

AS
SPANISH
7691/2

Paper 2 Writing

Mark scheme

June 2019

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.

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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	Many parents	A muchos padres	Muchos padres (if quisiera is used)	
	would like	les gustaría	quisieran	
	to know how	saber (cómo)		como without accent
	to download	descargar	bajar	
	this new app	esta nueva aplicación	app aplicación nueva	
	for their children.	para sus hijos.	por niños	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.2	The Spanish creators	Los creadores españoles		
	designed	diseñaron		
	and developed this so that	y desarrollaron esto para que		
	all young people	todos los jóvenes		
	are safe when	estén seguros cuando		
	they go out with friends.	salen con (sus/los) amigos.		

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.3	Two years ago,	Hace dos años,		2
	the Spanish region of Catalonia	la región española de Cataluña		
	introduced	introdujo		
	a new law	una nueva ley	una ley nueva una normativa	
	to avoid	para evitar		
	communication	la comunicación		
	between under-age children	entre los menores	(jóvenes) menores de edad niños menores	
	and strangers.	y los desconocidos.	extraños personas desconocidas	

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.4	The company	La empresa	La compañía	compañía
	has listened to their users	ha escuchado a sus usuarios		
	and will add	y añadirá	va a (+inf) agregará incorporará	
	more functions in the future.	más funciones en el futuro.		mas without accent

Question	English	Possible answer	Other acceptable answers	Unacceptable answers
01.5	Many people	Mucha gente (A) needed if le preocupaban is used	Muchas personas	
	were worried about	estaba preocupada por	se preocupaba(n) por le preocupaban	
	the advances in mobile phones	los avances en los móviles	los teléfonos inteligentes	progresos
	but this type of technology	pero este tipo de tecnología		
	will protect	protegerá a	va a proteger a	
	everyone.	todo el mundo.	todos.	

[15 marks AO3]

Conversion grid	
Number of ticks	Mark
7-8	4
5-6	3
3-4	2
1-2	1

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

?

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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Examina el personaje de Adela en *La casa de Bernarda Alba*.

Puedes mencionar:

- la desobediencia
- la rebeldía
- el deseo de libertad
- la muerte.

[35 marks]**Possible content**

- Adela is willing to sacrifice her position in society in exchange for a life of free love with Pepe. She is prepared to disobey society's rules despite the consequences.
- Adela puts her own wishes and desires above the expectation that daughters will obey their mothers.
- Adela is the most rebellious of the daughters: she rebels against her mother's authority.
- Adela's rebellious nature is displayed from the beginning of the play – she doesn't want to wear black, whilst the other sisters obey their mother from the beginning.
- Adela grows in strength during the play, culminating with breaking Bernarda's staff: she defies authority and rebels against it.
- Adela wants freedom from her family: she wants to leave the house.
- Increasingly, she frees herself from the ties of family duty: she doesn't see her sisters as siblings, but as rivals for Pepe's love.
- When she believes that Pepe is dead, and that her freedom won't be possible any more, Adela decides to commit suicide.
- The suicide could be seen as a defeat: Adela does not manage to live the life she wanted for herself.
- The suicide could also be interpreted as Adela's triumph: in the end, she achieved the freedom she longed for. She is no longer subjected to Bernarda's rule.
- One of the consequences of Adela's death is that the rest of the members of the family will never achieve any freedom now: Adela's death will affect all of them.
- She escapes, but the rest of the members of the household don't. Adela leaves behind a legacy of oppression.

0 2 . 2 Compara el mundo dentro de la casa con el mundo fuera de la casa.

Puedes mencionar:

- la opresión
- la libertad
- los valores morales
- el papel del hombre y el de la mujer.

[35 marks]

Possible content

Inside the house:

- Bernarda rules the lives of the daughters and the servants, none of the characters can act freely.
- Bernarda does not accept any dialogue – there is oppression of expression as well.
- The only contact with the outside world is through Poncia's gossiping, and the noise through the windows.
- Even Bernarda is not free; she is determined by the expectations of society.
- Moral values are not open for discussion. Any woman who breaks the moral code will pay for it.
- Women are the keepers of moral values; they must stop men from breaking them.
- Women rule inside the house. Men have no role inside the household.
- There are no men inside the household, but the power of men is felt in it. Pepe el Romano is responsible for the tragedy in the house.

Outside the house:

- There is still oppression from society. Everybody is subject to the expectations of society.
- Freedom is represented by the music heard through the windows.
- The outside world is represented as a world where men are free to make their own choices and act as they please (eg Poncia's son).
- Life is presented as happier: eg neighbours taking care of each other's children. However, the moral code is the same; every woman who doesn't follow will pay for it (eg La Librada).
- Men and women relate to each other more freely in the outside world, although they have different roles.
- There is a sharp contrast between the two worlds, but they are both ruled by the same social and moral code.

0 3

***Crónica de una muerte anunciada* – Gabriel García Márquez**

0 3 . 1

“Los hermanos Vicario no tenían otra opción, tenían que matar a Santiago Nasar”.
Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- el honor
- el machismo
- razones por las cuales no hubieran querido matarle
- eventos o acciones que sugieren que no querían matarle.

[35 marks]

Possible content

An examination of:

- The impact of Ángela's loss of virginity on the whole family.
- Pura Vicario's passive role in ensuring the brothers followed this course of action.
- The attitude to honour of the townspeople leads the brothers to the inevitable murder.
- The brothers' behaviour on the wedding night, before and after Ángela's return to the family, show they had no other option.
- The “passive” role of women and the brothers' expected “active” role in restoring the family honour acts as a force pushing them towards the murder.
- The acceptance of machismo by female characters such as Pura Vicario and Plácida Linero means there are expectations that this will happen.

