4 . 1 **María, llena eres de gracia – *Joshua Marston***

¿Por qué crees que María decide dejar Colombia? ¿Crees que es una buena decisión?

Puedes mencionar:

- su trabajo
- su familia
- su novio
- el embarazo

[35 marks]

Possible content

- She needs the money to support her family
- She is pregnant and looking for a better life for her baby
- Maria spends long hours removing thorns from the roses for very low wages
- She has quit her job working in the flower factory
- She is in an unhappy relationship
- She yearns for a better life in general
- It is a bad decision as she ends up a drug mule
- It is a bad decision as she is risking her life carrying drugs in her stomach
- It is a bad decision as she witnesses the death of friend
- It is a bad decision as she is exploited by the drug industry
- It is a good decision as it gives her the chance to make a better life for herself in the USA
- It's a good decision as she knows her baby will be better off in the USA than in Colombia

1 4 . 2 **María, llena eres de gracia – *Joshua Marston***

Describe el impacto que tiene la droga en esta película.

Puedes mencionar:

- la pobreza en Colombia
- los riesgos que corre María
- la explotación de los personajes
- la muerte de Lucy

[35 marks]

Possible content

- The men hold the power over the women in the film
- The drug cartel who control the women behave in a ruthless manner and treat the women like their property
- Drugs seem to be for Maria her only option to escape from poverty of living in Colombia
- Maria risks the life of her unborn child in order to act as a drug mule showing the desperation that drives some girls
- The positive effects of the impact are seen via Maria's initial meeting with Lucy
- there is the suggestion in the film that there are a million other girls just like Maria involved in this trade
- Drug trafficking is normalised as an industry young girls can get involved in
- Drugs has an impact in the USA who are providing the market for the drug industry to be functioning in Colombia
- Maria is exploited by the drug industry as drugs are seen as the only option to escape her unhappy life
- Lucy dies due to the drugs bursting in her stomach and she is treated inhumanely by the drug ring
- The merchandise in Lucy's stomach is more valuable to them than Lucy's life.
- The two drug middlemen are seen as depraved and cruel, but also as completely banal, as bored by their job as Maria was with the roses.

1 5 . 1 Volver – *Pedro Almodóvar*

Describe la relación que tiene Raimunda con su madre.

Puedes mencionar:

- la actitud de Raimunda al principio
- los sentimientos de Irene
- las razones por las que Raimunda la rechazó
- su reconciliación

[35 marks]

Possible content

- At the start of the film Raimunda believes her mother died in a house fire and is unaware she is still alive
- The reason for Raimunda and Irene's estrangement is that Raimunda's father sexually abused her, resulting in the birth of Paula
- Raimunda had been angry with her mother for never noticing and ending this abuse
- Irene tells Raimunda that she had never understood Raimunda's anger and distance
- She only realised when Tía Paula told her about what her husband had done to her daughter, and Irene became furious with herself when she found out
- In the last scene Raimunda visits her mother at Agustina's house. The two embrace and tell one another that they now have time to repair their relationship.
- Irene's punishment to herself is living as a ghost as she cannot forgive herself for not stopping the abuse
- There is evidentially a lot of love between the two; Irene cries when she hears Raimunda sing
- The two women are both victims of the same man; Irene's husband is unfaithful to her and Raimunda is abused
- Raimunda never judges Irene and her way to deal with what happened was not to talk to her mother
- The other characters perceive a damaged relationship and criticise Raimunda without knowing the real story
- Raimunda's treatment of her daughter Paula shows the unconditional love and protection that a mother is supposed to feel for her daughter; something which was lacking from Irene

1 5 . 2 Volver – *Pedro Almodóvar*

Examina la importancia de 'la muerte' en la película.

Puedes mencionar:

- la primera escena
- las actitudes de los personajes hacia la muerte
- los rituales en el pueblo
- la última escena

[35 marks]

Possible content

- It is the death of two characters which moves the narrative forward. The first is Raimunda's drunkard husband who is killed by their daughter Paula in self-defence.
- The second death is of the sisters' feeble, old aunt who lived by herself alone in their old village.
- It is rumoured by the women of the village that the ghost of Raimunda and Soledad's mother, Irene, tended to her in her dying days.
- Irene returns from the dead as a ghost to help people who need support as they are dying
- Opening scene is of the villagers cleaning the tombs suggesting that death is an important ritual of their lives
- The women are all dressed in black and are praying at the vigil for Tía Paula – the whole village seems to have come out
- The grief of death is something which is to be shared and revered
- The funeral procession seems to involve all the members of the town
- Agustina has chosen her grave already; something which is described as normal by Raimunda to her daughter
- Superstition is seen to be an integral part of rural life and the villages accept that ghosts come back to give messages
- Death is seen as an inevitable part of life and Paco's death is seen to be inevitable due to his behaviour
- Dying alone is perceived to be a bad thing and as such the women are happy to look after their loved ones in their last few days

1 6 . 1**Abel – *Diego Luna***

Compara la relación que tiene Anselmo con los otros personajes de la película.

