GCE AS MARKING SCHEME

SUMMER 2017

AS (NEW) – COMPONENT 3
SPANISH
B810U30-1

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INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

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MARK SCHEME

General Advice for Examiners

The candidate is required to answer **one** question; either question (a) or (b), on one work he/she has studied for AS. The work can be a literary work or film. The skills assessed on this paper are AO3 and AO4. For AO3 the candidate must demonstrate that he / she is able to manipulate Spanish accurately in written forms, using a wide range of lexis and structure. For AO4 the candidate must show knowledge and understanding of and respond critically to, different aspects of the culture and society of countries or communities where Spanish is spoken. In Component 3 AO4 will be in the context of the literary work or film studied. There is one marking grid. You will apply the mark scheme as set out in the marking grid. There are five mark bands for AO3 and AO4, Each containing 4 marks. The mark for A03 is added to the mark for A04 to give a total out of 40. To select the appropriate band and mark you must do the following:

Banded mark schemes

Banded mark schemes are divided so that each band has a relevant descriptor. The descriptor for the band provides a description of the performance level for that band.
You should first read and annotate a candidate's answer to pick out the evidence that is being assessed in that question. Once the annotation is complete, the mark scheme can be applied. This is done as a two stage process.

Stage 1 – Deciding on the band

When deciding on a band for each assessment objective, the answer should be viewed holistically. Beginning at the lowest band, you should look at the candidate's answer and check whether it matches the descriptor for that band. You should look at the descriptor for that band and see if it matches the qualities shown in the candidate's answer. If the descriptor at the lowest band is satisfied, you should move up to the next band and repeat this process for each band until the descriptor matches the answer. If an answer covers different aspects of different bands within the mark scheme, a 'best fit' approach should be adopted to decide on the band and then the candidate's response should be used to decide on the mark within the band. For instance if a response is mainly in band 2 but with a limited amount of band 3 content, the answer would be placed in band 2, but the mark awarded would be close to the top of band 2 as a result of the band 3 content. You should not seek to penalise candidates as a result of small omissions in minor areas of an answer.

Stage 2 – Deciding on the mark

Once the band has been decided, you can then assign a mark. During standardising (marking conference), detailed advice from the Principal Examiner on the qualities of each mark band will be given. You will then receive examples of answers that have been awarded a mark by the Principal Examiner. You should mark the examples and compare their marks with those of the Principal Examiner. When marking, you can use these examples to decide whether a candidate's response is of a superior, inferior or comparable standard to the example. You are reminded of the need to revisit the answer as you apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the response provided.

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For AO4 a successful critical response is one which will clearly demonstrate that the candidate is able to present and justify points of view, develop arguments and draw conclusions based on understanding. At AS, knowledge and understanding of the work must include a critical response to aspects such as structure of the plot, characterisation, and use of imagery or other stylistic features, as appropriate to the work studied.

The approximate number of words advised is 250 words. Responses which exceed the guidance must not be penalised and reward must be given for all valid responses. It is content which will determine whether a candidate has written enough to access the full mark scheme and not the number of words. Additional notes are provided with the mark scheme but they are not exhaustive, and any other valid points must be credited. In order to reach the highest bands of the mark scheme a candidate need not cover all of the points mentioned in the indicative content but must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

When marking you should have the titles to hand as the questions require the candidate to deal with a specific idea or ideas. The candidate is expected to answer the questions as set and not provide a **general** comment on the subject matter as a whole. If a candidate adopts a broad-brush approach he/she will be unlikely to focus on the questions as set, leading to digression and irrelevance.

Component 3: Mark scheme

One question 40 marks.

The marks are divided as follows between the two Assessment Objectives; AO3 and AO4.

Marks	AO3	AO4	Total marks
Question (a) or (b)	**20**	**20**	**40**
Total	**20**	**20**	**40**

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Component 3: Marking grid for critical response in writing: 40 marks

Marks	AO3: manipulate the language accurately, in written forms, using a range of lexis and structure	Marks	AO4*: show knowledge and understanding of, and respond critically to, different aspects of the culture and society of countries/communities where the language is spoken
17-20	• Accurate manipulation of the language of study, with only minor errors. • Use of a good range of lexis and grammatical structures. • Style and register is mostly appropriate for the task set.	**17-20**	• A detailed, critical appreciation of the literary work / film which is well supported by evidence. • Points of view are justified and fully developed, with valid conclusions. • Entirely relevant response to all aspects of the question.
13-16	• Generally accurate manipulation of the language of study, with few significant errors • Use of a reasonable range of lexis and grammatical structures. • Style and register is generally appropriate for the task set.	**13-16**	• A critical appreciation of the literary work / film which is supported by evidence. • Points of view are justified and developed, with valid conclusions. • Mainly relevant response to all aspects of the question.
9-12	• Reasonably accurate manipulation of the language of study, but with some significant errors. • Some vocabulary is lacking or used inappropriately. • Style and register is sometimes appropriate for the task set.	**9-12**	• A sound knowledge of the literary work / film but some evidence is irrelevant. • Points of view are expressed with some supporting evidence and some valid conclusions. • Response is relevant to most aspects of the question.
5-8	• Many significant errors in manipulation of language, which affect accuracy. • Sentences are short or incomplete. • Style and register is very simple.	**5-8**	• A superficial knowledge of the literary work / film with evidence which is nearly always irrelevant. • Points of view expressed with little use of supporting evidence or conclusions. • Response is relevant to some aspects of the question.
1-4	• Little if any understanding of grammar. • Sentences are fragmented with very few correct patterns and features of language of study. Short phrases predominate. • Almost total reliance on anglicised structures.	**1-4**	• A knowledge of the literary work/film which is extremely limited and there is no supporting evidence. • Only a few points of view made are relevant to the question set; any conclusions rarely link to views expressed. • Response has limited focus on the question.
0	• Nothing of value.	**0**	• Nothing of value.