But:

- The brothers' relationship with Santiago Nasar prior to that night suggests a less definitive outcome.
- The social divide between the two families.
- The consequences the murder would have and the impact on their lives – this seems to be disregarded.
- Their actions on the night might have been designed to avoid the murder.
- The fact they told so many people of their intention suggests it was mere bravado.

0 3 . 2

Examina la actitud hacia el matrimonio que se presenta en esta novela.

Puedes mencionar a:

- Bayardo San Román
- Ángela Vicario
- Plácida Linero
- Pura Vicario.

[35 marks]

Possible content

- Bayardo San Román specifically arrives in town to find someone to marry – love is not important.
- His approach to the marriage; his focus on his status rather than a celebration of love.
- His actions on the wedding night and later in the novel.
- Ángela's passive attitude to the pending marriage and reasons for accepting to go ahead with it – she has been brought up to get married.
- Initially Ángela does not want to get married to Bayardo due to the fact she is not in love with him; she sees love as a requirement for marriage.
- Her later relations with Bayardo San Román show a more mature approach to the idea of marriage and the notion that marriage is her choice.
- Plácida's discussions on love with Ángela.
- Plácida Linero's marriage to Ibrahim Nasar was a marriage of convenience which did not bring her happiness.
- Her seeming acceptance of her husband's infidelity in the marriage.
- Pura Vicario beats her daughter because she is no longer a virgin; this reinforces traditional expectations of marriage.
- Pura Vicario's belief in the importance that marriage is the most important aspect of a woman's life and she is seduced by the gifts and status Bayardo San Román offers.

0 4

Como agua para chocolate – Laura Esquivel

0 4 . 1

Examina el carácter de Pedro. ¿Piensas que es el hombre ideal para Tita?

Puedes mencionar:

- el comportamiento de Pedro
- cómo acepta Pedro de las órdenes de Mamá Elena
- el matrimonio de Pedro con Rosaura
- el amor entre Tita y Pedro.

[35 marks]

Possible content

- Pedro seems weak and passive when he stands with his bike watching Juan Alejándrez carry Gertrudis away on his horse.
- He behaves like a sulky, jealous child when recovering from his burns.
- He puts his own wishes first, not thinking of how his actions will affect others.
- Pedro allows himself to be ruled by Mamá Elena, accepting her decision that he will marry Rosaura and not Tita.
- He obeys Mamá Elena when she tells him to go and comfort Rosaura (when he has given roses to Tita).
- He follows her ruling when she decrees he and Rosaura are to move away with their son Roberto.
- Unlike John Brown, who is prepared to defy Mamá Elena to win Tita, Pedro accepts orders and marries Rosaura.
- Despite being married to Tita's sister, he still feels he has the right to pursue Tita.
- He behaves in a petty and childish way due to his jealousy of John Brown, unable to see the irony of his conduct.
- However, his love for Tita is total, genuine and enduring.
- Despite his defects, Pedro is the man whom Tita loves; she has always responded to those who need her.
- Furthermore, Pedro is capable of arousing Tita's passion.

0 4 . 2 Comenta las similitudes y las diferencias entre las tres hermanas De La Garza.

Puedes mencionar:

- la relación entre las tres
- la pasión y la frialdad
- su relación con la comida
- la conformidad y la rebelión.

[35 marks]

Possible content

- As children the differences emerge: Tita and Gertrudis are spirited and fun loving, enjoying games in the kitchen while Rosaura is afraid of the dangers.
- Tita and Gertrudis help each other in times of trouble (Tita's 'phantom' pregnancy and Gertrudis' dark-skinned baby).
- Tita misses Gertrudis when she is gone but finds it very difficult to like Rosaura.
- Tita and Gertrudis are women of passion whereas Rosaura is cold.
- Gertrudis runs off with Juan Alejándrez in an outpouring of passion and works in a brothel until she has burned off her desires.
- Tita responds to the passion that Pedro inspires in her but Rosaura demurely uses the traditional sheet for lovemaking, never revealing herself.
- Food is a source of love in the novel and Tita is skilled at preparing it, demonstrating her capacity to give love.
- Gertrudis enjoys the food, such as the quails and the *torrejas de nata*, also showing her openness to love.
- Rosaura finds the quails too rich and has an uncomfortable relationship with food.
- Both Tita and Gertrudis rebel against the constraints of their upbringing and Gertrudis completely turns her back on society's rules.
- Tita slowly develops the confidence to challenge the customs that restrict her and finally breaks free.
- Rosaura clings to the old ways and tries to perpetuate them.

0 5

***Réquiem por un campesino español* – Ramón J. Sender**

0 5 . 1

Examina el papel de La Jerónima en la novela.

Puedes mencionar:

- su importancia en el pueblo
- su conflicto con Mosén Millán
- su alegría y sentido del humor
- el significado de su destino al final.

[35 marks]

Possible content

- She is an important figure in the village as midwife and healer and represents the traditional village way of life.
- She presides over the *carasol* and leads the gossip, exaggerating village events and providing a commentary.
- She believes in the old way of doing things: amulets, semi-pagan prayers against hail and floods.
- Her conflict with Mosén Millán is the conflict between religion and superstition and both disparage the domain of the other (church against *carasol*).
- This comes to symbolise the established order against the power of the people – when one wanes, the other is in ascendance.
- Both la Jerónima and Mosén Millán enjoy belittling the other.
- Amongst her fellow villagers, and at the *carasol*, she brings spirit and humour.
- Her bawdy jokes and risqué comments make the young people laugh.
- Her fate at the end is symbolic of the fate of rural Spain.
- She survives the attack on the *carasol* but is never the same again.
- She is to be found talking to herself at the *carasol*, sometimes shouting, and occasionally counting the bullet holes in the rocks.

0 5 . 2

Explica la importancia de las costumbres y tradiciones para los campesinos en la novela.

Puedes mencionar:

- celebraciones religiosas
- los ritos en la adolescencia
- su tiempo libre
- el cortejo y el noviazgo.