Puedes mencionar a:

- Abel
- Cecilia
- Selene
- Paul

[35 marks]**Possible content**

- Anselmo abandons Abel which is blamed for the change on Abel's mental state
- Abel does not recognise Anselmo as his father even when Anselmo brutally forces him to listen to him
- Anselmo shows little compassion towards Abel and struggles to know how to deal with him
- Cecilia is upset and angry at Anselmo due to him leaving them two years ago
- Cecilia blames Anselmo for Abel's condition as it started just after he left
- Anselmo is furious with Cecilia when he discovers she has been unfaithful, despite the fact he has another child and mistress in another part of Mexico
- Selene shows little warmth to her father and also blames him for the family's situation
- Anselmo gives Selene a camera but she is not impressed and is angry with him when she discovers photos of another woman and child
- Anselmo threatens to take all the children away from Cecilia as he believes she is not looking after them properly
- Anselmo shows concern for both Abel and Paul and rescues them from the swimming pool
- Anselmo shows no paternal instincts towards any of his children; he thinks he can buy their love with his presents
- Anselmo shows machistic behaviour which suggests he thinks Cecilia should be looking after the children

1 6 . 2 Abel – *Diego Luna*

¿Hasta qué punto crees que es una buena decisión permitir que Abel salga del centro psiquiátrico?

Puedes mencionar:

- la decisión de Cecilia
- la reacción de Selene y Paul
- el efecto que Abel tiene en la familia
- lo que pasa en la piscina

[35 marks]

Possible content

- Cecilia is desperate for her son to get better and thinks that she can help him at home
- Abel's behaviour takes an unusual turn and Cecilia struggles to cope with him
- Cecilia's decision means Abel is close to his family rather than being far away in Mexico City
- Selene and Paul are very reticent about Abel's return and initially Paul does not want to be with Abel or play with him
- The two brothers develop a strong relationship through the film
- At first Selene clashes with Abel as he meddles in her love life but he eventually helps her sort out her relationship with Clemente
- Abel and Selene clash as he takes the role of 'father' in the family
- The behaviour of all the family is forced to change to work around the delicacies of Abel's mental state
- The whole family suffer as they have to find money to pay for Abel's medicine
- The whole of Cecilia's time is taken up looking after Abel and, as such, she has no time for herself
- Anselmo maintains that Abel should be in a hospital and presages the swimming pool incident
- Abel and Paul nearly drown in the swimming pool and they are rescued by Anselmo

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

¿Hasta qué punto crees que las Trece Rosas son víctimas o heroínas en esta película?

Puedes mencionar:

- el espíritu luchador de las mujeres
- la solidaridad
- sus familias
- la muerte

[35 marks]

Possible content

- students may define what is a heroine - a woman admired for her courage, outstanding achievements, or noble qualities.

The women are heroines:

- they continue to fight for what they believe in despite the risk to their lives
- they are prepared to die for their beliefs
- they are brave and fearless in their actions
- they often put the needs of others before their own
- they show solidarity in supporting each other

The women are victims:

- students may define victim - a person harmed, injured, or killed as a result of a crime, accident, or other event or action or a person who has come to feel helpless and passive in the face of misfortune or ill-treatment.
- students may disagree with the second definition if they interpret this way
- students may agree with the first as they die at the hands of the Fascist regime
- the women end up in prison
- the women lose contact with their families
- some of the women are tortured
- some students may argue they are victims of circumstance and have little option but to rebel

1 7 . 2 Las 13 rosas – Emilio Martínez-Lázaro

Comenta la importancia de la supervivencia en esta película.

Puedes mencionar:

- el comportamiento de los vecinos
- la traición de Teo
- las familias
- la vida en la cárcel

[35 marks]

Possible content

- Neighbours tell on each other in a climate of survival - Wife and sister-in-law go to tell on Juan. In doing so, they also tell on Blanca Garcia.
- Bombers fly over the town, but rather than dropping bombs, the fascists drop small packages of bread – suggestion that food is in shortage
- Teo betrays the women to save himself so that he can survive
- Julia comes out of hiding from the wardrobe because she does not want her family punished for something she did – she does not want her family arrested
- Adelina's father takes her to the police station. Her father tells the police that they promised to ask her only a few questions. This is ignored.
- Virtudes learns from her mother that she lost her job and Virtudes says it's because of her
- The women all pull together in prison in order to survive; they sing songs and make jokes putting mice in the church
- In prison the characters say that one child a day dies because of hunger
- The women write letters to Franco asking for leniency
- The condemned women are giving a chance to confess to the priest. If they don't confess, they will not be able to mail out a last letter to their relatives.
- The women start singing a song about the Young Guard to keep their spirits up