*Please refer to the subject specific additional notes when assessing AO4.

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GCE AS SPANISH

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El mundo de la literatura

1. Federico García Lorca: *La casa de Bernarda Alba*

(a) *Comenta la actitud y el comportamiento de Adela ante su destino.* [40]

AO4	In response to the essay question the candidate may: • discuss the expectations of a girl of her age at the time of the play • consider Adela's rebellious attitude towards her mother • discuss the impact on Adela of the long period of mourning imposed by Bernarda • reflect on Adela's relationship with Pepe el Romano and her dramatic death The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

(b) *"Bernarda es en realidad una buena mujer que se preocupa por la reputación de sus hijas". Discute esta afirmación.* [40]

AO4	In response to the essay question the candidate may: • discuss the relevance of women´s reputation in rural Spain at the time of the play • discuss Bernarda's obsession with protecting her daughters from the outside world • analyse Bernarda's hypocritical attitude when she criticises hearsay and yet wants to know more about other people's lives • discuss Bernarda's real motivation to protect the family's reputation The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

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2. Fernando-Fernán-Gómez: *Las bicicletas son para el verano*

(a) *Comenta la manera en que cambia Luisito a lo largo de la obra.* [40]

AO4	In response to the essay question the candidate may: • consider Luisito's innocent conversation with his friend at the beginning of the play • discuss Luisito's ambitions and motivation • discuss his relationship with Manolita • consider Luisito's mature conversation with his father and his confession at the end of the play The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

(b) *"Para Don Luis es imposible adaptarse a los cambios inminentes." Discute esta afirmación.* [40]

AO4	In response to the essay question the candidate may: • discuss his role in the family and his caring personality • consider his republican views and actions when the war starts • discuss his positive attitude and will to adapt when he invites his son to go out and keep living • consider his uncertain future after the end of the war and his reaction The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

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3. Laura Esquivel: *Como agua para chocolate*

(a) *Comenta el impacto que tiene el Dr. Brown en la vida de Tita.* [40]

AO4	In response to the essay question the candidate may: • discuss Dr Brown's first appearance and supporting attitude • consider his sympathy for Tita and his decision to take her to his house • consider his magical background and how this helps Tita • discuss his response to Tita's feelings towards him and their future relationship The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

(b) *Comenta las situaciones de realismo mágico que causa Tita.* [40]

AO4	In response to the essay question the candidate may: • discuss Tita's birth and its significance • discuss the devastating effect of the wedding cake on Nacha and the other guests • discuss the aftermath of the dish *Cordornices en pétalos de rosas* • consider Rosaura's attitude and how Tita's recipes react on her The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

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El mundo del cine

4. Guillermo del Toro: *El laberinto del fauno*

(a) *Comenta el papel de Ofelia y lo que representa en la película.* [40]

AO4	In response to the essay question the candidate may: • discuss her difficult family circumstances and her vulnerability • consider her personality and her nature • discuss Ofelia's two worlds • consider her relationship with other characters in the film The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

(b) *Comenta el papel de Carmen y lo que representa dentro del contexto del franquismo.* [40]

AO4	In response to the essay question the candidate may: • discuss Carmen's circumstances as a widow in post-civil war Spain • discuss Vidal's attitude towards her and his plans for her • comment on her resigned, defeatist attitude and humiliating submission to Vidal • consider how this character fits into the role of women in Franco's dictatorship The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

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5. Pedro Almodóvar: *Mujeres al borde de un ataque de nervios*

(a) *¿Hasta qué punto se puede decir que Pepa está "al borde de un ataque de nervios"?* [40]

AO4	In response to the essay question the candidate may: • consider Pepa's personality, professional activity and looks • discuss the effect of Ivan's betrayal and her irrational love towards him • discuss Pepa's decision not to tell Iván about her pregnancy • discuss other subsequent events that may be a cause of stress for Pepa in the film The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

(b) *"Iván es un rompecorazones sin escrúpulos". Discute esta afirmación.* [40]

AO4	In response to the essay question the candidate may: • consider Iván's looks and attitude and their effect on women • discuss his first betrayal of Lucía and its consequences • discuss his reasons to compulsively lie to women and how his behaviour affects his partners • discuss whether Iván´s fresh love, Paulina, may end up like the others The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

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6. Joshua Marston: *María, llena eres de gracia*

(a) *Comenta las razones que tiene María para emigrar a los EE.UU. y sus expectativas.* [40]

AO4	In response to the essay question the candidate may: • discuss María's sordid working conditions in Colombia • consider her situation at home, having to work to support the whole family • discuss her loveless relationship with her boyfriend and how she sees herself when she finds out that she is pregnant • discuss the opportunities offered by a new life in the USA for her and her baby The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

(b) *Lucy es una mula experta y sofisticada. ¿Hasta qué punto podemos decir que Lucy es un modelo para María?* [40]

AO4	In response to the essay question the candidate may: • consider Lucy's appearance and confidence and her influence in María's decision to become a mule • discuss her aloof attitude and overall unhappiness • consider why Lucy hides her activities from her family • discuss how Lucy's death influences Maria's final decision The above points are suggestions only and are not exhaustive. Look for and reward all relevant points argued by the candidate.

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