[35 marks]

Possible content

- The main important village events are linked to the church: christenings, weddings, *romerías*, Easter – important events for the characters.
- Their importance can be seen in that they are attended by most of the village and are celebrated with good food and wine. The villagers save up their few luxuries for these special occasions.
- However, the villagers adapt religion to bring in older beliefs: there are undertones of superstition and paganism mixed in with the spiritual.
- There is the sense that villagers value their traditions: village life has remained unchanged for centuries and that adolescents of every generation go through the same rituals.
- Young men begin by flirting with the young women at the *lavadero*.
- Their initiation into adult life is marked by swimming naked in the *estanque*, only after this are they deemed to be adults and allowed out at night.
- The hard-working villagers valued their free time; there were dances and the men played bowls on a Sunday afternoon.
- It played a part in their courtship: young men would go out in groups singing and serenading girls at night.
- It created companionship and support for the women who would gather to sew and chat in the *carasol*.
- Young people had to go through the traditional long courtship process, progressing from looks to conversation over two years.
- Finally, they reached the point where couples danced only with each other at the village dances.
- On the eve of San Juan, they would dress their loved one's home with flowers and greenery.

0 6

La sombra del viento – Carlos Ruiz Zafón

0 6 . 1

Comenta la relación entre Daniel y Clara.

Puedes mencionar:

- los sentimientos que Daniel tiene hacia Clara al principio
- los elementos que sugieren que no es una relación apropiada
- las razones por las que Daniel deja de estar obsesionado con Clara
- la relación de Daniel y Clara al final.

[35 marks]

Possible content

- Daniel becomes infatuated with Clara at their first meeting, in love with her beauty and fragility.
- He describes it in the language of magic, being bewitched, having a spell put on him.
- He idolises her and spends as much time as possible with her, neglecting old friends.
- Daniel's father warns him Clara is playing with him like a cat with a canary.
- Clara's maid, Bernarda, warns Daniel that it's not good for him to become so obsessed.
- Even Clara herself tells him not to trust anyone, especially the people he admires.
- But then, Clara fails to turn up for Daniel's birthday meal, saying she had to reschedule a music lesson.
- Daniel goes to her house and finds her in bed with her music tutor.
- The language used – *animal/gimió/sudor/lamiendo* – is the opposite of the perfect porcelain doll with whom he had fallen in love.
- With time, Daniel meets Bea and learns of real love, not the unrealistic ideal of love with which he had deluded himself.
- Clara marries but her marriage lasts less than a year and she has a string of lovers.
- Daniel visits from time to time, feeling sorry for her, aware that Clara would like to recapture the experience of a young boy worshipping her.

0 6 . 2

Considera los diferentes tipos de amor que se ven en la novela.

Puedes mencionar:

- el amor parental
- el amor entre amigos
- el amor destinado a fracasar
- el amor verdadero.

[35 marks]

Possible content

- Daniel's father's love is an excellent example of the unconditional love a parent feels for a child.
- He rebukes Daniel when he needs to set him on the right path but lets him make his own mistakes, never taking pleasure in being proved right.
- He is a secure anchor for Daniel, always there when his care and support are needed.
- Friendship is both a blessing and a curse in the novel.
- True friends show great devotion: Miquel with Julián, Fermín with Daniel.
- The betrayal of friends is hard to bear: Ricardo with Julián; Tomás with Daniel.
- Some love affairs are doomed from the start as they are one-sided.
- Daniel is encouraged and led on by the self-centred Clara.
- Nuria devotes herself to Julián, knowing he loves Penélope.
- Daniel finds Bea and their love is mutual and supportive of each other.
- Julián recognises their love is true (as his was for Penélope) and intervenes to preserve it.
- They overcome obstacles together and their marriage is strong, happy and successful.

07

***La casa de los espíritus* – Isabel Allende**

07.1

Examina y compara los personajes de Esteban Trueba y Miguel.

Puedes mencionar:

- las ideas políticas
- el uso de la violencia
- la relación con Alba
- el realismo o el idealismo.

[35 marks]

Possible content

- In terms of political ideas these characters are at opposite ends of the spectrum.
- Esteban Trueba supports right wing ideas, believes in private ownership and the power of those at the top of the hierarchy.
- Miguel is a representative of the radical left: he wants to eliminate private ownership, and see a left wing government in power.
- In terms of use of violence, these two characters have elements in common.
- Both characters see violence as a necessary means to achieve their ends.
- Trueba accumulates weapons at the end to use against the left, but ironically these are stolen by Miguel and Alba to use on the other side.
- Both characters are loved by Alba, and she sees both their strengths and weaknesses.
- In the end, it is the search for Alba that unites them: while she is in prison, Esteban and Miguel meet up, and it is Miguel who suggests that Tránsito Soto could help to free her.
- In their different ways, neither character is completely idealistic.
- Esteban is a realist: he supports the right wing, but not for idealistic reasons: he wants to remain in power, and to maintain status.
- Miguel is more idealistic, but he understands that a revolution will be needed in order to raise the left to power: politics won't be enough.
- Other characters end up as martyrs of their ideas: neither Esteban nor Miguel are prepared to go as far as that. In the end, Alba is with Esteban when he dies, and waits for Miguel in the Big House.

07.2

Explica cómo presenta Allende el tema del amor en la novela.

Puedes mencionar (a):

- Esteban y Clara
- Alba y Miguel
- Esteban y Alba
- el amor entre madre e hija.

[35 marks]**Possible content**

- Throughout the novel, Esteban expresses his love for Clara in his writing, but he is unable to express it to her in a way which will be meaningful to her.
- Esteban's love for Clara is expressed by presents she doesn't notice and gestures she doesn't value. He tries to control her and is violent with her when he can't. He doesn't know how to communicate his love to her.
- Clara's love for Esteban is not palpable during most of her life. However, as Esteban's end approaches, their love becomes more and more pure, and in the end they want to be together. When he is dying, Clara is waiting for him.
- Alba and Miguel are presented as an example of pure and innocent love which can break barriers of social class and ideology.
- Alba's love for Miguel leads her to be prepared to risk her own safety in order to protect his.
- Miguel, however, puts ideology over his love for Alba. Ideas will always be more important than feelings for him.
- Esteban and Alba manage to find a middle ground and love each other despite their differences.
- As Esteban grows older, Alba becomes the centre of his life, and protecting her becomes his aim.
- At the end of Esteban's life, Alba is the only member of his family who is able to see through his behaviour and love him for himself.
- The structure of the novel is constructed around the love passed on from mother to daughter.
- Mothers and daughters can communicate with each other, be it in person or at a distance, and the love they feel for one another help them through adversity. For example, it is Clara's love that helps Alba through her time in prison.
- At the end of the novel, Alba doesn't feel resentment for her unborn daughter: only love and hope for her future.

0 8

Rimas – Gustavo Adolfo Bécquer

0 8 . 1

Comenta qué aspectos de la vida causan tristeza a Bécquer.

Puedes mencionar:

- la frustración de escribir poesía
- el amor que muere
- la imposibilidad de sus deseos
- la soledad y la muerte.

[35 marks]

Possible content

- Bécquer constantly laments the inability of language to capture what the poet attempts to convey.
- He describes these concepts and emotions using language to show that they cannot be grasped or even clearly perceived.
- In Rima VII he acknowledges that the poetic genius is like the music from a forgotten harp that must be found, unearthed and played.
- Many of his poems reveal the anguish of a lost love.
- At times, the suffering is painful and bitter, as his love goes happily her own way leaving him wounded and broken.
- On other occasions, there is regret that unspoken words or pride led to a break up.
- A painful learning process for Bécquer is the realisation that the perfect love that he seeks is an impossible dream.
- In Rima XI he gloomily faces facts: he admits to rejecting two beautiful and real women and desiring an intangible vision that cannot return his love.
- Even in moments of happiness, he is aware of the transience of love as in Rima X where there is harmony and joy, but love is only passing by.
- Later poems are darker with frequent references to death and loneliness.
- Rima LXXII laments the sadness and loneliness of those who die alone.
- In LXVI he describes life as a painful crossing of bloody feet on jagged rocks to a lonely, nameless tomb.

0 8 . 2

Examina el tipo de amor que Bécquer está buscando, según sus Rimas.

Puedes mencionar:

- la belleza perfecta
- un amor que trae armonía con el universo
- la unión y entendimiento de dos personas
- un sueño imposible.

[35 marks]

Possible content

- When Bécquer is in love, the object of his love is described as a vision of perfect beauty.
- Her attributes are compared to perfect moments in nature such as an evening star, dewdrops on a violet or morning sunlight.
- Bécquer craves moments of sheer perfection like that captured in Rima XVIII where he recalls his beloved, flushed from the dance.
- The love that Bécquer longs for gives him a sense of being at one with the universe.
- In Rima XVI he is able to reach out to his beloved through the breeze and the shadows, with which he has joined.
- In XVII he feels the world smiles upon him and sunlight fills his soul, simply because the object of his love has noticed him.
- His perfect love is one where their two souls join together in union and understanding.
- This is demonstrated in Rima XXIV when he compares this union as two flames forming one, or two notes forming a perfect chord.
- Similarly, in Rima XXIX, he and his love look up and their eyes meet at the same time as they share an understanding of the poem they are reading.
- Sadly, the type of love he seeks is an impossible dream and Bécquer is all too aware of how fleeting and transient these moments of perfection are.
- In Rima LIII he recalls the joyous moments of a past love and laments that they will never come again.
- At times he has to face the miserable reality that the vision of love that he longs to find is as unattainable as mist, a shadow or a cloud.

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

Explora la personalidad de Don Luis y cómo los cambios políticos afectan su vida.

Puedes mencionar:

- sus aspiraciones literarias
- su actitud liberal
- sus actividades durante la guerra
- su destino al final de la guerra.

[35 marks]**Possible content**

- As a young man Don Luis had wanted to write plays for the theatre.
- When his children were small, he got a more regular job to support his family.
- He is prepared to sacrifice his own dreams in order to be a good husband and father.
- He moves with the times and has a realistic view of people and society.
- He handles the awkward situation of Luisito's infatuation with the maid in a sensitive and understanding way.
- He calmly accepts Manolita's 'shocking' ambition to become an actress and encourages her.
- Don Luis is regarded as comfortably-off at the start – he has a good job at the Bodegas and an airy, spacious flat.
- Upon the death of the Bodegas' owner, Don Luis founds a union to collectivise the company, for various reasons.
- Like many, he trades with others to source products they need and makes a deal with Doña María Luisa for help in the event of a right-wing victory.
- These are deemed as left-wing activities by the right-wing regime that comes to power at the end of the war.
- He is dismissed from the Bodegas and faces arrest and the process of *depuración*.
- He is unable to provide for his family so his son must accept a humble job in order to do so.
- The gift of a bottle of *anís* made by the Bodegas' rival company underlines his downfall.

0 9 . 2

Comenta el efecto que tiene el hambre en los personajes de la obra.

Puedes mencionar:

- la escasez y el intercambio de comida
- robar comida
- el éxito de Basilio y la generosidad de María
- el hambre como arma de guerra.

[35 marks]

Possible content

- Due to the siege of Madrid, the distribution of food is disrupted and supplies are blockaded.
- The residents barter with whatever they have to get food: Don Luis uses his access to wine and *anís* from the Bodegas.
- Doña María Luisa barter a promise: to vouch for Don Luis at the end of the war in exchange for food.
- The lack of food drives the characters to uncharacteristically selfish behaviour.
- Desperate to gain strength to feed her baby, Manolita has stolen bread rolls from colleagues at dinner.
- All the family have helped themselves to lentils from the family stew – lentils being almost the last foodstuff available.
- Due to the scarcity of food shopkeepers become powerful.
- Basilio takes charge in the shop where he works and he ensures he gives preferential treatment to both sides.
- This ensures his success at the end of the war but also means he abandons María, whose left-wing links would only hold him back.
- Hunger also gives rise to moments of humanity and generosity.
- Despite being sacked for her relationship with Luisito, María uses her relationship with Basilio to gain access to baby food for Manolita.
- The starvation of the population is used by the right-wing as a device to drive them to surrender, especially when Nationalist planes drop bread as a lure.

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

Considera cómo se desarrolla Santi como líder en la novela.

Puedes mencionar:

- su inseguridad al principio
- el efecto en Santi de estar con los Dufour
- Santi como líder de los españoles en el Fleury
- su actitud como ‘embajador’ de España.

[35 marks]**Possible content**

- Santi has always had his parents and elder brother to look after him and feels lost and tearful as he and Begoña are evacuated.
- One minute his mother is trying to comb his hair and the next, he is reassuring Begoña – making good his promise to look after her.
- However, with the Dufours, he must fight to save his own identity, his memories, language and way of dressing.
- During this time, he learns to stand up for himself and to fight for what he believes is right.
- His arrival in the Fleury, weeks before any other Spaniards, means that he is the ‘resident expert’ when they arrive and acts as interpreter between the Belgian and Spanish children.
- Others start to treat him as the leader of the Spanish children: Don Gregorio asks him to help break bad news to Valentín and Manolín trusts Santi with his request in case of his death.
- He stands up for the other Spanish children when he defends Tomás and Merche against Mlle Jacquot and leads the rebellion to protest against their treatment.
- It is Santi who resolves the arguments and bickering among the boys by bringing them all together around the Athletic Bilbao shirt.
- Santi also instigates the *Orfeón* singing group to help his fellows refugees remember their roots.
- When he is chosen to attend the Ateneo, he feels, and is treated, like an ambassador for all the Spanish children.
- The other children club together to buy him batteries for his late-night studies.
- He defends their country’s reputation against the one-sided insults of the History tutor.
- He feels offended that, as the ‘mayor’ of the community he hasn’t been informed in advance about the arrival of some new Spanish children. He believes the teachers and the Belgians treat him as the leader of the group.

1 0 . 2

Comenta cómo se presenta el tema de la guerra en la novela.

Puedes mencionar:

- el efecto de la guerra en los inocentes
- la inutilidad de la guerra
- la estupidez de los mayores y su violencia
- la presencia constante de las guerras.

[35 marks]

Possible content

- Due to the increased bombing and food shortages, children are evacuated and spend years away from home and family; homesickness is acute.
- They lose their sense of home and identity (Begoña speaks better French than Spanish).
- They have to face dark times and bad news alone (Valentín's father's death, the death of Santi's uncle, Eusebio's death).
- Santi muses on the impact of war on women and children, noting that wars are not just fought by the men at the front.
- Santi prays for an end to war and says that, if there must be war, let it be against another nation not a civil war, the cruellest of all.
- Returning via France, Santi sees the soldiers and the destruction and wonders if men will ever learn.
- At the end, many of the teachers reveal they cannot return to Spain due to the political situation and Santi struggles to understand this.
- The children resolve the differences effectively by uniting under a common bond – in their case, the Athletic Bilbao shirt.
- Their football team has children from all over the country and is renamed 'España' – a tribute to their unitedness.
- When one war ends, so they hear news of war about to break out among other European countries.
- There is talk of Hitler and Nazis and bomber planes fly overhead.
- The effects of the first world war are still present in M Bogaerts' deafness and leftovers from the fighting among the dunes.
- War is the backdrop and the catalyst for the action but not the main story.

1 1

El coronel no tiene quien le escriba – Gabriel García Márquez

1 1 . 1

“El coronel es un héroe por mantener su actitud optimista bajo condiciones tan difíciles”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- la pobreza en la que vive
- su fe en las otras personas
- su certeza de que va a sobrevivir
- su capacidad de apreciar la vida.

[35 marks]

Possible content

- The colonel and his wife are living off the proceeds from Agustín’s sewing machine which are fast running out.
- They have tried to sell their last possessions, but no one wants to buy and it is clear that the long-awaited pension is very unlikely to arrive.
- Both he and his wife suffer bouts of ill health, hunger and poor living conditions.
- Despite all this, the colonel maintains his belief in other people, accepting the lawyer’s explanation that he has explored all avenues to help speed up the pension.
- Even when cheated out of five hundred pesos by Don Sabas, he cannot believe his old friend would defraud him.
- Although they have nothing, he has faith in his wife’s ability to clothe and feed them.
- In spite of all evidence to the contrary, the colonel is convinced they will survive and that his pension will arrive.
- Furthermore, he is sure that the cock will win and that, as the owner, he will make money.
- Even at his age, he is convinced that a change in lawyer will bring about the arrival of the pension (despite his former lawyer’s dire warnings).
- The colonel’s ability to find wonder in small things is heroic, when life has been so hard to him.
- He muses that a rotten umbrella would be good for counting stars and declares that if the pigs eat the roses they will taste better.
- The rich Don Sabas deplores the endless rain, but the colonel is intrigued by how it looks different from the window in his friend’s office window.

1 1 . 2 Comenta la importancia del gallo en la novela.

Puedes mencionar:

- el vínculo entre el coronel y Agustín
- la esperanza para el futuro
- la fuente de desacuerdo entre el coronel y su mujer
- un símbolo de violencia y muerte.

[35 marks]

Possible content

- The cock is a link to the past as it is the only thing left that the colonel has of his son, Agustín.
- Part of the reason why the colonel insists on keeping the cock is in memory of his son who was a huge fan of the cock fight.
- The village connects the cock with Agustín and his family and it is understood that it has to be the colonel who submits the cock for the January fights.
- Due to the straightened circumstances of the colonel and his wife, the cock represents their only possible source of income.
- The dilemma facing the colonel is the decision whether to sell the animal for instant remuneration or wait for the winnings at the January cockfights.
- The cock has become a symbol of hope for the entire town as everyone plans to bet on it.
- However, it has become a bitter bone of contention between the colonel and his wife.
- Her practical nature demands that the cock be sold straight away, to provide for their immediate needs.
- The colonel, with his optimistic nature, feels convinced they will survive anyway and is adamant they should not sell.
- The cock is a reminder of the violence that is a part of the culture of the town and country.
- This is partly due to the violent and cruel sport of the cockfight.
- Also, the cock is a constant reminder of the death of Agustín, who was shot at the cock fight.

1 2

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

1 2 . 1

Evalúa el personaje del fauno en la película.

Puedes mencionar:

- su apariencia
- su personalidad
- su relación con Ofelia
- el simbolismo del fauno.

[35 marks]

Possible content

- The faun is a mystical creature who is half-human, half-beast, meaning that he evokes the role of a traditional monster.
- His appearance links him to nature and the underworld; he seems to understand the magical world he inhabits.
- He has exaggerated features with his horns and fingers which could appear frightening to Ofelia.
- He can often be both warm and caring but also aggressive especially when Ofelia disobeys him.
- These ambiguous character traits mean the audience questions whether he is a good or evil character in the film; challenging traditional concepts of “monsters”.
- He has a forceful personality and is clear in his instructions to Ofelia, especially with the undertaking of the three tasks.
- With an absent father, the faun almost takes on the role of a paternal figure for Ofelia.
- Ofelia does not seem afraid of his sinister appearance; she does not hesitate in hugging him and treats him with respect.
- For Ofelia, the faun is the link to an escape from the horrors of the real world she is forced to live in.
- The faun is symbolic of wisdom; guiding Ofelia through her journey to become a princess and join her parents.
- The faun is symbolic as the “father figure” for Ofelia; he chastises her when she makes mistakes – as a child grows up and rebels so does Ofelia against him.
- The faun echoes the fauns depicted in mythology that dwell in forests, helping those who need it yet with an ambivalent character at times.

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

Puedes mencionar a:

- El Capitán Vidal
- Ofelia
- El Doctor Ferreiro
- Mercedes.

[35 marks]

Possible content

- Captain Vidal demands ultimate obedience from all the characters in the film despite their rebellion.
- He cannot understand why characters would disobey him; he even shoots the Doctor who will be needed to help deliver his child, such is the importance he places on obedience.
- Captain Vidal often uses violence to force the characters to obey; for example, he tortures the captured soldier without mercy.
- Even from the very start of the film, when Ofelia strays into the woods and refuses to call Captain Vidal her father, she is unable to be obedient if she does not believe she should be.
- Ofelia does not obey her mother despite the huge affection she has towards her; she thus has a strong sense of what she believes.
- Ofelia's ultimate lack of obeying orders occurs when she refuses to sacrifice her brother; the director is showing us that free will and doing what we believe is more important.
- Doctor Ferreiro refuses to obey Captain Vidal at the end and he is killed for his lack of obedience.
- Doctor Ferreiro clearly believes that helping the rebels is the right thing to do; he does not obey due to his strong principles.
- He sometimes does obey as he is forced to provide treatment for Vidal's men and is the Captain's personal doctor – he realizes sometimes you have to obey to hide the bigger disobediences.
- Mercedes is secretly disobeying Vidal by helping the rebels in the woods; she only obeys as a subterfuge to help her fight against him.
- Mercedes is adept at hiding her disobedience by being compliant and demure with her behaviour towards Vidal, thus performing the obedient servant role.
- Mercedes refuses the final demand from Vidal to obey his wish to let his son know his name – this shows her strong moral code and resolute rejection of Fascism.

1 3

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

1 3 . 1

Considera las razones por las que a los españoles les gusta tanto esta película.

Puedes mencionar:

- el argumento
- la comedia
- los estereotipos
- los temas.

[35 marks]

Possible content

- The traditional 'rom-com' love story approach has always been popular with cinematic audiences.
- The film has a linear narrative which is easy to follow and has the traditional happy ending.
- The characters are engaging, funny and likeable and the audience engages in their story.
- The film has a lot of slap stick comedy moments such as Amaia being dragged out of the bar by Rafa in the opening scenes.
- The script is witty and engages the audience with witty jokes often at the expense of the characters.
- The comedy pokes fun at Basque and Andalusian traditions; something which the Spanish can identify with.
- The film mocks stereotypes of Basque and Andalusian character traits in a comedic fashion.
- Many preconceived stereotypes held by the Spanish are played out by the characters such as Joaquín and Curro.
- The Basque and Andalusian stereotypes are juxtaposed in such a way that provides a comedic effect for the audience.
- The film is original as it tackles controversial themes such as terrorism in a comedic way, something which would have been unthinkable in the past.
- The film holds a mirror up to regional Spanish identity themes in a way which does not take itself too seriously.
- The themes are identifiable for a Spanish regional audience; some of which resonate more deeply with Spaniards rather than non-native viewers.

1 3 . 2

“Es difícil simpatizar con el personaje de Amaia”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- las primeras escenas de Amaia
- la relación que Amaia tiene con su padre
- la actitud que Amaia tiene hacia Rafa
- el comportamiento de Amaia al final.

[35 marks]

Possible content

- In the opening scenes Amaia appears drunk, grumpy and scathing of Andalusians and their culture; she is not very likeable.
- In these scenes she is immediately rude to Joaquin when he tries to chat her up.
- She engages in a tirade of insults with Rafa in a room full of Andalusians.
- It could be argued that we can sympathize with Amaia because of her damaged relationship with her father who doesn't seem to even remember her birthday.
- The relationship is so damaged that she didn't even invite him to her first wedding – something which most young girls would want.
- She is unable to tell her father the truth about Antxon as she is worried what he will say; here she shows a more vulnerable side.
- Amaia is dismissive of Rafa when he visits the Basque country and is often cold towards him.
- She uses Rafa for her own ends in her manipulation of her father.
- She allows Rafa to go to jail as a presumed terrorist; denying that she even knows him.
- At the end of the film she finally opens up to Rafa's charms and shows a more sensitive side.
- She mends her broken relationship with her father and again shows a more sensitive side.
- At the end of the film she is a more likeable character; she has softened due to the positive impact of the other characters.

1 4

***María, llena eres de gracia* – Joshua Marston**

1 4 . 1

Explora el tema de la religión en la película.

Puedes mencionar (a):

- María
- la escena cuando María aprende a tragar las drogas
- los valores católicos
- Franklin y Carla.

[35 marks]

Possible content

- Maria's name is very religious; common in South America and obviously echoing links to Mary, the mother of Jesus. She becomes symbolic of many women's struggles.
- Maria wears a cross throughout the film, especially in the USA, indicating her faith and that she is religious.
- Maria attends church at the start of the film looking for guidance; she prays asking for answers to her problems – she obviously values religion.
- The scene where Maria swallows the drugs reflects the taking of communion – possibly offending Catholics.
- This scene highlights that the most symbolic part of the Catholic faith has been corrupted in the world of drugs.
- The body of Christ (the usual wafer) is replaced by pellets – a suggestion that instead of good Maria is taking in evil.
- This scene suggests that drugs have become the new religion that many have to follow to achieve a better life.
- She seems also to reject the notion of marrying her child's father, something that Catholic values would have expected. She often does not think morally.
- The fact that Maria leaves Colombia pregnant looking for refuge has Biblical overtones but she will commit a lot of sins which will go against her Catholic upbringing.
- Franklin plays the role of the tempting "devil" who tempts Maria. He lies, uses flattery and mistruths.
- The scene with Franklin where he tempts her is very green, with fruit and evokes notions of the Garden of Eden.
- The scene with Carla, when Maria confesses her sins; Carla talks about salvation and guidance; religion is her moral compass and Maria asks for forgiveness.

1 4 . 2

“El comportamiento de María es completamente egoísta”. Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar:

- su trabajo en Colombia
- la droga
- su decisión de irse de Colombia
- su decisión de quedarse en los Estados Unidos.

[35 marks]

Possible content

- Maria quits her job without consulting anybody – it is her selfish decision.
- Her family chastises her for doing this as they need the salary to support them.
- Some students may argue that she is not selfish as she spends long hours working for low wages, something which most people would not like.
- She puts her baby's life at risk by becoming a drug mule.
- She lies to Lucy and her family about the death of her sister.
- Some students may argue that it is not a selfish decision as she is exploited by the drug industry.
- Maria does not consult her boyfriend in her decision to leave Colombia.
- Maria makes the decision to stay in the USA without consulting anybody or telling anybody of her plans.
- Some students may argue that it is not a selfish decision as she is simply yearning for a better life.
- By staying in the USA, Maria denies her family the opportunity to get to know her baby.
- Some students may argue that she is not selfish as she puts her baby's future first.
- Some students may argue that she is not selfish as Maria uses some of her drug money to send Lucy's body home to Colombia for a proper burial.

1 5

Volver – Pedro Almodóvar

1 5 . 1

“La película presenta una imagen negativa de la vida de los personajes en Madrid”.
Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar a:

- Raimunda
- Paula
- Paco y Emilio
- Los vecinos.

[35 marks]

Possible content

- Life in the city is depicted as hectic; Raimunda is consistently running from one place to the next seemingly unable to enjoy any free time in the city.
- Raimunda has to keep down several jobs to ensure financial stability.
- Raimunda seems to be in an unhappy sexless marriage with a lazy, loutish husband.
- Paula seems to only interact with family members, having little interaction with anyone her own age.
- She suffers an attempted rape and ends up murdering her non-biological father.
- Paula seems to be hooked on technology and is consistently told off by Raimunda for being on her mobile phone.
- Paco is unable to get a job in Madrid and therefore cannot support his family.
- Paco's life revolves around lying on the sofa, watching football and getting drunk.
- Emilio has to give up running his restaurant in Madrid as it is no longer profitable for him.
- The neighbours do seem to come together in the hour of need so potentially students may argue that there is female solidarity in Madrid.
- Madrid is depicted as a violent location for the characters where you can end up being abused, murdered or an accessory to murder.
- Raimunda's management of a restaurant and the success of the endeavour suggest the possibility of more business opportunities and success.

1 5 . 2 Considera el personaje de Sole y la impresión que da al espectador.

Puedes mencionar:

- su personalidad
- sus creencias
- su relación con Raimunda
- su relación con su madre.

[35 marks]

Possible content

- As her name suggests Sole evokes the notion of loneliness and she has a shy and reserved personality.
- She is not as socially confident as other characters and is fearful of attending the funeral without Raimunda.
- She is adept at lying and is able to run the illegal hairdressing salon showing an element of entrepreneurship to her character.
- Her belief in ghosts means that she accepts the “return” of her mother without question.
- She also does not challenge the belief that Agustina tells her that that the appearance of dead people in the village is normal and they return to help the ill.
- Sole seems to have beliefs which are less questioning than Raimunda; she is quite happy to accept people for what they tell her.
- Her character contrasts sharply as she is less confident and outgoing than her sister Raimunda.
- She is kind and willing to look after Paula when Raimunda asks her.
- Neither Raimunda nor Sole always tell each other the truth; Raimunda does not tell Sole about the death of Paco or her abuse as a child; does she feel Sole is not strong enough to cope with this?
- She is delighted that her mother returns and she can rebuild her relationship with her – family is important to her.
- She constructs an elaborate story to allow her mother to stay with her; she is a source of humour.
- She is quite perceptive regarding her mother’s return, especially in Tia Paula’s house, where she suspects something odd is going on.

1 6

Abel – Diego Luna

1 6 . 1

Explora los distintos tipos de amor que se presentan en la película.

Puedes mencionar a:

- Cecilia y Abel
- Abel y sus hermanos
- Anselmo
- Selene.

[35 marks]

Possible content

- Cecilia's mistaken decision to allow Abel to return home is one taken out of love for a mother who wants the best for her child.
- Cecilia's love for Abel is so strong that she believes it can improve his condition at home and turns her back on the medical support Abel is receiving at the hospital.
- Cecilia's blind love for Abel means he has a negative impact on the family
- Abel's role playing of the father figure is accepted by his brother and sister seemingly through their love for him.
- The only way that Abel can show love towards Selene and Paul is to take on the paternal figure role; his illness is so bad he is incapable of loving in the normal way.
- Abel displays fatherly love to them rather than brotherly love.
- Cecilia's relationship with Anselmo is seen to show no love and her mistrust of him means she is deaf to his insistence that this situation is not working.
- Anselmo tries to buy the love of his children with expensive gifts – he does not seem to comprehend that they need his unconditional love.
- Anselmo seems to be driven by selfish motives; he does not seem to love them having left them for another woman and baby.
- Selene's own love life and pursuit of love with Clemente is hampered by Abel's new role as 'father' in the family.
- Having to look after Paul, Selene takes on a mothering role obviously out of the love she feels for him.
- Abel recognises the love that Selene has for Clemente and helps to save the relationship when they break up.

1 6 . 2

“La enfermedad de Abel tiene un impacto negativo en todos los miembros de la familia”.
Comenta esta afirmación y justifica tu respuesta.

Puedes mencionar a:

- Cecilia
- Abel
- Selene
- Paul.

[35 marks]

Possible content

- Cecilia struggles to find money to pay for Abel's medicine and as such the family suffer financially.
- Cecilia neglects her other children as all her time is taken up looking after Abel.
- Cecilia appears exhausted due to her time being taken up with Abel; she has no time for a love life and rejects the possibility of a date with Fili.
- Abel's condition seems to deteriorate as he returns home and takes on the role of “father”.
- Abel's return creates conflict for all members of the family as they suffer in their inability to cope with the situation.
- By being at home Abel is denied the medical treatment in the hospital which could ease his mental suffering.
- Selene suffers as she is forced into taking a more maternal rather than sisterly role to her brother Paul.
- Selene suffers as she is forced into the farcical situation of having to pretend to be Abel's daughter and her mother's resistance in accepting the gravity of the situation annoys her.
- She also suffers as Abel meddles in her love life, although he does redeem himself at the end by fixing this.
- Paul is denied a relationship with his real father due to the interference of Abel.
- Paul nearly drowns due to Abel's role playing.
- Paul does not get the maternal support from Cecilia as her time is taken up with Abel; Selene is forced to take him to school etc.

1 7

Las 13 rosas – Emilio Martínez-Lázaro

1 7 . 1

Examina cómo reaccionan las familias en esta película ante sus problemas.

Puedes mencionar a:

- la familia de Julia Conesa
- Adelina y su padre
- Juan Canepa y su suegra y cuñada
- Blanca, Enrique y Quique.

[35 marks]

Possible content

- The poverty the Conesa family endure in an all-female household and the illness of the sister.
- The fear provoked by Julia's continued activism – the leaflets she burns.
- Their further suffering at the death of the sister; the court case and the execution.
- Jacinto, Adelina's father, whose military training leads him to trust in the promises of made to him by Fontenla.
- He persuades his daughter to come back to Madrid to face the authorities.
- His love for Julia and her for him is revealed in the prison visit.
- Juan Canepa's in-laws feel absolute terror at being associated with him.
- They not only report him but they embellish their evidence to suggest he is planning armed resistance.
- They implicate that Blanca is also involved in resistance to the regime – leading to her arrest.
- The family life of Blanca, Enrique and Quique is one of love and respect.
- They are reconciled to the new regime and pragmatically plan a future together which will allow them to continue as a family.
- The family is torn apart for no just reason. Both parents are killed and Quique is brought up by others with only his mother's letters to remind him of their love.

1 7 . 2

Examina cómo se presenta en esta película el efecto del régimen franquista en los niños.

Puedes mencionar a:

- los niños en el comedor al principio
- los niños en la calle
- Quique, el hijo de Blanca y Enrico
- los niños de las familias franquistas.

[35 marks]

Possible content

- Due to food shortages, the hungry children are forced to eat in a soup kitchen and complain about having soup again.
- The sirens and the low-flying planes would have created great fear and the evident routine.
- The “fascist” bread is recognition of their hunger and propaganda to try to persuade the children and families to surrender.
- The devastated landscapes and the dangers involved are evidenced by the scene with the unexploded bomb.
- They learn to do the fascist salute to adapt to the new regime to get food.
- Their games reflect the events they witness; they play act firing squads while Quique reads his mother’s letter.
- Quique is protected, loved and encouraged by his parents through times of great difficulty.
- He is then separated from them in a very unjust process and has to show great bravery to see his mother at all.
- The final letter from his mother; while he will be brought up by others she still wants to ensure he lives the best possible life.
- The family Virtudes works for has two children who live a life of relative ease and comfort.
- They are innocent children and it is sad when the young boy unwittingly identifies Virtudes to the police.
- The daughter of the Fascist Commander killed by the resistance is another innocent victim of this conflict.